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## Kinesthetic Body Intelligence as identity keys of Art Education

### La Inteligencia Kinestésica Corporal como claves identitarias de la Educación Artística

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#### Abstract

This paper analyzes the pedagogical link between arts education and the development of kinesthetic bodily intelligence in children and young people in the municipality of Zona Bananera (Magdalena). The study population participated in arts education initiatives in their schools, funded and supported by the Colombian Ministry of Culture and grassroots community organizations. The objective was to understand how such knowledge contributes to the development of kinesthetic intelligence, valuing the processes of sensitivity, aesthetic appreciation and communication, having the sense of the corporal dimension as a cultural praxis of this population. This study is of mixed method with a QUALI-QUANTITATIVE approach.

**Keywords:** Art education; pedagogical processes; corporal dimension; kinesthetic.

#### Resumen

En este artículo se analizar el vínculo pedagógico entre la educación artística y el desarrollo de la inteligencia kinestésica corporal en niños y jóvenes en el municipio de Zona Bananera (Magdalena). La población estudio participó en iniciativas de educación artística en sus escuelas, financiadas y apoyadas por el Ministerio de Cultura de Colombia y organizaciones comunitarias de base. El objetivo fue comprender como dichos conocimientos contribuyen al desarrollo de la inteligencia kinestésica, valorando los procesos de sensibilidad, apreciación estética y comunicación, teniendo el sentido de la dimensión corporal como praxis cultural de dicha población. este estudio es de carácter mixto con enfoque CUALI- CUANTI.

**Palabras clave:** Educación artística; procesos pedagógicos; dimensión corporal; kinestésica.

#### Introduction

More than two decades of the 21st century and its enormous changes in all areas of society have passed; the school, faced with the overwhelming instrumentalization of the subject, is called to rethink and reinvent itself in times of uncertainty. In this sense, arts education overcomes the functionalist and asignaturist perception to be conceived in an interdisciplinary way and, as a

fundamental right that contributes to the development of physical, intellectual and creative faculties; likewise, it is required to overcome the reductionist view that conceives the material reality, body-anatomic-physiological, separated from the intangible, spirit-soul-mind, which leads to the configuration of a dichotomous thinking between knowledge and corporeality.

To understand the above, from the perspective of

artistic and cultural education, kinesthetic intelligence is related to the use of the different parts of the body to do something and in particular with the expressions of the artistic training projects Antonio Serge Cantillo, School of Dance and Afro-Colombian Music, School of Dance and Music Macondo, Dance Workshop of the Uniban Foundation. These training initiatives serve Afro-descendant children and young people, students of the Macondo, Humberto Velásquez García and José Benito Vives de Andreis ethno-educational institutions. The added value is represented in those students who learn and verify the need to generate a connection between spaces, bodies and symbols reflected in movement.

The complexity in the apprehension of the object of reflection has diverse edges, thus, in the philosophical field, the thoughts of Foucault, Deleuze and Bourdieu are intentionally considered because they revolutionize the conditions of possibility of the subject and its aesthetic practices (Farina, 2005). Thus, for Bourdieu, the body is a social construction in which production and domination relations are inscribed and the habits of culture are reflected. This implies the apprehension and expression of the purely physical qualities of the body, where the subject incorporates aesthetic aspects such as mimicry, hairstyle, gestural codes, postures, among others. Now, under the Foucaultian conception, the body is the Self itself that manifests through movement.

No less important is Deleuze's approach, which reveals that the event of the aesthetic experience is affirmed as a power and therefore affects the perception of the subject and helps him to develop in all its dimensions. In other words, the aesthetic experience affects the subject's relationships with himself and his ways of inhabiting the world, that is, his ways of life from an intimate association between thought, art and life (Díaz, 2014). However, it is clear from the discursive conception of the aforementioned authors the need to overcome the dichotomous action of the body, since it must be conceived as an eminently social product, since it enables the social interaction that conditions and shapes it. That is to say, that body in which, according to Bourdieu, the working conditions, consumption habits, social class and culture itself can be read, can be, by this same argument, worked and transformed (Bourdieu, 1986).

