

MENDIVE

REVISTA DE EDUCACIÓN

Translated from the original in Spanish

The esthetic education in the students of the career Bachelor of Education in Spanish- Literature

La educación estética en los estudiantes de la carrera Licenciatura en Educación Español-Literatura

Educação estética em estudantes do Bacharelato em Educação Espanhol-Literatura

Yosmany Ventura Pérez¹



<https://orcid.org/0000-0002-9108-8540>

Taymi Breijo Worosz¹



<http://orcid.org/0000-0002-9424-3278>

Marialina Ana García Escobio¹



<http://orcid.org/0000-0002-0880-4332>

¹University of Pinar del Río "Hermanos Saíz Montes de Oca". Cuba.



yosmanyventura@gmail.com



taymi.breijo@upr.edu.cu



marialina.garcia@nauta.cu

Received: December 20th, 2020.

Approved: February 22nd, 2021.

ABSTRACT

The article addresses the main research results of the authors, about the aesthetic education process and its impact on the training of the student of the Bachelor of Education in Spanish-Literature. Its objective is to epistemologically analyze the main defined theoretical elements that are addressed in the national and international literature on the category of aesthetic education and its importance in the context of the training of education professionals. A descriptive study was carried out based on a bibliographic review and from the theoretical point of view, the following methods were used: historical-logical, analysis-synthesis and inductive-deductive, which allowed us to analyze conceptions on the subject from different approaches and contexts. At the empirical level, documentary analysis was used to collect information. In this paper, relevant concepts are systematized, based on the importance of the aesthetic education as a specific social phenomenon that has many centuries of history, which presupposes developing skills to correctly assess the beautiful, distinguishing it from what it is not to form aesthetic attitudes towards reality and create new aesthetic values.

Keywords: aesthetic education; process; aesthetic values.

RESUMEN

En el artículo se abordan los principales resultados de investigación, acerca del proceso de educación estética y su incidencia en la formación del estudiante de la Licenciatura en Educación Español-Literatura. Su objetivo es analizar epistemológicamente los principales elementos teóricos definidos que se abordan en la literatura nacional e internacional sobre la categoría educación estética y su importancia en el contexto de la formación de profesionales de la educación. Se realizó un estudio descriptivo a partir de una revisión bibliográfica y desde el punto de

vista teórico se utilizaron como métodos: el histórico -lógico, análisis-síntesis e inductivo-deductivo, los que permitieron analizar concepciones sobre el tema desde diversos enfoques y contextos. En el nivel empírico se empleó el análisis documental para la recogida de información. En el trabajo se sistematizan conceptos relevantes, a partir de la importancia que tiene la educación estética como fenómeno específico social que posee muchos siglos de historia, la cual presupone desarrollar habilidades para valorar correctamente lo bello distinguiéndolo de lo que no lo es, formar actitudes estéticas hacia la realidad y crear nuevos valores estéticos.

Palabras clave: educación estética; proceso; valores estéticos.

RESUMO

O artigo trata dos principais resultados da investigação sobre o processo de educação estética e a sua incidência na formação do estudante do Bacharelato em Educação Espanhol-Literatura. O seu objetivo é analisar epistemologicamente os principais elementos teóricos definidos que são abordados na literatura nacional e internacional sobre a categoria da educação estética e a sua importância no contexto da formação de profissionais da educação. Foi realizado um estudo descritivo a partir de uma revisão bibliográfica e do ponto de vista teórico foram utilizados os seguintes métodos: histórico-lógico, analítico-síntese e indutivo-deducativo, o que permitiu analisar concepções sobre o tema a partir de diversas abordagens e contextos. A nível empírico, a análise documental foi utilizada para recolher informação. Os conceitos relevantes são sistematizados no trabalho, partindo da importância da educação estética como fenómeno social específico que tem muitos séculos de história, o que pressupõe o desenvolvimento de competências para valorizar corretamente o belo que o distingue do que não é, para formar

atitudes estéticas face à realidade e para criar novos valores estéticos.

Palavras-chave: educação estética, processo, valores estéticos.

INTRODUCTION

The current Cuban university has always had as a challenge a harmonious and multilateral training of the generations of professionals that emerge from it. In the Inaugural Conference *University and sustainable development. A view from Cuba*, the Minister of Higher Education, Dr. C. José Ramón Saborido Loidi (2020) states that the above "... is a reality in Cuba, although it is undoubtedly perfectible" p.9.

