

Axiological component - transversal link for the consolidation of cultural identity in preschool environments



Componente axiológico lazo transversal para la consolidación de la identidad cultural en ambientes preescolares

Andrea del socorro Inampues Aguirre
José Libio Ortega Guerrero
Yolanda del Pilar Muñoz Eraso

Received: September 13, 2022
Approved: December 02, 2022

ABSTRACT

The following is a reflective article which presents in detail the analysis of the dynamics developed during the exercise of the pedagogical praxis in which the results of the research framed from an analytical and interpretative perspective on the importance of the axiological component for the strengthening of cultural identity in preschool environments, resorting to original sources resulting from the direct interaction with the population under study and that theoretical support that validated the research horizon through the proposed methodology and the feasibility of its objectives are glimpsed; achieving the consolidation of an objective and contextualized appreciation of the work undertaken.

Keywords: axiological component, cultural identity, preschool environments, transversal.

.....
Sp. in Pedagogical Playfulness. Juan de Castellanos University.
ainampue@ibero.edu.co,
<https://orcid.org/0000-0002-1535-2768>

Sp. in Ethics and Pedagogy. Juan de Castellanos University.
jorteg17@ibero.edu.co,
<https://orcid.org/0000-0002-9719-8716>

Sp. in Early Childhood Education. Juan de Castellanos University.
ymunoz@ibero.edu.co,
<https://orcid.org/0000-0002-7754-5960>

RESUMEN

A continuación se relaciona el presente artículo de carácter reflexivo el cual expone de forma detallada el análisis de la dinámica desarrollada durante el ejercicio de la praxis pedagógica en el cual se vislumbran resultados de la investigación enmarcada desde una perspectiva analítica e interpretativa sobre la importancia del componente axiológico para el fortalecimiento de la identidad cultural en ambientes preescolares, recurriendo a fuentes originales resultantes de la interacción directa con la población objeto de estudio y aquel sustento teórico que validó el horizonte investigativo mediante la metodología propuesta y la viabilidad de sus objetivos; logrando consolidar una apreciación objetiva y contextualizada del trabajo emprendido.

Palabras clave: componente axiológico, identidad cultural, ambientes preescolares, transversal.

Introduction

This research proposes to carry out playful-pedagogical workshops oriented to the rescue of traditional components representative of the indigenous culture of the Pastos, focused on the type of qualitative research and the critical social approach immersed in the methodological framework, also, the strengthening of artistic manifestations such as painting and dance is worked, allowing to improve the knowledge and respect of their culture, thus complementing the curricular knowledge in the transition grade of the educational institution Seminario sede 2 of the city of Ipiales - Nariño, where children explore and appropriate the rules of coexistence, values, motor skills, games and the recognition of cultural identity as the fundamental purpose of this study. From the social and cultural perspective, it is considered that exploring the activities proposed here are very relevant, because they are aimed at educating and learning about their culture through a pedagogical playful strategy through the practice of values, seeking to motivate the experience of their own wisdom,

as a childhood heritage of their ancestors. It contributes to the strengthening of local identity and respect for the cultural diversity present in the context, achieving an approach to conceptions of culture, identity, values, territory, pedagogy and traditional games as part of their reality and cultural history from the perspective of early childhood, through which scenarios are designed that allow the construction of the infant as a being in permanent development in its dimensions: communicative, cognitive, socio-affective, aesthetic, corporal, spiritual, resulting in the development of a being with the capacity of its own sense.

Materials and methods

Taking into account the need to address a methodological component that makes possible the consolidation of playful-pedagogical workshops where the axiological component is prioritized for the rescue of cultural identity with children of initial level, the portfolio was proposed as a pedagogical and novel tool that stimulated the infants to participate in favor of the development of the competences proper to the age they are going through, which are: "to know" related to the conceptual field, "to know how to do" that concerns the procedural and "to know how to be" that has to do with the attitudinal part: "knowing" related to the conceptual field, "knowing how to do" that concerns the procedural and "knowing how to be" that has to do with the attitudinal part.

In this sense, the portfolio was assumed as the instrument that, in a detailed, organized and systematic way, contributed with the execution of playful workshops emphasizing values so that the children could have access to their own and contextual recognition in favor of safeguarding their cultural identity.

It is for this reason that its content was framed within a series of activities planned with a rigorous pedagogical intentionality; taking as main axis, those interactive playful activities, where student, teacher and context were interrelated to summon new and better experiences, making possible to the children a protagonist intervention within the educational processes mediated by the democratization, where they are conceived as an integral part of the process, establishing multidirectional relations that grant them allotment in the decision making and in the expression of their optics and positions before the activities that here are proposed with respect to the development of interactive playful workshops in values. Likewise, it was proposed to promote assertiveness for decision making that guided the construction and deconstruction of new knowledge, thus strengthening the communicative exchange,

where the organization of knowledge of a given context was based on the negotiation of meanings, enabling the conformation of these to take place in terms of structuring and perception of realities.

The interactive playful portfolio was called "Experiences, Values and Roots of the guagüitas of my region", which was based on conceiving children in an integral way, taking into account their bio-psycho-socio-socio-cultural-spiritual character, proposing a work that covered the development dimensions of preschool children, evidenced in the cognitive, subjective and axiological component; as well as in the work of construction and elaboration reflected in the multiple proposals that emerged from the children's perceptions of the cultural component existing in their immediate context.

Through the implementation of interactive playful workshops, adjusted to the needs and interests that arose from a diagnostic analysis in each pedagogical scenario where they intervened; it was taken into account that the classroom was not the only space for the conformation of their new knowledge constructs in relation to how values influenced the contextual recognition of roots and traditions that would be an accumulation of experiences for the conformation of their cultural identity.

The little ones, of the transition grade of the institution Seminario Sede 2 of the city of Ipiales - Nariño; who participated in a series of activities which were contained in a playful corner that remained visible to them in their classroom, within it were located by colors the treasures of the values, discriminated by their respective interactive project, their description and possible plans of guiding activities.

In the first space of the playful corner a special treasure was arranged, which was named "I AM A CUTE GUAGUITA", where valuable data of the life of each of the children were grouped with their most relevant characteristics up to the moment they are going through, leaving a prudent space for future events that occurred during the development of this research project.

The strategy detailed a mobile part which referred to the Miranchurito knowledge traveler, which was shaped as an information gathering instrument that materialized in a bird-shaped agenda, which had the purpose of touring and interacting in the various environments where the children socialized, to provide material and experiences that allowed to investigate, explore and discover new preconceptions, with the aim of planning and proposing activities that fit in a relevant way to the results of the inquiry part.

Regarding the socialization of the interactive portfolio, the traditional tapestry of patchwork in our region was used because it highlights our natural landscape as emblem and tradition, which was materialized in a background of the natural landscape of our Nariño; where the elaborations of the work proposed by each one of the children were exposed and made known with respect to the workshops in values developed in the portfolio. With respect to the value part, the portfolio constituted the global evaluation part, taking into account the whole process that was carried out from the initial phase, here not only the teacher's point of view was taken into account, but also the self-evaluation process was given priority, through the implementation of icons alluding to the values which gave them the possibility of establishing an objective and qualitative opinion of the work developed, thus strengthening their autonomy and critical spirit in the resolution of problems.

