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UNIVERSITY OF SAN CARLOS OF GUATEMALA

CENTER FOR FOLKLORE STUDIES

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EXPLANATION

*With the same title, we announced in issue 3 of **Traditions of Guatemala** that this magazine would become a biannual publication. And we kept our promise, since throughout 1975, 1976 and 1977 we published issues 3, 4, 5, 6, 7 and 8.*

Due to financial limitations, which we face today and which may persist in the future, we have been forced to consolidate numbers 9 and 10, both corresponding to 1979 and 1980, into a single volume. Hence we anticipate to inform that very soon we will have to go to the people and institutions interested in the defense of the cultural heritage of Guatemala, to obtain from them the help that may allow us to save a magazine that intends to disseminate studies, documents and other testimonies related to our popular traditions. We believe that only thanks to this collaboration we will be able to move forward

*Readers of **Traditions of Guatemala**, who reiterate that we are motivated by the purpose of ensuring the future of the journal of the Center for Folk Studies of the University of San Carlos de Guatemala, please accept the excuse implicit in this note.*

The Director

**FOLKLORE APPLIED
TO EDUCATION**

POPULAR TRADITION AND ITS APPLICATION IN THE GUATEMALAN SCHOOL SYSTEM

Ofella Columba Déleon Meléndez

Illustrations: Morcella Valdca vellano

The following pages present a selection of folkloric elements applicable to various educational levels and subject areas within the Guatemalan educational system. This selection is intended to encourage educators throughout the country to incorporate folkloric content into their teaching practices. The material was compiled by teachers who attended the course on folklore applied to education, offered by the Center for Folklore Studies during the months of May, June, and July of 1977.

Before examining the selected folkloric elements, it is necessary to introduce a few key concepts that will prove useful.

At the Center for Folklore Studies, we understand folklore as "the socio-cultural expressions—both spiritual and material—that arise primarily within the popular classes and, to a lesser extent, within other classes that possess a clearly defined social structure."¹ Furthermore, the Center aligns itself with the perspective of Antonio Gramsci, who asserts that folklore should be studied as a worldview developed by the people—that is, by the exploited social classes. This worldview stands in contrast to the values and ideologies of the dominant strata.²

- 1 La Tradición Popular. Boletín del Centro de Estudios Folklóricos de la Universidad de San Carlos de Guatemala, No. 1, Guatemala, Editorial Universitaria, 1975, p. 3.
- 2 Antonio Gramsci, "Observaciones sobre el folklore", en Antología (selección y notas de Manuel Sacristán), México, Editorial Siglo XXI, S.A., 1970, pp. 458-489.

The application of folklore in education consists of incorporating folkloric elements into the educational process, with the aim of enriching teaching. Moreover, it seeks to make the school a vehicle for the dissemination of folkloric heritage—not only because of the skills it helps to develop and the values it fosters, but also because the school system offers one of the most effective means for its transmission.

Numerous authors have addressed the application of folklore in education, but it is the folklorist Paulo de Carvalho-Neto who has established the fundamental principles in this field.

Carvalho-Neto holds that folklore in education encompasses two main aspects:

1. Information that is, the illustration or source of knowledge; and
2. Formation, meaning the material that contributes to the integration of the personality.

In the first case, the objective is to present the folkloric element for its own sake, as part of a body of knowledge. The teaching method is descriptive, and the materials should be selected according to the learner's age.

As formation, it is also selective and aims

To achieve ethical, aesthetic, mnemonic, and other goals.

When viewed as formation, folklore serves as a means; when viewed as information, it becomes an end in itself.

The same Brazilian folklorist draws a distinction between two types of folklore intended exclusively for educational purposes, as follows:

The useful or positive type, which consists of all those elements that contribute to the student's development.

The discardable or negative type, made up of all those elements that do not contribute to the student's development but, on the contrary, may distort their personality or misguide them with respect to the goals pursued by education.

Within the category of useful folklore, the following elements are included:

Ethical: These have moral value, such as certain animal tales, fables, and proverbs.

Aesthetic: Their purpose is to shape ideals of beauty. This category includes couplets, ballads, popular décimas, legends, music, folk arts, and crafts.

Tests: These include problems that help develop intelligence, such as riddles and tongue twisters.

Mnemonics: These help exercise and develop memory. These include cumulative stories and rhymes.

Imaginatives: These stimulate the imagination, such as legends, ballads, and folktales.

Motivational: These help spark students' interest in learning certain topics. Suitable for this purpose are etiological legends, religious tales, trickster demon stories, and, in general, most forms of folk arts and crafts.

Socializing: These aim to promote socialization, fellowship, and unity. To achieve this, one can turn to poetic folklore such as verses, circle games and dances, traditional games, music, and festive celebrations.³

Álvaro Fernaud Palarea adds the following positive elements to Carvalho-Neto's previous classification:

Motor-related: These contribute to the development of sensorimotor coordination as well as manual skills. Included in this category are dances, circle games, traditional games, playing musical instruments, making objects (folk arts and crafts), and cooking.

Structural: These allow for the analysis of literary or musical structures within academic culture. Verse literature and music can be used for this purpose.

A folkloric element may fall under one or several of the categories mentioned above. In many cases, its function is not limited to a single category, as focusing on one of its aspects does not necessarily exclude the characteristics that pertain to others.

Following Álvaro Fernaud's criteria, in addition to those already mentioned, the educator should also consider the following aspects when applying a folkloric element in their teaching—specifically, how the element is perceived within the educational context:

- The element as an end in itself. Seen this way, folklore is the central focus of the objective to be achieved—that is, a specific folkloric element is taught with the purpose of being understood and learned for its own sake.
- As a motivational resource. The folkloric element serves as a means to spark interest and engage students in the learning process.

as a starting point for achieving objectives of a non-folkloric nature.

- As a correlating element, the relevant fact facilitates the

integration of various activities and areas of learning.

In my opinion, considering the value of popular culture and its importance in shaping Guatemalan identity, as well as the prominent place it should hold within the country's educational system, I believe that popular folklore should be regarded as an end in itself. In other words, its teaching should be independent of the objectives, content, and activities of other school subjects.

The selection work carried out combines folklorological and pedagogical criteria.

The pedagogical criteria employed can be observed in the fact that the selection has taken into account both the general and specific objectives of the subjects and educational levels. Furthermore, the content has been structured according to the students' age and interests.

The materials presented in the following pages have been organized based on the tripartite classification criteria of traditional oral culture:-

Material culture: encompasses everything that 'man, as a cultural agent, adds to the physical environment in which he lives —

Social culture: encompasses human relational behavior along with all group activities that shape its structure and functioning.⁶

Spiritual-mental culture: encompasses all well-known psychological phenomena found within popular culture. It includes three main areas: the artistic, the cognitive, and the belief-related.⁷

what he creates in accordance with inherited and tested techniques, using the materials provided by his land.