For this, guiding documents are prepared or perfected that materialize each of the objectives that are proposed, in accordance with the problems that arise in the historical evolution of the nation, and in order to achieve a harmonious and multilateral formation from the actions of all the substantive processes of the university: extensionist, academic, labor and investigative. From each of them, the aesthetic education of students should be promoted, promoting it in cultural and sports activities, from the curriculum, disciplines or subjects, pre- professional practice and scientific work, including the completion of studies exercises.

After the triumph of the Cuban Revolution, the qualitative leaps in the progress of education have had as one of their tasks the promotion and improvement of the training of educators for all levels of education that make up the National Education System. (MONTH, 2016).

The educator who needs the revolutionary process in increasingly

qualitative rise have to be prepared to cater to the progressive personal, professional social needs every moment demands and knowing to face and promote initiatives to new contradictions generated by the social development, to give response to professional problems of the link base in an innovative and creative way, as it is proposed in the basis document of the design curricula "E" (MES, 2016). For these reasons, pedagogical careers must develop in students, future educators, a high sense of individual and social responsibility; ensure that they find in the initial training process, in their own daily student work, the mechanisms that stimulate intrinsic motivation for educational work.

Since its inception, the Bachelor of Education in Spanish-Literature has trained a professional whose field of action, preferentially, is Middle Education. The mode of professional performance of the educator of this career includes the education of adolescents and young people who access Senior School and High School. They assume the responsibility of directing the educational and teaching-learning process aimed at the integral formation of the personality, through the linguistic and literary contents and the coordination, from the school, of the educational and sociocultural influences of the family and the community (Study plan E, Degree in Education. Spanish-Literature. Ministry of Higher Education, 2016).

In line with the above, the prominent pedagogue Boldiriev (1982), cited by Díaz *et al.* (2011), states that "... fully develop the individual means developing their physical and spiritual forces" (p.242).

The mission of the modern university, from its most general conception, is to preserve, develop and promote, through its substantive processes and in close connection with society, the culture of

humanity, according to Horrutinier, (2011); The academic, the labor, the investigative and the extensionist, in their interrelation, will allow high-quality professionals to graduate, with high professional, ethical and aesthetic values, with a broad culture and capable of transforming society in an integrative and dynamic way.

In turn, the school must promote the development of aesthetic taste in students, who must be educated to be able to experience aesthetic enjoyment when appreciating the creative work of humanity, and reject expressions of pseudo culture, which border on vulgarity and that the consumer societies intend to impose.

And, precisely, that work will be in their hands the students of the pedagogical careers; therefore, reference is made in this paper to a process of aesthetic education in the students of Spanish-Literature career, with a professional approach, the need is expressed in the following considerations.

García, *et al.* (1996) express: "... perhaps one of the keys to success in the direction of educational change is to understand that it deals, above all, with the transformation of man, the teacher and, in fact, of pedagogical groups, both in their social as well as in his spiritual being" (p. 3).

For his part, Soussan (2002) affirms that "... every process of change, reform and renewal goes through teachers, in terms of its application in classes... Teacher training is at the heart of the evolution of the educational system" (P. 123), all of which highlights the fair value of teacher training processes.

In similar terms, Paniagua (2002) is expressed, when he states that:

... Guaranteeing and improving student learning implies, as a prerequisite, guaranteeing educators the opportunities and conditions for learning as such, relevant, permanent, pertinent, and up-to-date and of quality. They cannot give what they do not have, they cannot teach what they do not know, they cannot influence those values and attitudes that they do not have or do not share, in short, and they must be well prepared for their fundamental role as leaders of future generations (p.128).

When an analysis is made of the assumptions and foundations raised in the Professional Model of the Bachelor of Education Spanish-Literature career, which lead to the proposal of the current Study Plan E, it is pertinent to highlight the importance it has, in future professionals career, aesthetic education.

The Spanish- Literature teacher, like all teachers, must aesthetically educate their students, and the tools available as a linguistic model are essential in the educational act. Likewise, it is a facilitator of culture since, when teaching literary or linguistic aspects, it must rely on historical-cultural landscapes that include the vertiginous development of the other manifestations of art.