Regarding the foundations allusive to the Artistic Dimension at the Colombian level, there is evidence of a significant construction that chronologically emerges since 2007 with the National Plan of Artistic Education and, which are then decanted into pedagogical guidelines and articulated with the provisions of the Ministry of Culture, which defines as a field of knowledge the practices and undertakings that aim to enhance and develop sensitivity, aesthetic experience, creative thinking and symbolic expression, taking into account the material and immaterial manifestations that in intercultural contexts are expressed through sound, visual, corporal, literary languages and the different ways of relating to art, culture and heritage (MEN, 2006). Under this consideration, Bourdieu's notions underlie when he conceives the field as a relatively autonomous system of social relations between people and institutions that share the same capital with a driving force consisting of "the permanent struggle within the field" (Bourdieu, 2000, p. 208). As part of these processes of integral formation, the metacognitive plays a complementary role, since, as proposed by Sánchez (2020); Conde (2020) and Rico (2020), the field of competences associates the awareness of their possibilities, difficulties and the apprehension of a range of resources applicable in the reading processes for a deep understanding; this self-knowledge, self-regulation and self-control must lead them to the transfer in other situations of their immediate reality according to the alternatives, expectations and intentions. Regarding the structure of the intervention, implementing the use of the portfolio is for the student a structured way to organize and review their progress that can lead to the self-modification of study habits, i.e., a technique for monitoring and controlling learning that will make them more self-confident and productive.

kinesthetic intelligence is conceived as skills, knowledge and attitudes that are related in particular contexts and have specific domains that Art Education must develop: Sensitivity, Aesthetic Appreciation and Communication. The first implies the set of biological, cognitive and relational dispositions, which allow the reception and processing of the information present in an aesthetic fact; "The sensitivity formed can enrich its relationship with the works and with any natural or aesthetic environment at a qualitative level, which qualifies this specific competence"

(MEN 2010), in this regard, Barba (1990), refers to the awareness of the body, of the sensory, as physical and mental gain, the ability to perceive is better, it allows us to shape the expression and interact with others in a certain way.

Meanwhile, Aesthetic Appreciation corresponds to the field of ideas, reflection and conceptualization, that is, it is the corpus of concepts and rules of the field of art, the set of knowledge, mental processes, attitudes and evaluations that direct artistic production. Under a contextual view for the Bananera area and its typical cultural expressions, it is nothing more than that students have a participation, developing their own judgments about the valuations that a community establishes in front of cultural and patrimonial goods.

Communication is the productive disposition from the meeting of actors and community in which sensitivity and aesthetic appreciation are integrated as a creative act, it projects and concretizes the artistic production, the acquired knowledge, valuations and the development of skills that allow a student to imagine and generate the conditions of circulation so that the work can be presented in a community that validates it.

Gardner, in his book entitled *Art Education and Human Development*, touches on a fundamental aspect of this research: "It would be as wrong to assert that development should be studied exclusively from the perspective of the artist as it is to maintain that only the ultimate scientific competence is worth taking seriously. Surely, a comprehensive science of human development needs in some sense to consider the full spectrum of capacities and talents displayed by mature human beings in diverse cultures" (Gardner, 1990, p. 26).

There is a whole range of publications alluding to Art Education in the school environment, such as the case of Arnheim (1993); Dewey (2008); Read (1959); Stokoe and Sirkin (1994), cited by Coterón and Sánchez (2010), among others, who extol the values of aesthetic education and the learning of artistic resources; however, they also point out that it has been a field of knowledge relegated to the background, which is why it is not gratuitous that Gardner pointed out: "It would be as wrong to state that development should be studied exclusively from the perspective of the artist as it is to maintain that it is only worth taking seriously the final scientific competence:

It would be as erroneous to assert that development should be studied exclusively from the artist's perspective as it is to maintain that only the ultimate scientific competence is worth taking seriously. Surely a comprehensive science of human development needs in some sense to consider the full spectrum of capacities and talents displayed by mature human beings in diverse cultures" (Gardner, 1994, p. 26).