Another section of the portfolio that was of great help to teachers and children was the section of the support box, which contained information and evidence of the evolution at the cognitive, socio-affective and emotional level of the children, thus carrying out a detailed follow-up where the achievements, strengths and weaknesses that the children showed were noted, in order to propose together new strategies of accompaniment which were focused on favoring their performance.

PLAN OF ACTIVITIES AND PROCEDURES

METHODOLOGICAL PROCESS

Through the implementation of the playful portfolio in values as a methodological strategy, the development of the proposed activities was carried out, organized in three phases, which counted with the dynamic participation of the children of the transition grade of the specific context, guidance teachers, parents and other members of the educational community. These development phases covered a period of approximately 4 months, from September to December, organized in such a way that their distribution and execution was carried out as follows:

STAGE 1

EXPLORATIVE PHASE - (participant observation and interaction)

EXPLORING WHO I AM, WHAT I AM LIKE AND WHY I AM HERE.

I START TO BUILD MY PROJECTION (INQUIRY AND SENSITIZATION).

Stage one related, as a resource that could not be postponed, the inquiry of the previous knowledge that the children possessed for the complementation and construction of new knowledge; the importance of taking those inputs that the

children brought with them to validate them as valuable components anchoring them to new experiences was highlighted. Thus, the educational agents who participated in the teaching-learning process were sensitized in order to respond to the above questions and give way to the conformation of their own life project starting from the history of their conception up to this moment through which the children were passing. The development of workshops, outings and integration activities were then carried out with the purpose of making known the importance of the implementation of the playful portfolio in values for the strengthening of the cultural identity; the previous phase had its course of development between the third and fourth week of pedagogical intervention.

STAGE 2

ELABORATIVE PHASE - Weaving My Knowledge Playful Workshop (Tapestry of scraps)

I AM WEAVING AND ELABORATING MY CULTURAL IDENTITY (IMPLEMENTATION).

Taking into account that this phase of the process is the central one, we sought to project the intervention of the infants through the elaboration of their own knowledge constructs; Thus, they had access to multiple experiences endowed with pedagogical intentionality to which they had access through inquiry, exploration, discovery, assimilation, accommodation and adaptation, being the previous components determinant in the resolution of problematic situations, where the children intervened by identifying, describing, explaining and predicting what happens in their surrounding reality, thus propitiating motivating environments full of sense and meaning, making possible the intervention in favor of strengthening the cultural identity through the axiological component. This stage took place in October and November, respectively.

STAGE 3

VALUATIVE PHASE - Guagüitas Sabedores (Knowledge tulpa) Playful Workshop

IF I HAVE CONSOLIDATED A LOT OF KNOWLEDGE ABOUT MY CULTURAL IDENTITY, WITH VALUES AND NEW CHALLENGES THAT WILL BE WAITING FOR ME, I WILL BE ABLE TO UNDERSTAND WHAT MY TRUE ROOTS ARE.

In this conclusive phase, activities were carried out to evaluate the process of the research project, which implemented the playful portfolio in values in order to determine if the objectives were achieved, as well as the impact it had on the study

population. This phase also concluded with an activity that involved all the educational agents to close and determine those commitments with the children, teachers and the educational community so that the process can be continued in the future with the aim of conceiving the girls as leading agents in the teaching-learning process.

EDUCATIONAL PROCESS

As a relevant part of the process undertaken, the didactic process described below was related to carry out the horizon set out in the purposes of this research process, since it is here where space was given to those didactic strategies, material and resources that should be considered to carry out the execution of the activity plan.

Another relevant aspect that was taken into account is related to those pedagogical scenarios which were conceived always thinking of favoring interaction, creating situations of active participation, democratization, inquiry, exploration, discovery, assimilation, accommodation and adaptation where children put into play their cognitive functions to form new and better knowledge that will change the realities of the context in which they are intervening, starting from an innate protagonism that will position them as active agents of the process for the benefit of strengthening their ontological and axiological component.

The didactic process was carried out in three moments:

Table 1. *Moments of the Didactic Process*

MOMENT	TITLE	ACTIVITY
FIRST MOMENT	TESTING MY KNOWLEDGE	In the first moment, the children were introduced to the environment, motivation and dynamization, allowing them to inquire, question and resort to their previous knowledge in such a way that they build new knowledge in relation to the notion of cultural identity, but starting from the initial reading they make of their immediate context, from playful activities, games, songs, among others, allowing the children to obtain new information later translated into meaningful experiences.
	WEAVING	At this stage, the children were allowed to act as part of the central teaching-learning process, making it possible to strengthen those dimensions that are the fundamental basis for leading the girls

SECOND STAGE	MY KNOWLEDGE	to the process of inquiry, interpretation, argumentation, proposition and exploration of pedagogical environments, equipping them with the necessary tools for the construction of broad criteria and concrete experiences that allowed the girls to develop skills and abilities that positioned them as competent epistemic subjects in obtaining their achievements, frequently counting on the facilitating role of the guiding educational agent.
THIRD MOMENT	WISE BABIES	At this point, the children creatively expressed their ideas, thoughts and conceptions regarding the activity implemented during the pedagogical day, using the inputs obtained about their cultural identity. In addition, the children had the opportunity to present their work to the rest of the group describing the meaning of their creation; they also applied values such as respect, empathy and solidarity, making available the axiological component. There was also joint feedback on the topics addressed, as well as a permanent self-evaluation where the children evaluated their creations in a critical and objective manner, strengthening their autonomy at the time of socializing their work.

As a methodological strategy for the strengthening of cultural identity in preschool environments, it leads to the approach of the following activities integrating the playful workshops, which were carried out with the specific population; in this specific case the children of transition grade. They acted as epistemic subjects and central axis of the educational process, making possible then the construction of knowledge with a clear intentionality to provide the children with arguments with sense and meaning that allowed them to overcome the challenges and demands of the diverse contexts where they interacted; in such a way that they accessed the resolution of daily situations mediating through the values and always taking into account their preconceptions that anchored to new information were the foundation of future constructs with respect to the investigative theme.

To this extent, the facilitating role of the teacher supported and mediated the teaching-learning processes by dynamizing and propitiating diverse pedagogical scenarios

where the children had effective access to the contextual search of their cultural environment through inquiry, exploration, discovery, hypothesis formulation, adaptation as well as the applicability of socio-emotional skills reflected in values that cannot be put off in order to strengthen interaction and validate the proposed object of study. Therefore, for the planning of these playful pedagogical actions, we took into account what concerns the equalization of the communicative exchange, taking into account those socio-affective processes as a motivating preamble for the children to inquire, elaborate and give account of their knowledge, thus positioning them as dynamic agents of a process impregnated with a high significant value.