4 Álvaro Fernaund Palarea, María Ramírez, and Rita Segato de Carvallio. *Algunas expresiones del folklore literario y sus aplicaciones en la educación*. Caracas, 1976, edición mimeografiada,

5 Isabel Aretz. "Guía clasificatoria de la cultura oral-tradicional", en *Teorías del folklore*

Isabel Aretz, *Guía clasificatoria de la cultura oral-tradicional*, en *Teorías del folklore en América Latina*, Venezuela: Biblioteca INIDEF

1, 1975, p. 248.

6 *ibid.*, p. 255.

7. *ibid.*, p. 262.

Popular Traditions of Guatemala

General Objectives of Its Teaching

To foster the development of experiences that allow the student to:

1. Become familiar with the popular traditions of Guatemala;
2. Understand that popular traditions constitute an important part of the national culture;
3. Develop, through the knowledge of Guatemala's popular traditions, a sense of national awareness and identity.

Material Culture

Popular Arts and Crafts

Concept of Popular Art

The *Center for Estudios Folklóricos* defines popular art as "a plastic expression endowed with specific attributes, whose roots lie in the past and whose existence is explained by the function it fulfills within the community that makes it possible. The products of popular art stem from individual activity carried out within the family, generally as a complementary task to subsistence work. Popular art is a manual, personal, and domestic craft. It is learned at home, guided only by the example of elders, and tends to emerge in areas where access to raw materials is readily available. Its production volume is limited and usually confined to the local market."⁸

Popular craft is understood as "a plastic expression, not necessarily endowed with aesthetic attributes, traditional, utilitarian, and anonymous; the product of a division of labor, predominantly manual, and reliant on the use of simple tools."⁹

⁸ Cf. Project for the Creation of the National Institute of Arts, Crafts, and Industries

Popular Arts, prepared by the Ministry of Economy; General Secretariat of the National Council for Economic Planning; National Indigenist Institute; National Center for Export Promotion (GUATEXPRO); Directorate of Community Development; Institute of Anthropology and History; Folklore Studies Center of the University of San Carlos of Guatemala; and the Department of Folk Art of the General Directorate of Culture and Fine Arts.

⁹ *ibid.*

Glazed Earthenware Fish and Birds from

Totonicapán **Objectives of Its Teaching**

To provide guidance and promote activities that allow the student to:

1. To identify glazed earthenware;
2. To distinguish between glazed earthenware and painted earthenware;
3. To differentiate between colonial and indigenous ceramics;
4. To identify the materials used in the production of glazed earthenware objects;
5. To become familiar with the different forms of glazed earthenware objects produced in Totonicapán.

Content

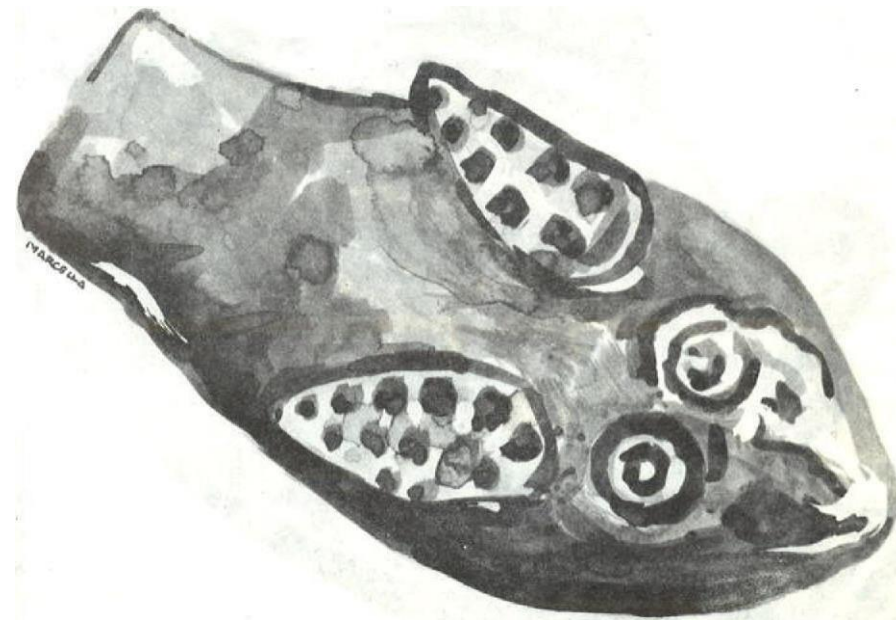
Before addressing the specific topic of glazed earthenware birds and fish from Totonicapán, it is necessary to make some general observations regarding the types of ceramics produced in Guatemala:

Indigenous ceramics: this type is characterized by the predominance of pre-Hispanic **folk** techniques. The main production centers are Chinautla, San Luis Jilotepeque, and Santa Apolonia.

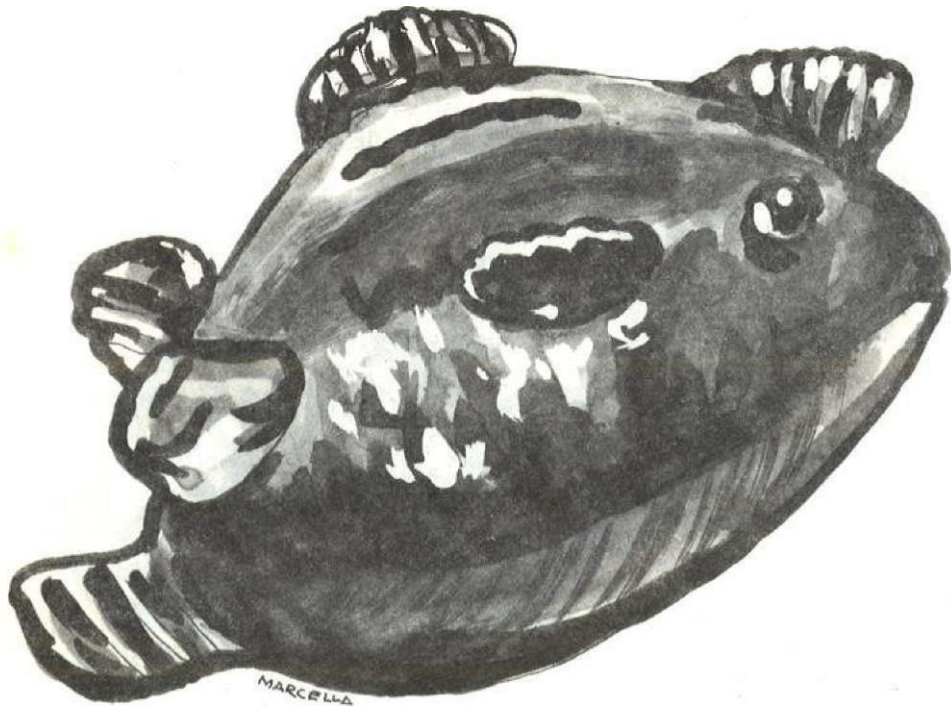
Colonial ceramics: Spanish techniques introduced during colonization, such as glazing, predominate in this type. The main production centers are located in Antigua Guatemala, Jalapa, San Miguel, and San Cristóbal Totonicapán.