However, Coterón and Sánchez (2010), without ignoring the dichotomy between art and science, rescue the creative potential of motor activities relating it to the construction of collective scenic projects with expressive and communicative character and thus establish a status of science to Artistic Education, thus urging "...The school should make its limits flexible and welcome with maximum availability a subject that is called to play a transcendent role in the education of the XXI century" (Coterón and Sánchez, 2010, p.2); parallel to this is the theory of multiple intelligences complementary to the approach of the ideal of holistic development of the human being according to which we can organize the capabilities in seven types of intelligences: linguistic, logical-mathematical, spatial, musical, bodily, interpersonal and intrapersonal (Gardner, 1995).

Under this perception, intelligence as a human faculty, allows to grasp a real and abstract object; but at the same time, to interpret the relationships extracted from the information obtained using memory. In other words, human beings develop the ability to initiate, direct and control their mental operations and all activities that handle information (Bazan, 2014). This notion is strengthened by the approaches of Quiindy (2017) who incorporates the notion about the importance of the body and describes it as an active human quality capable of generating thought structures and strengthens the ability to use the body for the management of objects, control of the body, awareness of its parts, of the expression of moods and the use of gestures and movements. Continuing with the Reflection, Sánchez (2020) and Conde (2020), for the effect of incorporating the metacognitive aspect to the artistic exercise, teacher training is essential, therefore, it is recommended as a proposal that aims to improve teaching practices by transferring it, adopting it to any classroom learning situation, especially in rural areas where gaps still persist with respect to the urban area in

the configuration of a knowledge society.

### **Kinesthetic intelligence**

Following the common thread of the fact that corporeality is not what makes us human, but the way of living with that corporality, it is also key to understand that the human begins with living in language and in the evolutionary process that followed, the ancestral corporality changed around the preservation of that way of living (Maturana & Bloch, 1985, p.318), i.e., a whole articulated process that tends to overcome the functionalist conceptions about the meaning of corporeality in Art Education. In Gardner's perspective (1994), human beings have the ability to recognize a high number of symbolic competencies and these go beyond language and logic, revealing that the arts contain complex forms of thought transforming and using various kinds of symbols and symbolic systems for effective communication. A year later, the author would say in reference that this faculty is used by the body from the expressiveness, sensitivity of movements and creativity, the transformation of the elements in which coordination, balance, flexibility, strength and movement are involved (Gardner, 1995).

Claxton (2015) considers that the mind is not only the brain but the whole body. There is not a body, but the individual exists from the body, which implies the need to rethink the relationship between thoughts and sensations. What is essential then is to develop bodily intelligence in an integral way and for this it is imminent to strengthen the knowledge at various levels, anatomical and sensory, of the consciousness of its relationship with space and with other bodies in movement. Therefore, it becomes relevant to consider "Body intelligence is to conquer the body and occupy it... it is action, change, innovation; it is a healthy response, understanding by health-harmony the concordance and correspondence between everything that includes, completes and integrates our life... the intelligent body is one's own" (Grasso, 2006).

Next, Avendaño et al. (2015) propose the construction of a pedagogy of the body from the design of strategies focused on the corporeal, multidimensional, communicative, indefinite and unlimited BEING. For this purpose, they start from the field of somatic culture, which in the

words of Arboleda (2002) is characterized by the uses of the body, the system of meanings, perceptions, attitudes, practices and individual and collective representations of the body in a socio-cultural context. It underlies the strategies focused on the corporeal being, the motricity, hence Benjumea (2009) conceives it as a dimension of the human condition, understood not only as a phenomenon of neurofunctional and physical-biological character, supported by a set of circumstances that enable the materialization of the condition of the corporeal being and of human realization (Benjumea, 2009, p. 210).