SCHEDULE OF ACTIVITIES OF THE PORTFOLIO DIVIDED INTO PLAYFUL WORKSHOPS

- **EXPLORATIVE PHASE** Playful Workshop Tanteando Mis Saberes
(Testing My Knowledge)
(participant observation and interaction)
- **ELABORATIVE PHASE** Weaving My Knowledge Playful Workshop
(Patchwork tapestry)
- **VALUATIVE PHASE WARM Workshop** Guagüitas Sabedores
(Tulpa de saberes)

ACTIVITIES CORRESPONDING TO EACH WORKSHOP

- **Name of the Workshop: TANTANDO MIS SABERES**

Activities:

1. That's Me - self-recognition value
2. Where I belong - Value self-recognition
3. Those around me - Self-recognition value
4. Me in my context - Self-recognition value

- **Workshop Name: WEAVING MY KNOWLEDGE**

Activities:

5. My sewing family - value respect
6. My little land offers me - value appreciation
7. Awakening customs - honesty
8. Guapeando mi tradición- freedom

- **Name of the Workshop: GUAGUITAS SABEDORES**

Activities:

9. Tulpa de historias y relatos de vida - courage the truth
10. La minga del saber - Value of generosity
11. Bartering - value sharing
12. Carnavaleando - value equality-equity and justice

Results

The present investigative work, externalizes certain class of elements, supervised of certain inquiries forged by the social actors immersed in the problematic of study, that, for effects of the present, was defined from the " Impact of the Playful Strategy to fortify the Cultural Identity in the Students of the Transition Grade of the Educational Institution Seminary Seat 2 of the City of Ipiales - Nariño.

From this perspective, some instruments were defined that favor the research through the provision of effective and safe information, in order to make the field work a totally reliable process. In this sense, the work started from the observation that was carried out from the first approach to the community, which gave way to the description of the daily life in which their daily events take place, this allowed analyzing and interpreting the reality that is generated within the community, Therefore, some analytical guidelines were marked, born from the Participatory Action Research, supported by the inquiries made by the educational community of the Seminary Seminary 2 of Ipiales - Nariño and its students of transition grade together with their parents who belong to the Pastos ethnic group.

It is of utmost importance in this part of the research process to refer to those final results that were found during the execution of the activities in the development of the pedagogical practice, because these allowed validating the effectiveness of the interventions carried out with the population under study and if they really generated the impact that was proposed from the same approach of the objectives. In this specific case, the relation that is made refers to "CULTURAL IDENTITY" which, supported by key tools for its achievement, was projected towards a work that favored the exploration of the environment, as well as the recognition and practice of the Inga language in the contexts of the resguardo in order to procure in this way its applicability in the sense of its preservation.

In this sense, the "MATERNAL LANGUAGE" is initially approached, which through the approach and development of the activity "THE FARM ANIMALS" was intended to strengthen the use and practice of the Inga language. The following is a description of those manifestations found during the development of the didactic process that gave a positive balance for the pretension of this one, responding satisfactorily to the

pedagogical intention. One of the clear evidences that was found as a result of this interaction with the farm animals was that through the journey that was made possible through the exploration of the natural environment to which the children belong, they approached the animals and named them according to the instruction of their guiding teacher; first they listened very attentively as the name was assigned to each animal in the Inga language when the teacher very emphatically pronounced their names as follows: (pigs - kuchi,) (guinea pigs - sancha), (chickens - atawalpa). It was here where the children by phonological association internalized the names by relating them to their corresponding sound; in such a way that the sonority of the names invited them to recreate the postures of the animals observed, this being a playful reference of the exploration of the environment that contributed significantly to the learning and incorporation of the vocabulary of the farm animals in the Inga language.

Ojeda, R. (2012) refers to "the importance of imitation as a human cognitive evolution, developed from learning by observation, to reach the expressive teaching (p. 7). The importance of imitation for human cognitive evolution is transcendental, surely it went through many stages, evolving from learning by observation to reach the teaching mediated by language.

The above premise reaffirms that within the environment in which the child interacts a number of possibilities for action are generated, in the specific case of the farm animals strategy, the children, by recreating through the creative component the imitation of the animals with which they had contact, made possible the expression of what they perceived of them, thus approaching a contextual recognition of the object of knowledge, in this case the animals. In addition, imitation was the preamble for the children to make repetitive sounds, thus generating a playful internalization of sounds and names of the animals in their mother tongue, which made it possible for the activity to take on a transcendental meaning because it was through the enjoyment and pleasure that motivated this practice that the children internalized new vocabulary and applied it within their immediate environment through verbal expression.

Back in the classroom, we inquired about the animals that each one has at home (cat-misitu), (cow- wuagra), (horse- chakimuru), (dog- alku). Once the names were related in the mother tongue, the children were asked to imitate the sound that each animal reproduces and that was how the students gave account of the first result that responded favorably to the activity proposed from the exploration of their surrounding environment; they by means of association affirmed: << Profe the Kuchi makes oin oin and rolls in the mud, profe look at the wagra makes muuuuu, can we sing the wagra lola? Profe ese chakimuru no hace sonidos sólo cuando se agacha a comer

zanahorias.>> In this way it was evident that the children had internalized an important vocabulary that contributed significantly to the practice and use of the Inga language.

In this sense, another important result was that the children used the previous notions they brought from home to detail the natural elements they observed during the tour; the children let us see that during their visit to the farm they had to adapt to the context they visited in order to interact with the animals; hence the importance of exploring the environment freely, but with clear rules of play. For example, the children in this part of the process learned to work order commands to avoid risks in the context.

This means that they had access to interact with each of the animals mentioned, but always respecting the limits as part of the ongoing didactic process; then the children enjoyed touching the animals under supervision, feeding them and also playing with them, it was in that closeness that they called each animal by its proper name using their mother tongue, leaving the precedent that this is important and provides them with roots and a sense of belonging.

Then, according to the theoretical support, "It is necessary to involve children in spaces where the language is alive, even rethinking old traditions such as not integrating them into them. It is necessary to guide them from an early age to participate and accompany them in the chagra, the tulpa, the minga, the assemblies, the major and minor rituals, as a way of rooting them in their identity and the language that belongs to them.

This means that the exercise of learning and experiencing a language must be continuous in order to be able to realize that it is part of spontaneous and familiar processes. The habit of excluding the native language from these spaces and experiences can limit its learning, which is why it is a priority to promote its application in preschool environments so that it can be incorporated from a very early age, contextualized to interests and needs, so that when children express their communicative skills, they think in terms of their own language as a great option for personal and collective reaffirmation.

With respect to the strategies framed in "TRADITIONS" the activity mentioned to detail the final results was called: "ATUN PUNCHA" which generated great impact among the students since here it was possible to relate through inquiry and contextual exploration the meaning of the big day for the community. The children evidenced several important components that showed that this day in tradition is one of the most important because it gathers the community around an event that highlights the

axiological component. The children agreed to wear traditional clothing, their own dress such as the pacha la kuma, the crown of feathers, the basket with the forge flower, where they carried with great joy and color, they also manipulated and interpreted according to their abilities different musical instruments that allude to the indigenous carnival such as the bass drum, cacho, the lolina, the flute, the flag of the resguardo, they participated in the day of forgiveness and performed actions such as: the expression of their corporal experience through dance; the students were taken to the school field, where each student was given a musical instrument. To the rhythm of these instruments, the children danced motivated by the sound of the drums singing in Inga <<, taita carlos ñansamuku, taita karlos ñami riku, limumanda, masurai, lumumada masurai>>. As a significant gesture of encounter where a call was made to the spiritual balance of harmony and prosperity with oneself and with their fellows. In this way the children gave effective response with the reception of the event where they actively participated and enjoyed with joy, smiles and games of every moment of the proposed meeting.