Materials and Production Process of Glazed Earthenware Birds and Fish from Totonicapán

The raw material used to produce this type of earthenware is white clay in lumps, which is obtained in Chuiboy, near Totonicapán. The tools used in its creation include a grinding stone, a hoe, a foot-powered potter's wheel, a mill with stone crushers (called "turtles"), and bamboo canes.



Fish. Giant whistle. Glazed earthenware from Totonicapán



Fish. Glazed piggy bank. Totonicapán.

The production process begins with pulverizing the clay using a grinding stone. It is then refined through a metal mesh sieve mounted on a wooden frame. The resulting powder is mixed with water to form “pegas” or balls of moist clay, which serve as the main material for modeling objects—either by hand or on a potter’s wheel. The *pitos* (whistles) are shaped by hand, while other items such as small dishes, candle holders, and similar objects are made on the wheel.

Once formed, the objects are left to dry in the sun. After drying, they are placed in special kilns where they undergo the first firing, known as “jagüeta”, using pinewood as fuel.

The glaze is then prepared using lead and copper oxides, ground in a mill consisting of a circular basin and a wooden shaft turned by hand, which moves two large stones. The pieces are glazed and then undergo a second firing.

Using the same process, dishes, candle holders, flowerpots, tiles, kitchenware, piggy banks, vases, toys, and other items are made.

Depending on the size of the fish and birds, so is their use. If they are small, they serve as whistles; if they are larger, they are used as piggy banks or large whistles.

According to the informant Juan José (last name unknown), for a “small” sound a small stick is used. If a “loud” sound is desired, the hole is made by estimation. Once this is done, the pieces are left to dry in the shade, and at that moment the head is attached. They are then placed to dry in the sun. The whistles are then submerged in the glaze made from oxides. Once this step is completed, the pieces are fired a second time, during which they acquire a green or brown color.

Two people are involved in the making of the whistles. The piggy banks and large whistles are sold directly to customers, as there is no production intended for the market.¹⁰

Recommendations for Application

This theme can be used as an end in itself, as a motivating resource, and as a correlating element. It is also an aesthetic and motoric event. It can be used in the following subjects:

¹⁰ Roberto Díaz Castillo. “Totonicapán: Fish and Birds on Glazed Earthenware,” in *Tradiciones de Guatemala No. 4*, Guatemala, Center for Folklore Studies, University of San Carlos of Guatemala. University Press. 1977.

social studies, natural sciences, Spanish language (language), mathematics, visual arts and music education.

Social studies

Geography: Through this activity, children are able to identify the areas where these objects are made, as well as the places where the materials used in their production are obtained.

Historia: The nature of this subject allows for recounting the origin and evolution of popular cultural expressions over time, with roots that can be traced back to pre-Columbian cultures.²⁰³

Natural Sciences

Biology: The topic allows children to associate the appearance of glazed earthenware objects with species found in nature.

Chemistry: In this subject, students can learn about the chemical composition of the materials used in the creation of the pieces, such as the clay and the oxides used for glazing.

Spanish Language (Language)

One of the objectives of this subject is for students to learn to express themselves correctly, both orally and in writing, about the things around them. Students may be asked to write oral accounts or compositions to assess their observational skills.

Mathematics

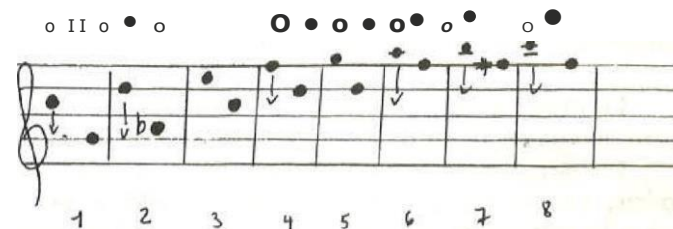
These activities allow for the teaching of numerical operations through problem-solving exercises related to the purchase of raw materials and the sale of glazed earthenware objects.

Music Education

In this subject, it is possible to teach children to play melodies from Guatemalan musical folklore or popular music, with the help of glazed clay whistles.

An organological study carried out by Manuel Juárez Toledo, an ethnomusicologist from the Center for Folkloric Studies, has made it possible to use clay whistles to interpret simple melodies according to musical notation. From a sample of eight previously selected specimens, it has been possible to produce a sound range covering one octave in a major scale. In this way, each of the whistles corresponds to a different musical note.

The transcription of this sample is as follows:



Visual Arts

In this subject, students can create handmade clay objects modeled after traditional designs.

They can also create models based on their own imagination.

The use of glazed ceramic fish and birds from Totonicapán can be incorporated at both the primary and secondary education levels.

Colored Ceramics from Rabinal

Teaching Objectives

Promote activities that allow students to:

1. Identify the colored ceramics of Rabinal;
2. Learn about the materials used in their production;
3. Understand the different objects made from this type of ceramics and their functions

Content

The ceramics of Rabinal, in the department of Baja Verapaz, have very distinctive characteristics: their production techniques are predominantly pre-Hispanic, although some designs are of Spanish origin.

Two types of ceramics can be distinguished, based on their intended function:

1. **For daily or household use:** pots of various sizes, water jugs, bowls (used for beverages such as **aguachiveras**);
2. **For ceremonial use:** used for religious and/or ritual purposes. The objects produced may include incense burners, candleholders, and Nativity figurines representing various trades: vendors, tortilla grinders, porters, etc

Materials and Production Process

The raw material used in the making of this type of ceramics is clay, which is gathered from nearby hills and mountains.

The clay is brought in clumps and pulverized at home, then left to ferment. Afterward, it is kneaded, and the process of shaping a piece begins: a broken pot serves as a base, on which a ring-like shape is formed, and rolls of clay are layered on top. If the piece is large, the potter works standing, rotating around it; if it is small, she supports it on her knees and, seated, turns it between her hands. Once the shaping is done, the piece is left to dry in the sun.