Although the constructions, not only on multiple intelligences but also the articulation with corporeality become valid as Cabra and Escobar (2014) state in relation to the notion of corporeality designates the social content of the body, that is, the body understood in a more complex dimension, where perceptions, emotions and sensitivity become a social product and a condition of possibility of the subject; but it is Arboleda (1997) who focuses on corporeality as the sense of the body in direct relation to the constitution of subjectivity, which implies making visible the fact that the body is experienced and that one is conscious of these experiences.

### **Method**

The methodological procedure was based on a qualitative study with an integrating approach of analysis and understanding, in which the researcher is oriented and directed towards the discovery of meanings (Gurdián 2007), while enabling an approach to the understanding of the social and historical contributions of the reality of Zona Bananera in its natural context, delimited by multifactorial situations of a regional nature; under this consideration, an ethnographic characteristic emerges as a core device of the context.

### **Population and Sample**

The population under study consisted of 40 students and 6 trainers. The selection criteria were as follows: children between 12 and 15 years of age, with socioeconomic stratum 1, belonging to Afro-descendant ethnic groups and from the municipality of Zona Bananera and the

districts of Guacamayal and Sevilla. The educational institutions impacted are: IED Macondo, IED Humberto Velásquez García, IED José vives de Andrés.

For data collection, the techniques used were direct or non-participant observation, which allowed to appreciate the kinesthetic behavior of the students during eight sessions with 40 students, and semi-structured interviews with art school instructors (see Table 1).

### Instrument

Table 1. *Direction of the observation. Semi-structured interview.*

Example of questions	Specific objectives
What skills associated with kinesthetic intelligence strengthen arts education in students who participate in arts training projects in the municipality of Zona Bananera?	To identify the skills associated with kinesthetic intelligence that art education strengthens in students who participate in arts training projects in the municipality of Zona Bananera.
How are the pedagogical practices that from the competencies of Arts education strengthen the integral development of kinesthetic intelligence?	To identify the pedagogical practices that from the competencies of arts education strengthen the integral development of kinesthetic intelligence.
What are the perceptions of trainers of the Schools of Arts of the Municipality of Zona Bananera on the incidence of Arts Education in the development of kinesthetic intelligence?	To describe the perceptions of the trainers of the schools of arts of the municipality Zona Bananera on the incidence of the artistic education in the development of the kinesthetic intelligence.

### Data collection and analysis procedure

After defining the purpose of the observation, a matrix with descriptors is applied in situ to the students of the art schools to record their kinesthetic behavior with a series of

considerations in the order of: Superior, High, Basic and Low (see Tables 2, 3 and 4). At the same time, a semi-structured interview was conducted with the group of professionals in artistic training.

Table 2. Observation Guide 1. Arts Education Competency: Aesthetic Appreciation

Descriptors	Folkloric Dance	Bagpipe and Percussion
1	Follows coordination that combine several planes	
2	Dissociates lower and upper extremities	
3	Maintains concentration during work sessions	
4	Combines verbal phrases with movements	
5	Possesses adequate back position	

6	Discriminates and performs motor action progressions
7	Controls displacements with measures
8	Maintains rhythm accents
9	Can follow basic rhythm exercises
10	Can follow a rhythm canon
11	Distinguishes, compares and discriminates sound properties.

Table 3. *Observation Guide 2. Arts Education Competency: Sensitivity*

Descriptors	Folkloric Dance Bagpipe and Percussion
1	Moves simultaneously with peers
2	Gives an account of the intent of their experimentation.
3	Is able to move freely and freely around the room.
4	Explores possibilities of visual, auditory, census-motor relationships for expressive purposes.
5	Imitates phrases, rhythmic fragments and body gestures.
6	Feels comfortable performing applied rhythmic exercises.
7	Gives meaning to a melody, dance, theatrical exercise.