Phrases like the following were exposed by the children showing the interest they had to participate in this festivity, In the preamble of the party the children organized elements that they wanted to wear for the Puncha Tuna; it was thus, as they anticipated with all the preparations to live the interaction they had with the big day of the community <<These necklaces that I am making are to give them to my mom and dad. And they will wear them at the carnival>>,<<This necklace I am going to paint yellow, the one I like,<<I like to dance the tuna puncha, because my dad likes it too.<< How delicious, the carnival is coming, we will drink chicha and they will give us mote with meat.>> << That day I will accompany my dad to sing in the tuna puncha chorus. That is my dad's song>>,<< My dad is teaching me how to play the bass drum.>> << I like to play the flute and the Chas Chas.>><< This feather crown is beautiful, I will tell my parents to make it for me for the carnival day.>>.

According to the conceptual support provided by UNICEF, a tradition is kept alive when: There is transmission of the legacy; Thanks to the fact that experienced generations transmit cultural practices to new generations; that is, children receive the cultural heritage of their peoples through coexistence with adults, thus appropriating the ways of life of their community. However, all this knowledge and social constructions are not static, they evolve and are enriched by their new members. "Change and permanence are two sides of the same phenomenon. Both are present in our societies without being contradictory.

It is therefore essential to awaken in children the knowledge of their culture so that they can live it, feel it, preserve it and enrich it. The incorporation of the celebrations of traditional festivals in the school contributes fully to the achievement of this purpose. Thus, when we celebrate traditional festivals with our children, we are bringing them closer to the knowledge of their community, making them participants in the event and fostering communication and relationships among them. By teaching children to learn about their origins and roots through recreational and leisure activities, we promote good family relationships and participation in the cultural life of the city. In this way we make them feel identified and integrated in their community in an experiential way, with certain beliefs and values. In addition, we provide the children with knowledge about their own family, making it possible for them to feel proud of their roots.

To conclude, we mention the activity called "OWN DRESS", closely linked to cultural identity, which addressed a didactic process where the children worked on their cultural identity from the strengthening of the community's own thinking as a preamble to their collective recognition, thus the children found in the affirmation of their own dress the first instrument of cultural rootedness that awakened emotions such as love and identity for wanting to wear it. The children expressed phrases such as the following when the dress was exhibited in the cultural clothesline: << we look very pretty if we wear that dress and carry that flower>>, << That dress makes us men strong and very invincible, no professor>>, << This dress makes us men strong and very invincible>>.>>All this as a result of the way in which the process of dress recognition was induced.

Also when the activity called "put on the student's own dress" was carried out, for which a diagram of a child was pasted on the board and then a participant was blindfolded, it was observed that the person who had to put on the dress that was given to him after the application of the didactic process was able to recognize the appropriate way to wear it, a situation that reflected the children's interest in an element so important for their culture; the children named each garment with its specific name and explained its meaning. The evaluation was carried out through the observation and participation of the children who, very motivated, signified their appropriation of the process undertaken and detailed in the dynamics that through the exploration they effectively adapted the components of their own dress from the lexicon.

The tradition of each group dictates a certain way of dressing. This characteristic mode of dress constitutes its design. Ethnic groups are also differentiated by means of the

designs that each one has maintained over time and that have become a very important characteristic of clothing". This means that the idiosyncrasy of the people is manifested in the fact that their thinking is not inflexible; on the contrary, it is contextualized according to the interests and needs of their community. It is revealed before them with fullness and lordship as is the case when their attire is presented as a symbolic element that gives identity to their people but that is flexible to the demands of the current context without losing the essence of its roots within the culture of the social group.

In this sense, artistic work was also related as a diverse manifestation that in a relevant way is shown as a tradition that enhances the cultural identity of the community, of the Inga people; then we can present "The handicrafts of my people" as a sample of the empowerment of a people over the resources offered by their territory and that at the same time are a clear manifestation of identity and culture.

Thus, for the introductory part of the activity, the contextual recognition from their families was constituted; each child was then asked to bring a handicraft to be exhibited in an internal fair in the classroom. The teacher in training with the help of the students placed the handicrafts with respective labels for their identification; it was thus, as the children positioned their handicrafts in a special and safe place they evidenced the care and love for the things that belong to the culture of their people and that from home are strengthened, phrases such as the following were exposed:<< Teacher this necklace was made by my grandfather to give it to my grandmother, it has lots of pebbles of different colors, my grandmother lent it to me for a while and I have to take care of it>> ,<< Teacher this pot I brought was made in my house and we dried it in an oven to be able to paint it, my parents made it and we gave one to some friends of my dad>>. It was then analyzed how the contextualization activity responded to those components that make up the cultural identity, since the children identified a variety of handicrafts that the people make with resources from their territory, admired them and took care of them because for their families they have an important sentimental value. Strengthening then the component of the cultural identity of the Inga people.

Following the exhibition of the handicrafts, a discussion was held to inquire about the knowledge of the handicrafts made in their community, where the children participated actively describing attributes, materials, and mode of elaboration based on what they had observed in their nearby contexts. The children came to mention, for example, that the place where the pots were made was the patio of the house because of the preparation of the material to be molded; they commented that it took a long

time to perfect the shape of the pot which was exposed to a drying process; the children also expressed that the women of the family had skills for the elaboration of necklaces which had colorful attributes and which were used in festivities or offered on special days.

The final part concluded with the proposal for the elaboration of some chaquira handles; the proposed activity pursued the pretension of awakening in the children the motivation for the elaboration of a traditional handicraft, which took on true sense and meaning to the extent that the infants were placed in direct contact with the object of knowledge to foster their aesthetic abilities and skills, but also to increase their cultural practices. They were always motivated and expectant at the moment of manipulating the material. It was also noted that some of them had some experience in threading and stringing the beads, since in their homes the elaboration of necklaces is a daily practice. They expressed themselves in the following way: << Go put the thread like this so that all the nuggets that you put in my grandmother taught me don't come back>>, <<Look, let's put combined colors and it will be prettier, my grandmother made a necklace of colors and they combined them like this and tied knots to separate them>>>.

In accordance with the above and in tune with the conceptual statement, traditions contribute to: "Promoting exploration and expression through diverse languages to find that which not only makes individuals unique, but also connects them to a collectivity, is fundamental in early childhood, since it leads to establishing numerous connections: with oneself, with others, with the context and with culture."

This means that the strategy applied was of great pleasure for the children, positioning itself as a key tool for the care and preservation of traditions because the practices carried out meant for the children important resources that helped them to get in touch with their environment, to know their world, to relate with culture in each of its manifestations, being in turn a means to creatively express emotions, ideas and knowledge transmitted through the creation of material or symbolic works that significantly supported the children, They were also a means to creatively externalize emotions, ideas and knowledge transmitted through the creation of material or symbolic works that significantly supported the cultural identity of this community from childhood as mobilizing agents called to the preservation of their legacy. In this way, interesting final results were related to the cultural identity of the people and made it possible to think about the re-signification of their customs through the relevance of their mother tongue. It is possible to contemplate the idea that through

the insertion of this language in the uses and customs, it can become a latent act in the community and a legacy that can be transmitted from the experience in their daily life.