The second stage consists of trimming the edges of the base using a ring made from a gourd, in order to smooth the shape. The potter inserts her right hand inside the piece while the left remains outside to shape it. Some pieces are decorated with incisions made using a pointed wooden stick while the clay is still drying. The potter traces curves and straight lines with dots.

The third stage takes place when the potter moistens her hands and softens the surface of the piece, smoothing it with a piece of wood. Then it is set out again to dry, this time upside down. Next comes the decoration and the firing, which is done in the yard by placing the pieces over a mound of old pottery shards, using pine wood and manure as fuel.

To decorate incense burners, candleholders, and Nativity figurines they are decorated with colored anilines mixed with glu



Horseman. Colored pottery from Rabinal



Candlestick. Colored pottery from Rabinal.

Suggestions for Application

This material can be very useful for the development of numerous educational activities. It can serve as a motivational resource, as a cross-curricular element, and as an end in itself. From another perspective, it is also an aesthetic and motor activity. Its application is suggested in the following subjects:

Spanish Language: Take students on imaginary trips to the municipality of Rabinal, and then ask them to write compositions, which can be used to assess writing and spelling.

Mathematics: Students can perform calculations related to the buying and selling of ceramic pieces, practicing basic arithmetic operations.

Natural Sciences: This provides opportunities to study the properties of heat and the uses of manure.

Social Studies: This subject includes: Geography: Allows for the location of the municipality of Rabinal, its boundaries, geographical features, and existing communication routes.

Geography: Allows for the location of the municipality of Rabinal, its boundaries, geographical features, and existing communication routes.

History: The topic of the conquest can be addressed when discussing Rabinal ceramics, which combine pre-Hispanic production techniques with Spanish designs.

Visual Arts: In this subject, Rabinal ceramics can be used as an end in itself. Students have the opportunity to model ceramic pieces.

They can also use the designs as references for drawing class. The topic of Rabinal ceramics can be applied at both the primary and secondary education levels.

1 Rosa Masía A livayez. "Cerámica de Rabinal", en Tradiciones de Guatemala No, 5, Guatemala, Centre de Estudios Folkloricos de la Universidad de San Carlos de Guatemala. Editorial Universitaria. 1977.

The Wooden Clown: A Popular Toy

Teaching Objectives

Provide guidance and promote activities that allow students to

1. Learn about a traditional Guatemalan toy;
2. Identify the "wooden clown";
3. Understand the materials and techniques used in the making of this popular toy.

Content

The "wooden clown" has, for many years, been one of the most well-known and widespread traditional toys in the Republic of Guatemala.

The term "clown" refers to various toys that depict this character. They appear in different forms: one spins on a wooden wheel; another moves along parallel wooden boards; and another resembles a carousel, but instead of horses, it features clowns.

The toy described below, which is suggested for educational use, is the "trapeze clown."

Materials and Production Process

The materials used include cajeta wood (the same used for making candy boxes) and white pine wood known as palo de pique, which is knot-free, lightweight, and easy to cut into strips as thin as 3 mm.

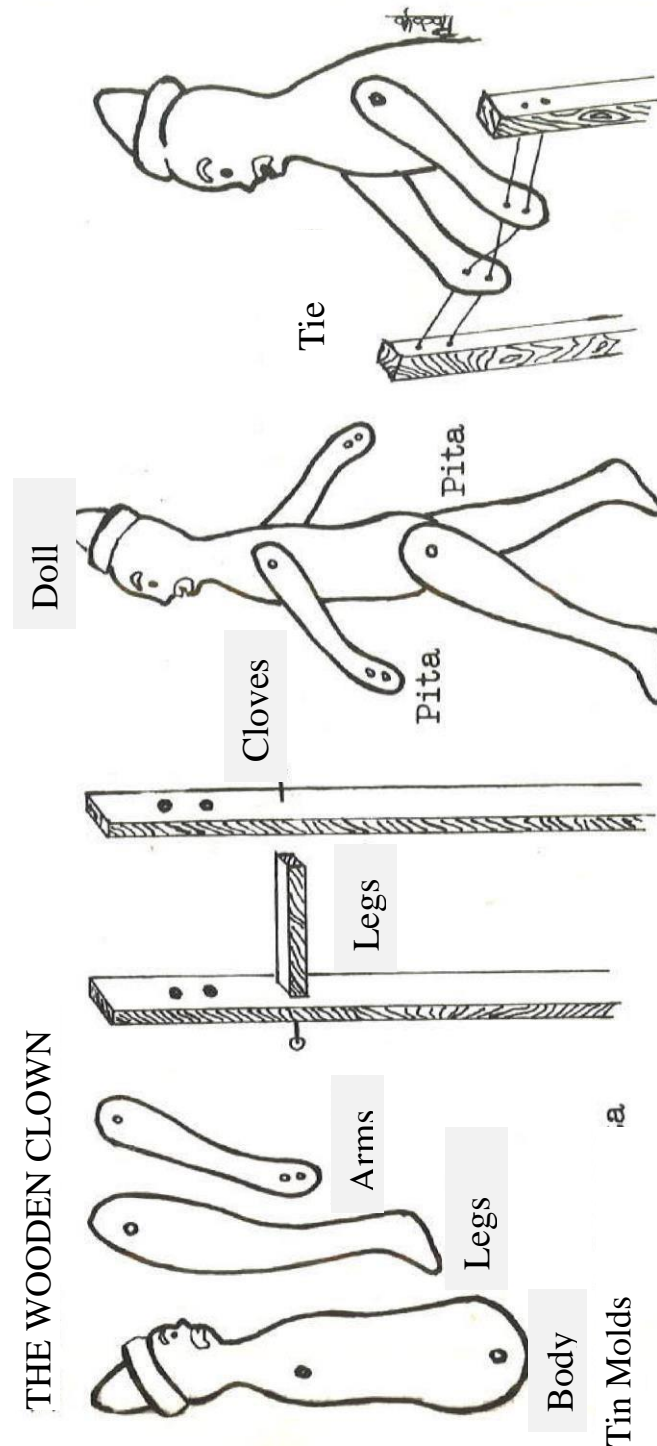
To make the "clown," strips are prepared measuring 1 cm thick on each side and 25 to 30 cm in length.

Other materials used include hemp or pita de morral (a type of string), nails, anilines, and glue.

The tools required are: a carpenter's workbench, saws, knives, and a hammer.

The wooden slats and strips are prepared in advance. Then, molds for the different parts of the figure are made (a. the body, b. the arms, c. the legs) using tin. These molds are placed on the slats, outlines are traced with pencil, and then the pieces are cut out.