Table 4. *Observation Guide 3. Arts Education Competence: Communication.*

Descriptors	Folkloric Dance Bagpipe and Percussion
1	Transmits when performing activities.
2	Cares about connecting with peers
3	Proposes creative exercises: sequences of rhythms and movements.

## Results

In general terms, the observation of this type of behavior reflected that of the total of the forty (40) students focused on, to account for the Aesthetic Appreciation in Folkloric Dance and Bagpipe and percussion, there is an advantage that is evident in Folkloric Dance when considering the descriptive levels of their

performance in High (22), Basic (5) and Superior (2). While for what pertains to Gaita and Percussion, there is also a significant population in the levels High ( 23), Basic (3) and Superior One (1). In both expressions: Folkloric Dance and Bagpipe and Percussion, deficits are also evident; the first in eleven (11) students, while the second with fourteen (13), as shown in Figure 1.

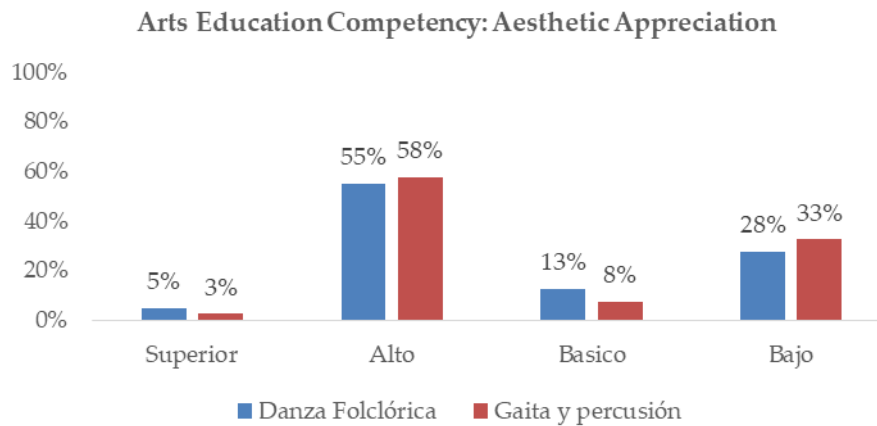


Figure 1. Aesthetic appreciation Arts Education Competence

The interpretation of the systematic observation reveals that for Folkloric Dance, twenty-four (24) students are placed in the High level, two (2) in Basic and two (2) in Superior; meanwhile for Gaita and percussion the data are significant to assemble the descriptive process. For the High

level, there are twenty-five (25) students and for Basic four (4). It is observed that the observers also point out that there are students who still need work. For Dance, thirteen (12) students are placed under this referent and for Bagpipes and percussion, ten (11), as shown in Figure 2.

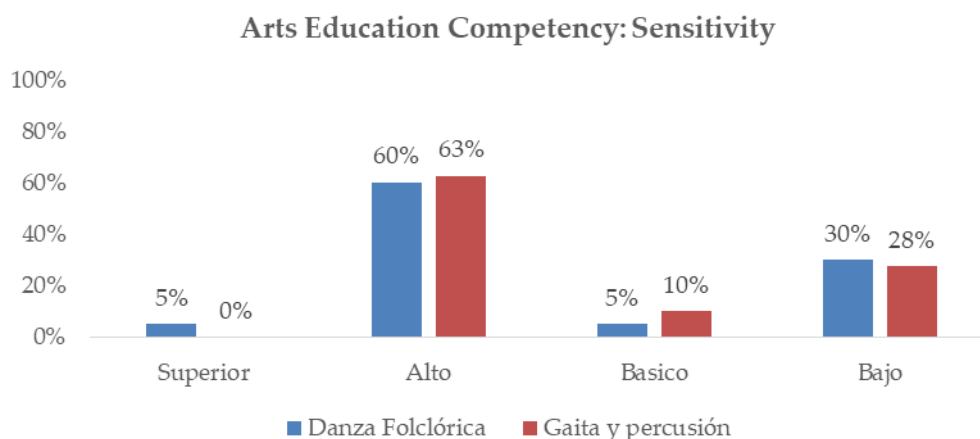


Figure 2. Art Education Competencies: Sensitivity

The recurrence of the observation allowed revealing that, in Folkloric Dance, for the High level, twenty-eight (28) students are found with