CATEGORY VALUES

Workshop Name: WEAVING MY KNOWLEDGE

Activities:

My sewing family - value respect

Traveling my territory - value appreciation

Despabilando la pacha mama - honesty

Guapeando mi tradición- freedom

It is relevant, the approach of the category Values in the preschool child's work because as the infant develops in his context, he has the ability to build knowledge through interaction with it, which will allow him to recognize his perceptions and subjectivities of the reality that happens to him, manifested in the expression of his emotions. All this projected towards their eagerness for adaptability and appropriation in the search for the satisfaction of their needs, points of view, feelings with a view to developing their sensitivity towards the needs and perceptions of others. Therefore, it cannot be postponed that the teacher resignifies the role of emotions within the context of the child's action as a relevant component that contributes to the edification of the personality and personal value of children from an early age.

Parsons and Kluckhohn state that values "are options among diverse ways of acting that are a manifestation of the hierarchy in the conception of the world that a subject or collective has".

Rokeach, points out: "values are a type of beliefs that lead the subject to act in a certain way; they are beliefs that prescribe human behavior". PADRINO, Moisés. CASTILLO, Javier (2009)

In this sense, and taking into account the importance of the axiological component for the realization of a future life project of the students, the development of the activity called "My sewing family" was proposed in the pedagogical praxis. Here the teacher in training, after developing the activities of daily life and contextualizing the children with the proposal for this specific day, organized the children to present the theme called "Family Day, a special date" to investigate the impact of the meaning of the activity, the teacher initially went to make a graphic brainstorming so that the children could express freely what they knew about this date. It was at this moment when many

expressions linked to the feeling that each one of them had for their family came to the surface; phrases like << on family day I give a gift to my parents because I love them very much, in my house we make food and give gifts because we have to be good to our parents, they take care of us a lot, my mom is very pretty so I make her a card to be a surprise and my dad works very hard so we have to be good to him >> were heard.

It was then, that it was decided to take advantage of the motivation that the children felt for their filial bond that the theme of the family was inserted from the cultural roots bringing the tulpa as an expression of family from the ancestors to strengthen the theme of identity rescuing values such as union, respect and equity among family members. In this way, the activity my family cositera was framed "THE TULPA" which from the meaning for the people has a determining conception because it means warmth, fire, family.

"The family is inserted within a cultural context, of which it represents the basis and foundation", and that, therefore, it is necessary to strengthen its active role in such important areas as education, culture and health. This means that the values offered in these fields should tend to strengthen and complement, and not replace, the responsible action of the family itself in relation to education; and another, in relation to its own culture". Generalitat de Catalunya. Departament de Benestar Social (1993), Pía integral de Suport a las Families, Barcelona.

It is here where a series of guiding questions are asked to the children about what they think of the family to which they belong, for what reasons they feel affection for their family, what are the things they most enjoy doing with their family, and what are the things they most like to do with their family. It can be noticed in their arguments that children at this age show a great sense of belonging to their family, their parents are the best model to follow and the moments they enjoy with them are a true gift of life. Children are very spontaneous in their expressions.

On the other hand, a visit was made to an elder who invites the students to form a circle around the tulpa, formed by three stones that symbolize the family, which are mother, father, and children, then he lights the fire with three sticks of firewood, where he mentions that those also represent the family, explaining in detail that when the flame is high it is because it is happy, it is good news for the family, or it is the arrival of a special visit. Also, when the flame is low, it means sadness, something will happen in the family. In the interpretation of the firewood when it is lit and detonates, it means problems for the family.

It was also clarified from the voice of experience and tradition that there were practices performed by our grandparents when their children were born, since their placentas and umbilical cord, with the navel were buried next to the tulpa, thus ensuring the place of origin, return and protection against evil spirits and the planting of unity ties. Taking into account the traditions of the grandparents, the Tulpa is a meeting place where families gather to strengthen family identity and values that will enable them to continue walking together and transcendent. Here, advice and guidance for life is given, as well as where the next day's activities are planned, assigning each family member a task such as collecting firewood, preparing food, planning planting or harvesting, among others.

The aforementioned means that if an individual can identify with some of the cultural contents of a social group, be it: traditions, customs, values. The very fact that within a culture or cultural practice there is an awareness of a customary identity, implies that there is also an impulse towards the protection of this identity, towards the self-preservation of the culture. If identity is constructed in opposition to others, the abuses of other cultures imply the loss of autonomy and therefore the loss of identity.

In the case of the family activity proposed for the children, it could be seen that they first recognized the value of the family, the roles assumed by each member and they took with them the value of being an active part of a family cell. Proof of this was reflected in the closing part with the realization of a discussion; where the children shared the knowledge acquired, expressing it through a drawing here the children through the aesthetic taste and the playful component were able to explain their perceptions and subjectivities, achieving in their creations the tulpa as that symbol that will identify their family in the course of time. In gratitude to our companions; a small sharing is made for the knowledge and experiences transmitted.

These factors, then, become clear representatives of a social reality, which is not directly observable, but explains the consistency and stability in certain behaviors or attitudes inferred in a defined social context, in different situations from time and space, context or social factors that can be defined from the family, education, culture. According to the epistemic support, the family is that primary vital instance in the daily experience of the human being, a social institution that is transformed, reinvented and expressed in different scenarios, where each of its members has different characteristics and acquires different roles; likewise, the family is a key element in the production of well-being due to its capacity to mobilize resources, offering refuge and support in situations of insecurity and adversity. In this way it is assumed that cultural values are represented in the Tulpa, since it is there where wisdom is shared through

the word and thought with the older spirits, it was the meeting place of parents with grandparents, and now the present generations; it is where they teach, plan and give advice for life, it is where these cultural values predominate and should predominate: to value one's own language, respect for the authority it exercises, to love and experience spirituality, thought and organization, to visualize the family as that support network that works in synergy in favor of collective processes should be shown those attributes that make this institution something sacred; children should visualize it as the existing preamble to build suitable societies. The family is for infants the scaffolding to exhibit that ontological and axiological component that emerges spontaneously and that is conducted with love throughout personal development. Therefore, its importance lies in the fact that it remains in force in the children's experience because it is in the measure of its recognition that they will return to their roots to undertake any action that involves their humanity in community from the filial bond.

Another activity that showed the children's progress with respect to the axiological component at the time of transversalizing the cultural identity component in preschool environments was the one called "Despavilando la Pacha Mama"; here the children accessed their natural environment to detail the elements that compose it in order to raise awareness on how they affect the balance or alteration of the environment and thus generate a notional analysis of the resources we possess and make a contrast of the evolution that we have had culturally in this regard.