THE WOODEN CLOWN



Wooden clown. Manufacturing process.



Rider. Colored pottery from Rabinal,

Numerous rulers have been prepared beforehand, and the nails and colored aniline are ready. When all the parts of the "clown" have been cut and painted, the figures are tied together, one by one, with the string.

Suggestions for its application

This toy can serve as a motivating resource and a correlating element. It is also an aesthetic and motor activity. Its application is suggested in the following subjects:

Spanish: In this subject, it is possible to use "the clown" as a theme for writing essays. Additionally, short poems about clowns can be used for students to recite.

Mathematics: The toy in question is applicable to teaching measurement, geometric figures, and sets.

Natural Sciences: The use of the clown in this subject motivates the teaching of certain curricular content, such as levers (movements humans make when working with wood), types of wood, textiles (pita), and minerals (nails and tin).

Visual Arts: The clown can be used to teach curricular content in this subject: the contours of objects, colors, the position of lines (vertical, horizontal, inclined, etc.), movement, and rhythm.

Industrial Arts: As part of this subject, students can make clowns.

It can be used in the 2nd and 3rd cycles of primary school and in secondary school.

¹² Mario Rodríguez Valiente, "The Wooden Clown", en Tradiciones de Guatemala No. 2, Guatemala, Centro de Estudios Folklóricos, University of San Carlos of Guatemala. Editorial Universitaria, enero 1974, pp. 27 -40.

Social Culture
Popular Hobbies and Games

Teaching Objectives

- To promote the development of activities that allow children to:
- A. "Promote and cultivate in children their own initiative and creative dispositions" 1.3
 - B. Empower them for healthy recreation and the proper use of their free time 1.4
"That children acquire skills that allow them to practice
 - C. traditional imitation games that identify them with the community" 1.5
 - D. To develop children's playful tendencies with the purpose of **contributing to their overall development.**

Educational Value of Games

The educational value of games in active school is indisputable, as it lies in children's natural inclination toward recreational activities. Therefore, for this reason, today's schools use play as a highly important educational resource.

In relation to the above, Ana Consuelo Vivar says that "play is a child's own activity and performs a vital function because it prepares, exercises, and trains children for the demands of adult life. It also satisfies the child's need to express themselves and to act on the things around them."16 The same author also indicates that until the age of 6 or 7, this activity fills a child's entire life; that from that age onward, they are capable of dedicating themselves to other tasks. She states that

13 Ley Orgánica de Educación Nacional, Decreto Ley No. 317, Ministerio de Educación, Guatemala, Editorial "José de Pineda Ibarra", 1965, Título 111, Ca17.1, pp. 27 -28.
14 Ibid., pp. 29-30.
15 Programas de Estudio para la Educación Primaria, 1o. y 2o. grados, Ministerio de Educación, Guatemala. Editorial "José de Pineda Ibarra", 1974,
16 Ana Consuelo Vivar Rosales, Folklore Infantil de Guatemala, Universidad de San Carlos de Guatemala, Facultad de Humanidades, Departamento de Historia, Guatemala, Editorial Rosales, 1973, p. 340

play is the best resource to achieve the social development of the student.1.7

Paulo de Carvalho-Neto in his book Folklore and Education points out the educational importance of games as "educational means of unsuspected scope") 8 He also points out that directed playful activity allows saving energy and results in enjoyable and successful teaching.

Lilian Scheffler quotes Huizinga, who states that "child's play possesses the playful form in its purest form."19 The same author quotes Edmonson who, referring to Mesoamerican children, says that "children in the indigenous societies of Silesia play in a more imaginative way with whatever is at hand, and that they play more within the patterns that they are taught, both by adults and by other children."21)

When we talk about popular children's pastimes and games, we refer to all recreational activities practiced by children from the working classes, taught in a traditional and empirical manner. These activities should not be confused with competitive sports games played in school, nor with games imposed by mass media such as television and comics. The latter exert a negative influence on education, as they impose patterns that are alien and alienating to our culture.

The aforementioned games, played by children in schools or neighborhoods, exhibit the characteristic pointed out by Carvalho-Neto: they are convivial: they unite, bond, and socialize those who play them, regardless of differences in age, gender, or socioeconomic class. Therefore, schools should encourage their practice because it contributes to the social development of students. This is one of the primary objectives of education.

Isabel Aretz distinguishes several types of popular children's games, as follows:

17 Ibid,
13 Paulo de Carvaflho-Neto. Folklore y Educación, Buenos Aires, Ectoriil CIMERA, 1969, p. 48
19 Lilian Seliefiler. "Joey,K.Is Inrantes de u ea comunidad' lasealtca: perspectiva liistrk:a" en Boletín del l)epa riainvniio de Inve stigación tic las Tradicione s Populare s, No, 2, rvié it. o , Direccíem General lie Arte Popular, Secretaria de Educación 1975, p. 47,
21) Ibid., p. 48.

- a. Games played with toys made by the children themselves;
- b. Running games;
- c. Songs and circle games;
- d. Dialogued games.

Games with toys made by children.

Chajalel

This toy is made by children. It is played with a medium-sized button or a small round can with four holes in the surface. Threads are passed through these holes, allowing the button or can to rotate. The threads are arranged in a braid. When playing with cans, the goal is to break the thread of the opponent's chajalele. It is generally played at the

Suggestions for its application

The game of chajalele can be used as a connecting element for several subjects. It is a bonding and motor activity.

It can be used in the second and third grades of the primary level as part of the following subjects:

Nature study: to stimulate the analysis of the materials used in the manufacture of these toys (caps and buttons).

Physical education: to promote movement of the finger joints and arm muscles.

Industrial arts: to facilitate the production of chajaleles.

21 Isabel Arcti. Manual de folklore venezolano, Caracas: Monte. A vila Editores, .1a, edien'm. 1972, pp. 128-130.

22 Francisco Barnoya Gálvez. "Juegos infantiles guatemakenses", en Folklore de Guatemala No. 2. Guatemala: Departamento de Arte FolkI rleo Na ional, Direccilin General de Cultura y Bellas Artes, Ministerio de Educac kin, Tipografía Nacional, 1966, p.



Chajalele. Toy made by children

Tipaches

It is played with two types of cymbals made of black wax. The game begins when the first player throws his "tipache" to the ground; then the opponent does the same, trying to flip or cover his partner's tipache. This game is only played during Holy Week.^{2 3}

Suggestions for its application

This game can be used as a correlating element in various subjects. It is also a bonding and motor activity.

It can be applied in the first and second cycles of primary school, in the following subjects:

Nature study: to study bees and the usefulness of their products for human life. Teaching the procedure followed to make wax.