this competence, for what corresponds to Superior, six (6) students are located and, in Basic three (3). Meanwhile for Gaita and



percussion, they expressed the following perceptions, at the High level there are twenty-five (25) students and at the Superior level three (3). There are three (3) students in Folkloric Dance that show difficulties; while in Pipe and

percussion the number is higher: Twelve (12) students, as shown in Figure 3.

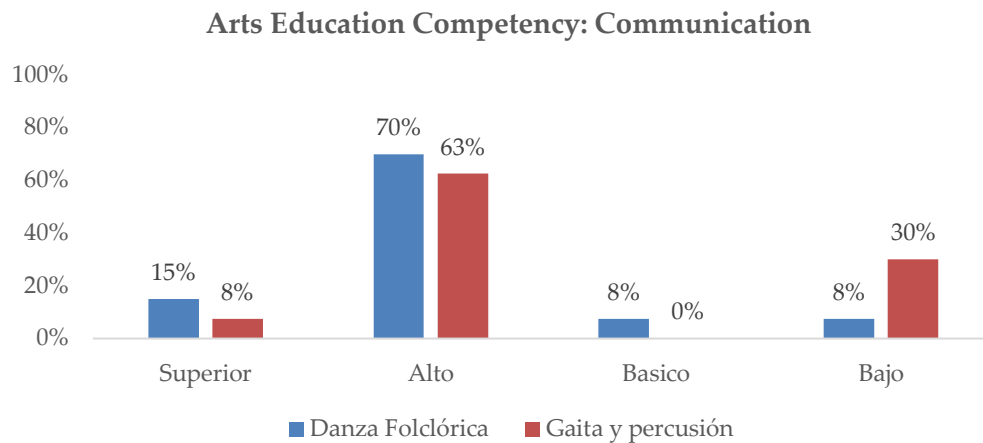


Figure 3. Artistic Education Competency: Communication

#### Regarding the other group of stakeholders (trainers)

About importance of Arts Education, all interviewees point out that it is definitely important to develop values that allow the person to live in peace and harmony, it contributes to the integral formation of the student and to personal development, it is vital for the development of the skills of young people and children; however, there are dissonant voices, possibly functionalist and aprioristic. The rector of the institution is very happy because since these workshops are being implemented, more young people have access to higher education.

Regarding Professional Formation, the statements indicate a critical situation regarding the meaning and significance of learning: most of the teachers do not have the knowledge and commitments required to develop such an important area art education, There are not people academically prepared to assume it is the person who, by load or discard, touched him, it is intended for architects or as filler for the fulfillment of the academic assignment but not really for art education; emerges within those critical expressions, one that points out that there are institutions that have been concerned to establish among their art education activities as a priority.

Pedagogical practice: Voices point out structural

problems that, in addition to epistemological empowerment, underlie traditional practices: "The student must almost always accommodate to what seems to the teacher", "students take out a sheet and make strokes, but without any guidance, what they get is that children do not give the importance that this deserves", "in the institutions there are teachers who seek to try to pass the time with a pencil and paper placing the children to make free drawing," "The issue here is also in the will, the teacher does not have the will to undertake this type of project".

Training fields: The intentionality with this reactive was, to account for the articulation of education with other mediations that contribute to the strengthening of this, that is to say, to overcome the asignaturist conception. Although there is an amalgam of edges, it is possible that there is no clarity about the horizon of the articulation of this dimension: "First is the musical", "creativity and imagination promotes values such as respect tolerance is also closely linked to the competencies of the area of Spanish language, mathematics and the environment", "The fields that are worked are the values of percussion", "ethics is fundamental there the theme of art education as the student the child explores that dimension because it is not that it will come out painters or singers as a singer dancer but it is a vehicle a tool a method for the student to transmit situations of his life".