In the activity mentioned below, another important component within the family consolidation is the rooting towards the elements that mother earth offers; important components that flow spontaneously in the environment but that contribute significantly in the family constitution. The activity called "DESPAVILANDO LA PACHA MAMA" began with the greeting in Quechua language, *allin punchau* which means "good morning? The children will answer *Allin punchau*, for the roll call there were printed images *solque* translated into Quechua is (*indi*), representing the man, and the moon which is *killa* represents the woman, it was explained to them that when the respective roll call is being made, the student will go to the front, pasting his name in the place that corresponds to him, which will allow them to know their ancestral symbol. In the location will run a dynamic elements of mother earth, implemented in Inga, at the time that the teacher in training, mentioned "*Alpa*" (earth) jump to the right, "*iaku*" (water) left, "*uaira*" (wind) in the center, in habit and rule was explained to them that they are *wasikamas* which means caretakers of mother earth and their duty is to take care of the *pacha mama*.

Then, taking advantage of the last element, "wind", it was announced that thanks to its influence, the creations will have a drying process and then they will be finished by means of the burning process, after which they can be used.

Finally, a racing game was played using handmade windmills, the children took one in their hand and ran in such a way that when the wind hit them, it made the windmills turn. The children quickly understood that the faster the windmill rolled faster and the slower it spun, there were even moments when the wind blew stronger and they stopped running because they understood that the force of the wind was greater and therefore it was not necessary to run. For the evolution, the closing of the minga of thought took place, where the children freely expressed what they liked most about the activity, how they felt, what elements they made with the clay, and finally they made a creation of what they had experienced during the activity.

DESPAVILANDO LA PACHA MAMA was an activity that positioned the children in a plane of awareness about care, gratitude for what the natural environment offers us and the invitation to work for its preservation. The infants were able to closely feel how the ancestors conceived the natural environment leaving a transcendental footprint that will be replicated by their voices because it had meaning and significance for them.

At a general level, it can be inscribed as stated by Allport (1975) that "there are three attributes in an attitudinal factor; the cognitive, which refers to the conscious beliefs of the individual regarding the object; the emotional, referring to the feeling of pleasure or displeasure produced by the activation of the attitude, and the behavioral, which designates the affective actions adopted in response to the attitude". What in tune with what has been described can be assumed as a conjugation of the dispositions that the students found when they came into contact with components of their surrounding environment that are part of their cultural heritage and of which they make use on a daily basis, but which to this day acquires significant value due to what was awakened through cultural identity as a transversal bond that communicates, resignifies and empowers.

From the above, it can be assumed that the workshop and the activities planned were able to meet the expectations since the children were able to access a wealth of experiences anchoring their previous knowledge to new experiences endowed with significance that enabled them to give a real reading of the context, reaffirm their notions and access new constructs from something that identifies them as: their family, their surrounding environment and the elements that exist in it and that are part of their vital task.

In this way and in relation to the present research work, and recovering the importance of the impact of the playful strategy to strengthen the cultural identity in the students of the transition grade of the Seminary Educational Institution, seat 2 of the city of Ipiales - Nariño, it can be asserted that it is through this strategy; it was possible to strengthen the bond of harmony between the educational community, in view of the aforementioned culture.

In this sense, Vigostky

In his sociocultural theory, he explains the "importance of respecting human beings in their cultural diversity and of offering meaningful activities to promote individual and collective development with the purpose of forming critical and creative people who will bring about the transformations required by our society". CHAVES, Ana Lupita. Implicaciones educativas de la teoría sociocultural de Vigotsky. Educación, vol. 25, no. 2, September, 2001, pp. 59-65 Universidad de Costa Rica.

Name of the Workshop: GUAGUITAS SABEDORES

Activities:

Tulpa de historias y relatos de vida - courage the truth

La minga del saber - Value of generosity

Bartering - value sharing

Carnavaleando - value equality-equity and justice

ANALYSIS OF RESULTS IN THE CULTURE CATEGORY

In the workshop "guagüitas sabedores", it is possible to reference the feedback of the knowledge that the children have consolidated throughout the pedagogical interventions with the topics planned for the activities mentioned, using pedagogical strategies as a scaffolding for the realization of constructs from the transversalization of values as a central axis for the strengthening of cultural identity in preschool environments.

It is necessary, in the multiple pedagogical scenarios that teachers intervene as educational managers, to use pertinent pedagogical methods and strategies to motivate children in their learning process. Therefore, it is essential to understand the conceptualization of those strategies, motivation and pedagogy, which allows strengthening the research work in the exercise of pedagogical events.

For Rodriguez (1993), Methodological Strategies are the "... adaptation of the environment, time, experiences and activities ordered in a logical way to an individual

and group situation, according to pre-established principles and objectives and those that arise in the process" (p. 25). Methodological strategies are also the product of the use of the knowledge of the child, his nature, the socio-cultural context that surrounds him, his developmental levels and interests. These aspects are determinant in the planning that the teacher carries out to facilitate the child's development. When planning methodological strategies, the teacher will provide children with an environment where they have the opportunity to participate selectively, interact with peers and engage in play, a natural activity that allows them to make contact with the world around them.

In this sense, the barter activity meant a return to sharing, positioning the children from a real plane to understand how time and the cultural level have been evolving dynamically; before, products from each territory were exchanged in order to supply basic needs and thus be able to expand territorially; today, the capitalist system moves the currency that the children know as a mechanism of exchange. This figuration allows the child to cognitively mobilize in order to detail a sequence of actions in favor of the preservation of a rootedness that could be beneficial even in contemporary times.

Through the sharing of traditional products, the children were able to establish links, recognize and denote the most important products of their region and also validate the axiological component when they shared, exchanged and received products with precise descriptions. In the educational field, the author María de los Ángeles Briceño Moreno considers strategies as: Those actions carried out by the teacher with the purpose of facilitating the formation and learning of disciplines in students. In order for them not to be reduced to simple techniques and recipes, they must be supported by a rich theoretical formation of the teachers, since in the theory dwells the creativity required to accompany the complexity of the teaching-learning process.

The above can be taken as a possibility to validate the strategic didactic resource to work in a meaningful way on a topic, giving it the pedagogical intentionality required to develop the skills and abilities that children need at the age they are at.

Within the structuring of the teaching-learning process for the development of logical and socioemotional thinking skills in children, it was also considered relevant to resort to a didactic process structured in a series of components that gave way to the fulfillment of the outlined horizon, for example, the bodily experience was conceived as an active part of the process where the child generated self-recognition, starting from his corporeality to identify basic notions that later in the course of the process became more complex towards more elaborated structures that showed that through

this experience the child positioned himself as a cognizant subject of his capacities for action in a given context with respect to the inputs that his territory offers him.

Also, the teaching-learning process was focused on working with concrete material designed and created so that students could explore and interact through a manipulative phase, integrating previous notions with new information validated in key tools that resulted in practices rooted in constructive, collective play and constant interaction, where important attributes such as: shape, size, color, thickness and texture of the products exhibited in the barter were noted, which were accessed through observation and exploration of the material.

Another relevant point in the teaching-learning process of this research proposal, which sought to enhance the development of logical thinking skills, was the approach to the student's elaboration through the environment and the resources provided; Here, it was observed how the children responded to this process, when they spontaneously carried out their elaborative productions when participating in the proposed dynamics, when solving the problematic situations posed or when showing the acquisition of the skills and abilities that the offered material required, in such a way that a process was evidenced where the strengthening of logical thinking in the children was becoming more complex towards a higher level when exchanging products and validating the value that this had for the effect of the exchange.