Mathematics: to practice addition and subtraction exercises, depending on whether the child "wins" or loses in the game.

Arts and crafts: to model various wax figures. Kites

They are also called kites or kites. They are usually flown during the months of November, December, and early January each year, because during those months it is quite windy and rainless. The front of the kite is made of tissue paper of different colors. The frame is made of lightweight cane rods, held together with thread. On the back, they have a tail of colored paper or fabric fringes..^{2 4}

Suggestions for its application

The barrel can be used as an end in itself (in fishing gear)

²³ [ibid., p. 10.

²⁴ Op. cit., p. 9.



Tipaclies. A toy made by children.

fine arts and industrial arts) and as a correlating element for various subjects. It is applicable to the third cycle of primary school and the general culture cycle of secondary school. Its use is suggested in the following subjects:

Mathematics: for the teaching and application of geometric

Nature study: in order to study the air and winds, as well as the devices used to measure wind direction and speed,

Social studies: to learn about the dates on which some traditional festivals are celebrated in Guatemala, for example, November 1st (Day of the Dead) in Santiago Sacatepéquez.

Industrial and visual arts: These subjects, the kite can be used as an end in itself, as its study aims to introduce students to this form of folk art. For this reason, students can make kites. It can also motivate the teaching of topics such as the use of tissue paper, cane, and colors.

Songs and rounds

Matateroterol

: It's a girls' game involving six or more players. One of the players stands in front of them, about a meter away. The group then walks toward the player in front of them, and upon reaching her, they genuflect and sing:

- Good morning, Your Majesty, mataterolera
- What do you wish from me today, mataterolera?
- I wish to take one of your leaves, mataterolera
- Which one would you like to take, mataterolera?
- I want (name of a child), that's who I say!
- And what will her job be today, mataterolera?
- She shall wash the dishes, hooray! mataterolera
- Oh no, that job I don't like, no way! mataterolera



Matateroterolá. Songs and rounds.



Kite. A toy made by children.

Unpleasant trades continue to be repeated, until one is said that is to the liking of the players, for example:

- *We'll name her the king's daughter, matateroterolá*
- *Well, here she is, matateroterolá*

The game ends when all the girls have been chosen.²⁵

Suggestions for its applicatio

The game described can be used as a correlating element for various subjects. It is also, like all popular games, a means of socializing.

It can be applied at the pre-primary level and at the primary level (first cycle in the following subjects):

Spanish language: to promote the use of dialogue and the use of Guatemalan idioms.

Social Studies: in order to instill the maintenance of harmonious social relationships and the learning of various trades

Physical education: because it allows the execution of rhythmic movements.

Dialogue
games Clothes
game

This game involves an unspecified number of players who engage in a dialogue in chorus with one of the other players. The dialogue proceeds as follow

Where are they from? (player answers)

— From New York (group answers)

— What are they bringing?

— Not a better thing

It could be a fruit, animal, vegetable, thing, place, number, etc. What letter does it begin with?

The letter is called out and the player gives different names. When they find the correct name, it is given to the child with that name as a token, and they become part of the other group.²⁶

Suggestions for its application

The dress-up game can be used as a motivating resource in various subjects and as a correlating element. It can be applied in all three primary education cycles and in the basic cycle of secondary education in the following subjects:

Spanish: Contributes to enriching students' vocabulary; allows for the use of nouns, adjectives, etc. It provides opportunities for spelling exercises.

Natural Sciences: This game allows for the use of names of fruits, vegetables, plants, animals, domestic and wild animals, and names of elements of the planetary system.

Mathematics: Various types of numbers can be used in the game: prime, even, fractional, sets, etc.

Social Studies: Allows for the use of place names, geographical features, as well as names of important historical figures.

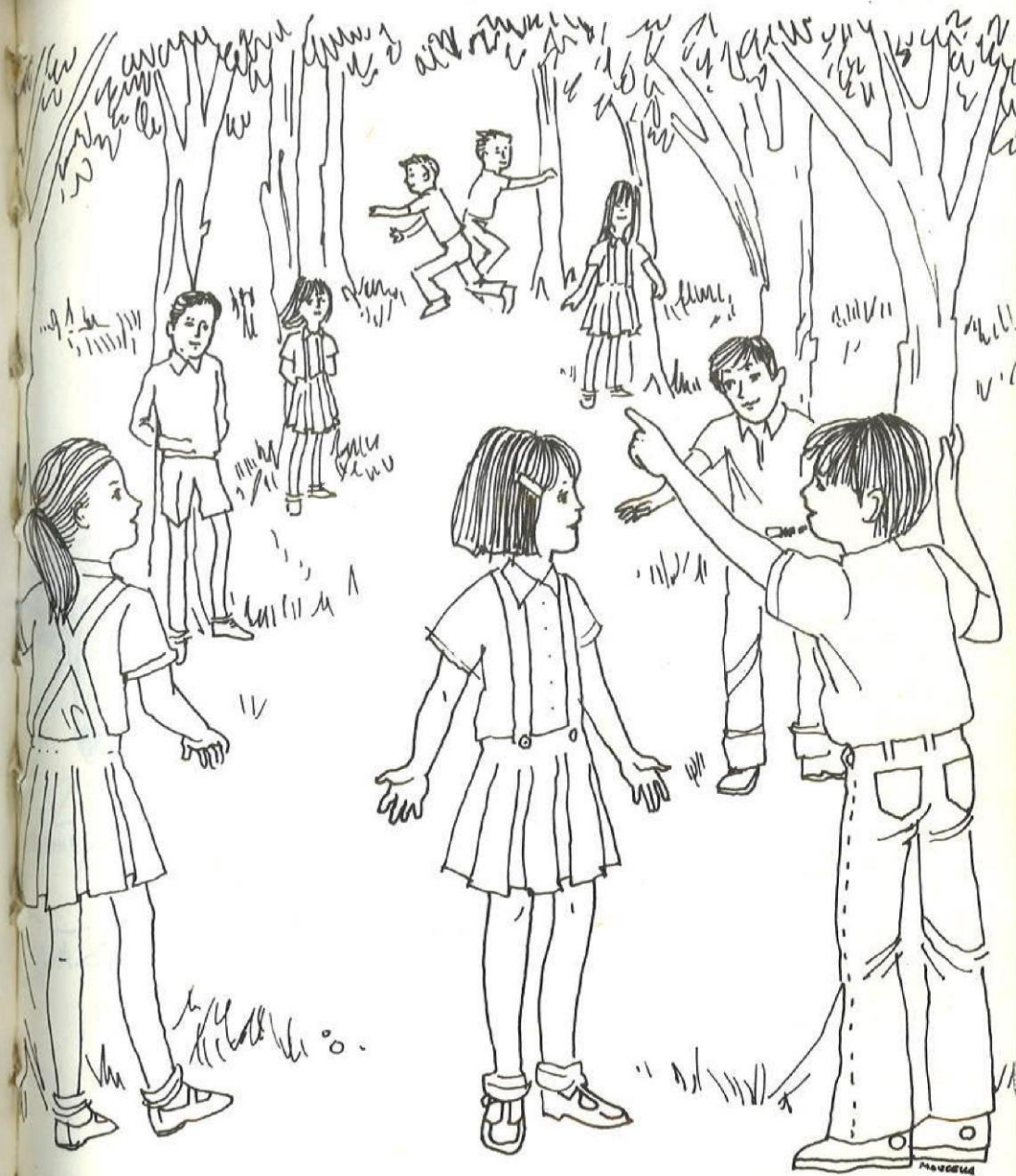
Music Education: Makes it possible to teach the names and lyrics of songs that should be known in this subject.