Objectives: It is pointed out that they are established in the Colombian regulations, which in turn are deployed in the PEI and speak of Integral Formation and motor skills. "In fact, artistic education is thought of in this way and from the norm, from the law, even the constitution speaks of the development of motor skills, but in practice it is not given".

The area of specific competence: Sensitivity. In general terms, the answers are related to a behavioral change of the observed subjects, but there is no evidence of a direct relationship with artistic expression and emotions. Evidence of this is: "children currently do not respect authority, but little by little they were modeled", "before you could not make an observation to them because they immediately got upset", "these children are changing their attitude, we are working on the issue of discipline and they are applying it in their daily lives".

The area of specific competence: Aesthetic appreciation. "The participants in these projects have different expectations for the future, they know that they have more possibilities and that they can obtain a scholarship for their professional studies. The boys have improved their self-image; they used to come in flip-flops with their faces all sticky and dirty, without combing their hair, and now we see that they are more careful with their presentation", "when they dance with each other they value themselves as persons, they understand that they are capable of doing things they didn't know they are things that one does not document, but their body tells it", "when they dance with each other they value themselves as persons, they understand that they are capable of doing things they didn't know they are things that one does not document, but their body tells it".

The area of specific competence: Communication. "Children are more expectant they are more sensitive with their classmates they help each other they already manage their emotions they are more tolerant they respect each other they have acquired a discipline, but they have learned to listen here they work in a different way they are freer they express themselves easily always with the code of respect".

Body language. There is convergence in pointing out that: "We do from the theater, it helps them to have that body training, the relationship between voice and body, we do a lot of sensitivity to know

the body, how to explore it, how to feel with each part of the body, how to express an emotion with different parts of the body, skills to interact with others through group work, motor skills that allow them to develop a better physical performance, learning values that allow them to have a better interaction with their community".

## Discussion and conclusions

The logic of this section implies the interpretation of each of the instruments aimed at the relationship between the teaching and learning of arts education and the development of kinesthetic intelligence. In this order of ideas, subcategories such as importance of arts education, professional training of teachers, pedagogical practices, values, objectives, sensitivity, communication, aesthetic appreciation, body language, sensitivity to rhythm, expressiveness, body control, generation of ideas through movement, body awareness, respect for the body of the other and self-care emerge.

Similarly, the study shows that the participation of some students in the artistic training schools of Zona Bananera and their textual and contextual interaction are evidence of the role of the body in the learning process and that as they develop kinesthetic body skills, the cognitive part is strengthened by increasing the natural conditions that are perceived from the body action-reaction (Gardner 1995). In the same way, Blández (2005) corroborates this when he assures that the control of one's own body, that is to say, the corporal dominion that is manifested in reaching control of the position and action of the body in a global as well as segmental way.

To dwell on the banks of a river, observing the course it generates, makes it possible to transport the student metaphorically in that movement, according to Stokoe (1996) body expression is a form of communication through which the individual acquires skills from the movement in which the body is the main instrument. From this point of view, body movements have not only contributed to the improvement of self-expression, to the same body training, to express emotions from the body, to recognize the corporeality in each of the spaces, to become aware of the body itself and of the other, to strengthen oral expression with the corporeality; for example, they have developed different skills in the area of mathematics, language,

strengthening values such as respect, acceptance, teamwork, solidarity, offering alternatives to develop other aspects that help them to build knowledge and develop other dimensions of the self.

From there then, the approach of Álvaro Restrepo is corroborated, when he expresses that today it is an advantage for Colombian education to know about the existence of multiple intelligences, mainly, learning through movement is an expeditious way to learn from action, from experimentation, perception and practical and immediate verification of concepts. "Educating the body, the physical, mental and spiritual body, is to prepare and condition the total privileged tool that we are (not that we have), with which we appropriate knowledge in its multiple dimensions" (Colombiaprende, 2014).