In the same way and preserving the sense of a teaching-learning process aimed at awakening in children the interest and motivation for logical thinking skills in mathematics, from preschool we went to work as a preamble, the design and creation of concrete material for the child's development towards this new knowledge to fall back on the intention of validating their graphic expression; adjusted and to the capabilities, pace and learning style of infants.

Then, the child began to recognize notions that became more complex until he was able to represent in a conventional way what he was working on with respect to his cultural heritage through the application of values and playful pedagogical strategies. Thus, the response was effective because not only was there integration of each of the components that were part of the learning process, but also validated the position that the child learns when his brain is excited, and he is excited; it is at that moment when he feels part of a context strengthening his identity, when there are elements that contribute to act and mobilize actions, as was the case of the didactic material provided. To this extent, the teaching-learning process was fulfilled, because, not only a dimension was addressed, but a process was integrated in favor of strengthening this dimension where it was possible to potentiate logical-mathematical thinking skills in

children belonging to the transition grade, but with a transcendent sense and meaning as a dynamic result of the experience of an intentional pedagogical process.

Another activity that integrated the aforementioned sense was CARNAVALEANDO, it was relevant, the approach of this activity, where an important date within the historical cultural heritage of our region was arranged, In this way, emotions were validated from the axiological component within the preschool child's work, because as the infant develops in his context, he has the capacity to build knowledge through interaction with it, which will allow him to recognize his perceptions and subjectivities of the reality that happens to him, manifested in the expression of his emotions.

All this projected towards their eagerness for adaptability and appropriation in the search for the satisfaction of their needs, points of view, feelings with a view to developing their sensitivity, identity and attachment to the needs and perceptions of others. Therefore, it cannot be postponed that the teacher resignifies the role of emotions within the context of the child's action as a relevant component that contributes to the edification of the personality and personal value of children from an early age.

In this sense and taking into account the importance of emotions for the realization of a future life project of the students, the development of the activity called "CARNAVALEANDO" was proposed in the pedagogical praxis. Here the teacher in training, after developing the activities of daily life and contextualizing the children with the proposal for this specific day, organized the children to present the theme called "Big Day, a special date" to investigate the impact of the meaning of the activity, the teacher initially went to make a graphic brainstorming for the children to express freely what they knew about this date. It was at this moment when many expressions linked to the feeling that each one of them had about the carnival came to the surface; phrases like << the day of the carnival is festive, I give a gift to my mom a carioca of white foam so that she has fun, In my house we make food and we give it because we have to go out to the parade and it is very long and in the street you can't eat >> were heard.

Expressions such as the above show that children do indeed read their real context because they are not oblivious to what happens here as part of their essence and cultural identity.

Similarly, cultural identity is part of the historical routine as a principle of moral values, assumed in culture, present in daily life and social behavior; the expression tradition refers to what comes from the past, it is presented as the set of knowledge

that each generation gives to the next, that is to say, the past remains in the present and thus the tradition takes time in a context and therefore the individuals that conform it follow certain habits, practices, routines, customs, preserve forms of expression, rites, songs, food practices, which become a basic part of the popular culture, achieving the identity that defines it; one of the popular traditions is known as: Orality, which is the story of memory and representation of an imagination that remains in its juncture, transmitted from parents to children, from generation to generation, reaching until today, with an essential purpose which is to preserve ancestral knowledge through the ages.

The activity progressed to interact with the children and explain to them the importance of the role that an emblematic festivity plays in the events of a town and for this purpose a puppet play was developed where each character left the children a message about the importance of the role that cultural tradition plays in society. The children were very interested in the intervention of the characters and this was reflected in the pleasure of seeing their friends in the story, in the need they felt to express what they perceived because they identified with the narration, which was expressed in the following way: << I do go to the carnival because they do beautiful and magical things, my mom likes to go out dancing in the carnival and rehearses punctually like the carnival bear in the story told by the teacher >>, << We must not be rude, we must go out and play with respect in carnivals without putting talcum powder in our eyes, right, teacher?

Finally, after unifying criteria on the importance of recognizing, caring for and valuing the importance of the great celebration conceptualized in the carnival, the children were invited to make a work of art, which consisted in the elaboration of a card to express what they liked the most; this would have a message, a drawing and a decoration with fine motor techniques. All this, so that the children can make concrete the expression of emotions regarding what this holiday represents to them. The children were motivated by the activity and reported that they experienced feelings of joy and enjoyment as a result of the playful execution. They made statements such as the following << I am happy, my card for my mom is looking very nice >>, << Today is the best day in the world because I was able to use glitter for the carnival card that turned out magical >>, << I am going to make it for my mom >>, << Today is the best day in the world because I was able to use glitter for the carnival card that turned out magical >>., << I'm going to put masks on it so that she looks happier so it looks like art when they see my drawing that I did on the carnival card because I love her so much >>>.

In this way, the children transferred their emotions reflected in the axiological component of joy and pleasure in the elaboration for their mother to which the author Puche Navarro contributes: "It must be taken into account that the human being is sociable by nature, as stated by Rousseau, who has the need to relate to others, in such a way that by developing their affective bonds will give them the ability to make themselves known, thus creating the basis for their behavioral development. Therefore, it is relevant to give the importance required to foster affection in the early development of the child, given that from birth he/she already carries with him/her the need to express emotions either towards his/her mother or the person closest to him/her, so that the child is able to express his/her feelings through gestures, which will strengthen bonds of affection with his/her immediate context. For this reason, within the process of strengthening affective bonds, it is important to highlight the desires that children have when they begin their socialization process: "Those that are synthesized in the ability to understand the other's point of view, to be able to interpret their behavior, values, intentions and emotions".

While it is true that during the implementation of the execution carried out, the fact of channeling the children's values was immersed in each proposed activity; valuable results were obtained since already in the field of action this feeling of the children played an indispensable role in its occurrence, thus promoting the intention of developing some criteria that in the future would contribute in the conformation of their emotional baggage and personality. Being then, aspects such as the expression of their emotions, identification of their emotions and the constant interaction with their peers are determinant facts for this age to propitiate the establishment of the same rooted in values such as: solidarity, empathy and respect for the feelings of others in order to consolidate their emotional skills in the future.

In accordance with the above, it is assumed that if children are able to recognize their own emotions and become aware of them, it will be easier for them to manage them because in some way they will model their behaviors and act less impulsively with their peers; therefore, their learning, knowledge and experiences within the school and family will be more emotional, meaningful and will occupy a place in the memory bank that could last. For his part, the teacher should identify the basic emotions in children from 3 to 5 years old, and through activities that involve play, art and socializing activities, the balance in the classroom and good coexistence.

In conclusion, it can be said that the proposed workshop gave a favorable response because the children got involved in a positive way, they participated recognizing important aspects of their culture, situating themselves as bio-psycho-socio-cultural

agents with a history that gives them identity and contributes to generate in them close bonds in relation to their tradition, customs and roots.

Conclusions

It is considered that the present investigation has a place of development that corresponds to the Seminary Educational Institution Headquarters 2 of the City of Ipiales - Nariño; in the same way, as human resource, students of Transition Grade are taken, whose majority population is indigenous of the Pastos Ethnic Group; also, teachers, parents and researchers, who are an active part of the development of this process; in the same way, time, economic and material resources were available, all this to be carried to a successful conclusion.