Running Games

Tealight Game

This game is played in the courtyards of colonial houses, which are surrounded by pillars, or in school buildings or other buildings with the same characteristics. Each player stands on a pillar.

²⁶ Ana Consuelo Vivar. Folklore Infantil de Guatemala, Guatemala, Facultad de Humanidades, Departamento de Historia, Universidad de San Carlos de Guatemala. Editorial Rosales, 1973.



Tealights. Running game.



Prendas. Juego dialogado.
Clothes. Dialogued game

One of the players does not stand in any position and is responsible for asking the others questions.

The first question:

Won't you buy me candles?

The player must answer:

- I smoked over there.

When the questioner leaves, the players take the opportunity to change pillars with their other partners, at which point the questioner can occupy one of the pillars; if he succeeds, the one left without a place must take his place.²⁷

Suggestions for its application

The tealight game can be used in teaching as a connecting element across various subjects. It is also a socializing and motivating activity.

It can be applied in the first and second cycles of primary school in the following subjects:

Social Studies: to introduce the game's colonial origins. Describe the type of housing used at that time.

Nature Study: to explain the process of making wax, candles, and candlemaking in general.

Physical Education: to practice short races.

Spiritual and Mental Culture – Popular Literature Riddles

Teaching Objectives

²⁷ Francisco Barnoya Gálvez. "Juegos infantiles guatemalenses", en Folklore de

²⁷ Francisco Barnoya Gálvez. "Juegos infantiles guatemalenses", en Folklore de Guatemala No. 2, Guatemala, Departamento de Arte Folklórico Nacional, Dirección General de Cultura y bellas Artes, Ministerio de Educación, Tipografía Nacional, 1966, p. 11.

- a. exercise reflective thinking;
- b. contribute to the development of the imagination;
- c. enable the student to establish associations.

Concept of Riddles

According to Ismael Moya, "it is the logical, brief, and generally rhymed statement of an idea, being, thing, or event. Of two paths, one straight, the other intricate, the latter has been preferred, such that ingenuity and mental orientation are severely tested, often running the risk of completely missing the solution."²

8

Educational Properties of Riddles^{2 9}

They can constitute test facts.

They serve as motivators for the educational act because they create situations that help students pay attention.

They stimulate an analytical vision of reality. They develop the ability to describe objects. They exercise memory and imagination. They spark interest in searching for new riddles (either existing or created by the child).

They stimulate creativity (through writing or drawing the riddle's theme).

They can be used as recreational resources, giving rise to games.

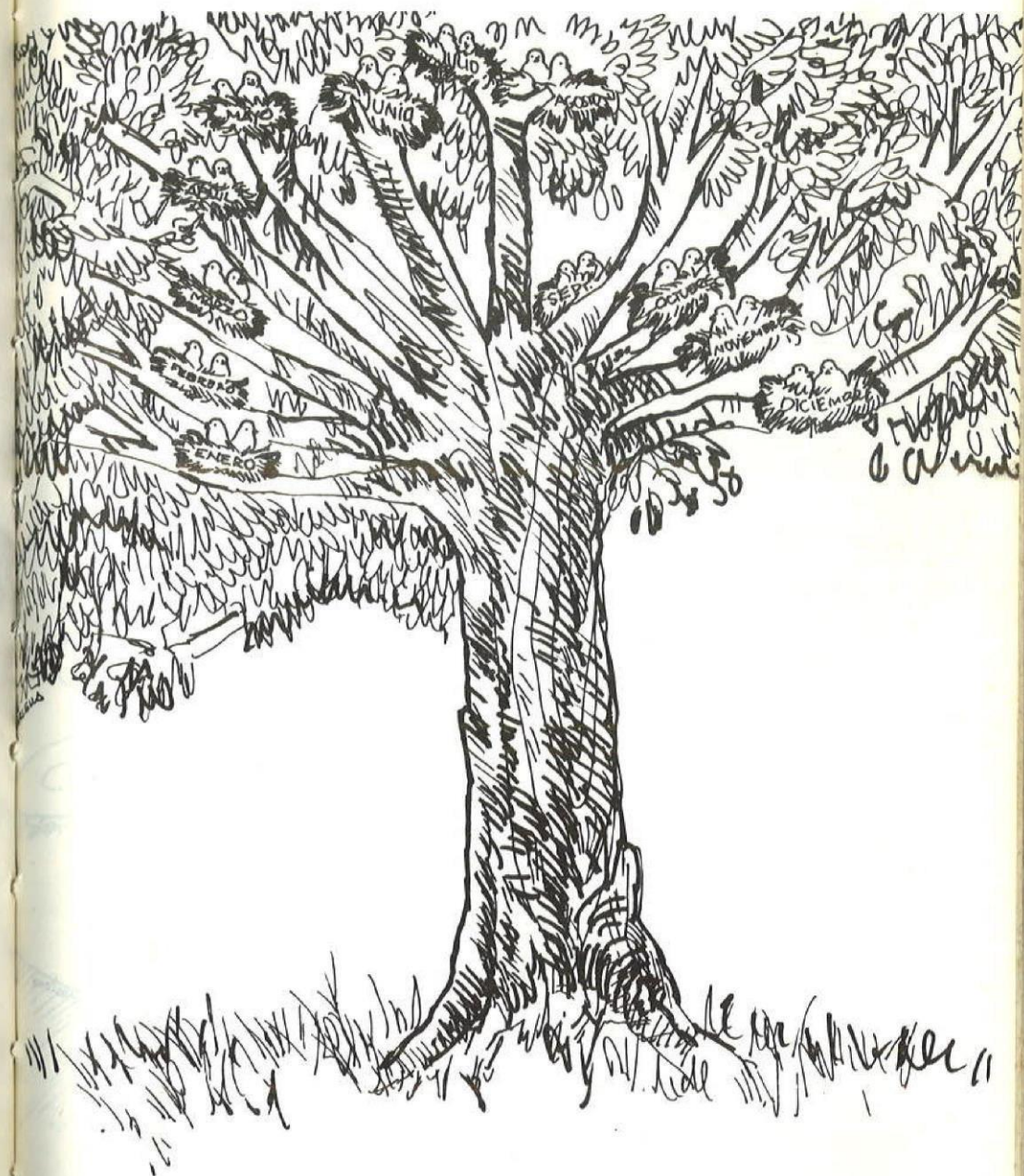
They correlate with the language subject (Spanish): use of interrogative sentences, linguistic regionalisms, homonyms, and basic forms of versification.