The focused actors narrate that the development of the body leads the children and young people of the school to demonstrate security in expression and a better control of emotions is denoted, being able to verbalize their agreements and disagreements. In this regard, Cámara (2013) states that the corporal manifestation is not only related to the movements themselves, but mainly to the development of emotions, feelings and thought to give corporeality to human existence.

The communicative growth demonstrated by the students of the artistic training schools, from their kinesthetic development, is significant, not only from the moments of observation, but from the voices of the group of focused professionals and the planning of Mehrabian (1972, cited in Knapp, 1985) stating that "only 7% of the information extracted from a conversation comes through words, 38% comes from the tone of voice and 55% from body language. In other words, more than 90% is taken up by kinesthetic language through gestures, body posture, shoulder and hand movements.

Undoubtedly, at the moment of not only inventorying the frequency of a behavior, but also interpreting them, listening to the actors, body awareness is evident; according to Barba (1990), body awareness translates into physical and mental gain, which translates into the construction of an attitude of body self-care and care of the body of the other; conceived in a broad sense, it is what decrees that we feel at ease, as in a natural environment in some activities or in others" (Barrera, 2011, p.128). In other words, to

become aware of the importance of the body as it offers possibilities to express and communicate emotions, ideas, thoughts, sensations and feelings (Educar Chile, 2013).

In the voices of the focused professionals a strong crisis is expressed; although Arts Education has demonstrated the power of kinesthetic intelligence, it is paradoxical that in educational institutions it is not given the importance. Here is a fracture between the duty of the area as a field of knowledge that has its own constructs linked to culture and the ability to enhance and strengthen sensitivity, critical, creative and symbolic thinking (Bourdieu, 1998).

The professional profile of people linked to the field of arts and education, the reduction of hours, the decrease in human and material resources and practice, the disappearance of the area in schools, the perception of this knowledge as a reductionist construct and without added value by both parents and teachers, all this leads to the common situation, mainly in elementary school, in which the student is limited to drawing an image on a sheet of paper according to a model previously placed on the board, without giving the student the opportunity to elaborate his own drawings exploring his own particular imaginary. Therefore, it is not gratuitous according to Pérez (2013), that there cannot be an understanding of the educational act if the context is not recognized.

Therefore, the interviewees point out that this type of practice is inadmissible in this territory, which vibrates from its cultural action, through dance, the bagpipe, movement, which is reduced from the pedagogical praxis, because it does not evidence the true collective and individual commitment to project the relationship between art and life, it is essential to rethink all the actions in the classroom (Abad, 2010).

Within the dynamics of the global village, the cultural manifestations of each of the geographic spaces are constituted in significant manifestations and contextual imprints, and one of them typical of the Banana Zone is the allegory of body movement through various communicative expressions. Such was the case of four (4) projects of artistic training schools that show in the students those abilities inherent to the kinesthetic intelligence and the respective pedagogical practices linked to its development.

From a pedagogical practice characterized by the

stimulation of the sensitive, cognitive, expressive, creative and practical capacities of the children and young people linked to the artistic training schools of the municipality of Zona Bananera. In the same way, valuing their individual experiences and tastes by giving them the opportunity to choose the arts of their interest, also respecting their dimension and socio-cultural context, allowing them to investigate and learn about the practices and products of their cultural heritage, a cartography is configured where the relationship of arts education with the construction, strengthening and growth of the level of mastery of skills and knowledge associated with kinesthetic intelligence is evidenced,

There is a positive relationship of influence between the specific competencies of the area with the strengthening of the corporal dimension through the conceptual appropriation and practice of artistic expressions linked to the cultural reality of which dance, music and theater are part.

Education through art enables the development of other types of intelligence, different from logical and linguistic abilities, through training alternatives such as artistic training schools, where it is approached from a personalized perspective that considers the potential of each student.

The students linked to the artistic training schools evidenced not only the specific development of body skills but, from this holistic viewpoint, their cognitive and emotional development was especially favored.

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