It is relevant to highlight the hierarchy of the teacher-educator within the educational institution, since the knowledge generated by this research is established as a starting point for the planning and development of intervention workshops that promote historical and cultural conceptions of the native peoples and their relationship with nature, their worldview and their cultural identity, proposing these important concepts to the new generations, in this case the children of the transition grade of the educational institution. It is essential to highlight the development of recreational-pedagogical workshops focused on the rescue of traditional games representative of the indigenous culture of the Pastos, since this is achieved by strengthening artistic manifestations such as painting and dance allowing to improve the knowledge and respect for their culture, complementing their curricular knowledge in transition grade where children recognize and appropriate the rules of coexistence, values, motor skills, games and the affirmation of cultural identity and strengthening in values.

It is important to highlight the presentation of the portfolio as an activity of reflection on the teaching-learning process, where strategic workshops on values are recorded, strengthening the cultural identity present in beliefs, symbols, values, traditions and forms of behavior that function as factors of the social group, underpinning a sense of belonging and rescue of ancestral knowledge.

References

Abalco Farinango, D. M. (2021). Didactic guide for self-learning of San Juanito dance with a playful approach and its contribution to the

rescue of culture in educational institutions
in the city of Otavalo (Master's thesis).

Agreda, Montenegro, Esperanza (2004).
Interpretative Qualitative Research Guide.
I.U. CESMAG. Pasto.

Aguirre, Eduardo (1977). *Contemporary
theoretical approaches*. UNISUR. Faculty
of Social and Human Sciences. Santa Fe de
Bogotá.

Arango O, Raúl, Sánchez G. Enrique (1990). Los
pueblos indígenas de Colombia, Población y
Territorio, Departamento de Planeación
Nacional (DPN), Santafé de Bogotá).

Arter and Spandel (2005). Portfolio development
for learning and evaluation: Madrid,
Narcea, p.13.

Barnach - Calbó, Ernesto (1997). La nueva
educación Indígena en Iberoamérica. In
revista iberoamericana de educación.
Madrid: OEI for education, science and
culture. Number 13.

Bohórquez Guerrero, D., Hoyos Palencia, M., &
Reales Ruiz, M. (2017). Pedagogical
strategies to strengthen the formation of
values in children of the transition level of
the Bertha Gedeón de Baladí Educational
Institution of the city of Cartagena (Doctoral
dissertation, University of Cartagena).

Bonilla Rodríguez. (1980). *Investigaciones
cualitativas*. Editorial Bernt. México.

Carabalí Lucumi, J. E., & Cuervo Gamboa, L. M. (2020). Comprehensive care of children aged 4 to 5 years of Afro-Colombian communities in the municipality of Suarez through play.

Cerón Yampuezán, E. (2017). Education and cultural identity of the youth and children of the San Sebastián educational institution of the indigenous reservation of Yascual, municipality of Túquerres in the department of Nariño.

Cervantes Carmen T. (2019). "La importancia de las rondas y los juegos tradicionales en la primera infancia" (The importance of rounds and traditional games in early childhood). Retrieved May 31, 2010 p.4 1998, cited by Sevillano Rodríguez, N. Y., & Meza Cortes.

Colmenares E, A. M. (2012). Participatory action research: an integrative methodology of knowledge and action. *Voces y Silencios. Latin American Journal of Education*, 3(1), 102-115.

Congress of the Republic of Colombia. Law 1185/2008 (March 12). Modification and addition of Law 397/1997 - General Law of Culture - and other provisions.

Cruz, J. (2014). History as a means to rescue and promote traditions and customs in elementary school children (Doctoral dissertation, 42).

Gómez, Oscar (2002). Memory, identity and culture for organizational strengthening. Imprenta Arte y Fotolito Ltda. Copyright and reproduction rights Corporación AVRE. Bogotá, Colombia ISBN 958-95672-7-4.

Geertz, Clifford (1990). La interpretación de las culturas. Paidós Básica, Barcelona, 390p.

Guevara, J. A., Sánchez Mosquera, T. (2017). Acquisition of reading and writing habits in students.

Heinemann (2003). Diccionario de ciencia de la Educación. Santularia, Mexico, 1983, P.208.

Malajovich, Ana (2008). La lúdica en el desarrollo de las actividades en el preescolar. Editorial Paidós. Buenos Aires (Argentina). Third reprint.

Mayorga Rodríguez Carolina (2002). *Research Methodology*. Panamericana Editorial. Bogotá Colombia.

Muñoz Coral, B. C., Cerón, A. E., & Yandún, B. C. Jugando y Saltando la Convivencia Vamos Mejorando: propuesta lúdica para fortalecer escenarios de sana convivencia a través de los juegos tradicionales en los estudiantes del grado 5 de la IENSP sede el chorrillo, resguardo de pastas Municipio de Aldana (Nariño).

Osorio Márquez, Elliott Alexánder; Duarte Alfaro, Ruby Angélica; Piñeros Piñeros, María

Elizabeth (2017)" Recognition of cultural territories for early childhood in two educational institutions in Bogotá.

Pineda Cabezas, J. F., & Castillo Castillo, M. S. Advancing from an own education towards the strengthening of identity from the intercultural framework in the educational center Quembi Las Peñas of the municipality of Barbacoas (Nariño).

Ramírez Flórez, K. E., & Arroyave Sinisterra, L. Y. (2021). Pedagogical proposal based on traditional games for the rescue of the Afrodescendant cultural identity of children in third grade of primary school of the Institución Educativa Comercial Santa

Ramírez Guerrero, A. A., Bonilla Castro, H. B., & Micolta Tenorio, D. Ancestral rooftop condiments as a pedagogical strategy to contribute to the strengthening of cultural identity in the second grade of the Centro Educativo Post-primaria de Varones La Ensenada.

Ríos Cifuentes, E. T. (2018). The importance of dance as an artistic expression to strengthen cultural identity in rural children in the municipality of Choachí Cundinamarca.

Sampieri, R. H. (2018). Research methodology: the quantitative, qualitative and mixed routes. McGraw Hill Mexico.

Sevilla Brito, M. A. (2021). La identidad cultural en el desarrollo de los pueblos (Master's

thesis, Ecuador: La Maná: Universidad
Técnica de Cotopaxi: UTC.).

Sevillano Rodríguez, N. Y., & Meza Cortes, Y. Y.
(2019). Strengthening of traditional games
of the Telembí subregion as a pedagogical
strategy to learn about the cultural legacy
and territory in third grade students of the
educational center la vega of the
municipality of Barbacoas (Nariño).

Taguenca Belmonte Juan (2012). Revista de
investigación en ciencias sociales y
humanidades. Nueva época. Vol. 1 Núm. 1.
Jan - June. ISSN: 1870 _ 7289

Unesco, U. (2017). Intercultural
Competencies. Conceptual and operational
framework. Bogotá: United Nations
Educational, Scientific and Cultural
Organization.

Venturo Huanes, R. V. (2021). Pedagogical
intervention for the strengthening of
cultural identity in first year high school
students.