They correlate with the humanities, especially history, by providing examples of oral tradition.

They correlate with music education classes, and can be set to music.

25 Paulo de Carvalho-Neto, *Diccionario de Teoría Folklórica*, Guatemala, Colección Problemas y Documentos, Vol. 5, Centro de Estudios Folklóricos de la Universidad de San Carlos de Guatemala, Editorial Universitaria, 1977, p. 27.

29 Alvaro Feraud, Iviloria R. de Lara y Rita S. de Segato. *Algunas expresiones del folklore literario y sus aplicaciones en la educación*. Caracas (edición mimeografiada), 1976, p. 13.



The year. Riddle.



Coal. Riddle.

They correlate with body language and gymnastics classes, as they can be mimed and dramatized.

Selection of Riddles

1. *Green on the mountain*
Black in the square
Red in the house
*(the coal)*³⁰

Suggestions for Application

As noted, all the riddles are test facts. The correlator above can be used as a motivating resource and as an element in the first cycle of the primary level. It can be applied in the following subjects:

Spanish: because this riddle suggests the use of adjectives.

Natural Sciences: this riddle is adapted to the teaching of coal as a combustion agent.

2. *A tree with twelve branches*
Each branch with its nest
Each nest with its birds
Each bird with its name (the year)

Suggestions for Application

Like all riddles, this one is a test fact and can be used as a motivating resource in the first cycle of the primary level. It can be applied to the following subjects:

Social Studies: helps with understanding the months of the year.

30 Adrián Recinos. "Tres estudios sobre folklore", en Tradiciones de Guatemala No. 3. Guatemala, Centro de Estudios Folklóricos de la Universidad de San Carlos de Guatemala, 1975, p. 234.

31 'bid., p. 233.

Mathematics: allows for simple mathematical operations.

Natural Sciences: allows for the study of plants.

3. White as milk
black as feces
speak and has no mouth
and no feet
(the letter) 32

Suggestion for its application

The previous riddle is, like the others, a test-based fact that can be used as a motivating resource and a correlating element in the first, second, and third cycles of the primary level and in the basic cycle of the secondary level.

Subjects in which it can be applied

Spanish language: in letter writing. Various types of letters.

Social Studies: in the media.

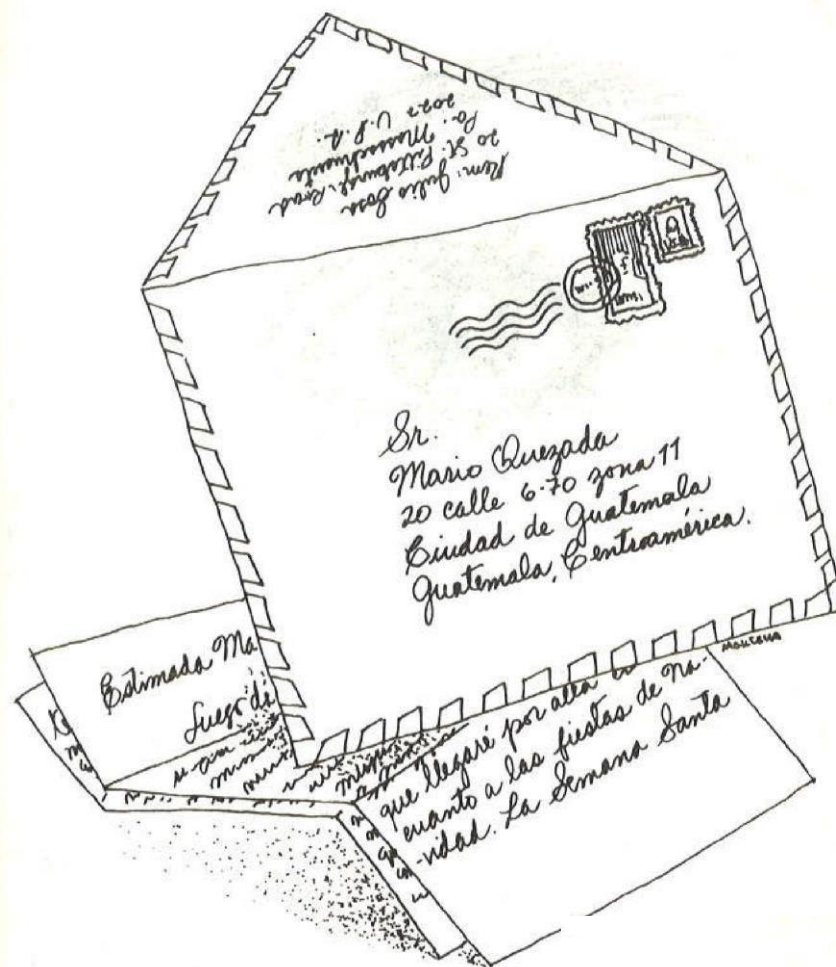
4. *Al Chinese box chine*
that opens and closes
and does not squeak
(the eye) 33

Suggestion for its application

It is a test-based fact that can be used as a motivating resource and a correlating element in the first and second cycles of the primary level.

It is applicable to the following subjects:

Natural Sciences: in the understanding of the bodily senses, particularly sight.



The letter. Riddle.

Health and safety: on the care and precautions that should be taken with the eyes.

Language: knowledge of simple verses.

*5. The tree that gives me shade
serves as a carpet and
light for God, the
miserable*

Suggestion for application

It is a fact test that can be used as a motivating resource and a correlating element in the first and second cycles of primary school. It can be applied in the following subjects:

Natural sciences: for the knowledge of plants, especially conifers, and the products obtained from them.

Social Studies: To explain that pine needles have a social function (in our area they are used for popular festivals, especially during the Christmas Eve cycle).

34 Ibid., p. 238.

34 Ibid., p. 238.



The eye. Riddle.