According to Estévez (2011), in aesthetic education the Leninist idea is reaffirmed that the points of view, thoughts and convictions of man reach fullness only as a result of their emotional experimentation. For this reason, Lenin called to stimulate in the people the experience of elevated social emotions, and to correlate the feeling of beauty

with free and creative work, and for this the family and the school play a fundamental role: the privileged space for aesthetic -educational work.

However, the roles of cultural, professional, political and social institutions, which exert significant influence on the community, as well as the role of the media, radio and television cannot be underestimated. In general, the goal of comprehensive training requires the development of high aesthetic feelings. But, the realization of this requirement depends on a number of factors, according to this author.

When entering the University, students find a system of educational influences, organized, planned, and begin to incorporate new values into their behavior, including aesthetic ones; therefore, it is pertinent that the pedagogical group propose that each activity: extensionist, teaching, investigative and labor, have specific objectives for education in aesthetic taste. In this way, the classroom context, the university, will be more attractive, and this will be reversed in society as a whole. According to Infante *et al.* (2016), the pedagogical activity must enable the student body to appreciate and enjoy art with a wide gaze, displaying their own creative potentialities, since at present it is complex to determine the artistic character of the work due to the existing cultural plurality, even within the university classrooms themselves.

For this reason, aesthetic education is central to the initial training of the student of the Bachelor of Education Spanish-Literature career, since it will promote aesthetic values that will be essential in their performance as an educational professional. Without the development of the same, promoted from his undergraduate, it will be difficult to transmit literary and linguistic knowledge, which will contribute to the harmonious and

multilateral formation of the new generations.

In current times, the presence in the school context of competent professionals possessing a comprehensive general culture, from the intellect to the same taste in clothing, is becoming more and more relevant, which is not necessarily conditioned by the prevailing economic situation in the country, but on many occasions it is the result of the importation of aesthetic patterns from other nations, which move away from Cuban culture and distort its essence. All this influences a significant projection from the school to the community.

Thus, the Spanish- Literature teacher must prepare his students so that they can appreciate the aesthetic values that emanate from the different literary works under study, as part of the program of the subject in Middle and High School Education, and so that they value the good use of the language as part of their identity. To achieve this, their training must make them an innovative, sensitive and creative professional, possessing sufficient linguistic-literary and pedagogical culture to perform at the base link with a high social commitment, a challenge that all pedagogical careers have in common, since its graduates have in their hands the most precious social object in our society: the new generations.

In view of the above, the University of Pinar del Río "Hermanos Saíz Montes de Oca" aims to improve the current conceptions of the training of professionals and, from the different spheres, promotes the formation of aesthetic values. In the singular, the Bachelor of Education in Spanish-Literature career enhances education for aesthetic sensitivity and leads the teaching-learning of literature, through the application or creation of

methodologies and strategies that facilitate the liking for literary reading, depending on ideo aesthetic values , as specified by the Curriculum in its governing document (MES, 2016).

In this sense, the diagnosis of the management of the implementation of the study plans "E" in the career, must guarantee real knowledge about this process with truthful, pertinent and sufficient information, which allows reorienting it based on compliance with the objectives set, as researchers from the Center for the Study of Science Education at the University of Pinar de Rio "Hermanos Saiz Montes de Oca" pose, according to Perez *et a l.* (2020), which determined dimensions and indicators of the management process of implementing the Plan "E" in the University of Pinar del Rio Hermanos Saiz Montes de Oca".

Among them the pedagogical dimension appears, which has as one of its indicators the level of development of a theory of training that strengthens the unity of the instruction, the educational and developer, from a process developer teaching and learning that integrates academic, labor, research and extension spheres, and in which, according to career interests, the impact of aesthetic education may be inserted, taking into account the principles of higher education didactics, which conceive the teaching process appropriately organized, directed and executed learning to achieve professional training, according to Sanz and González (2016).

With the intention of verifying the state of the aesthetic education process in the students of the identified career, an exploratory study was carried out that offered initial data; It was based on the documentary analysis, which included the Professional Model of the Bachelor of Education in Spanish-Literature, the study plans, the subject programs and the study guides, in

order to characterize the current conception of the aesthetic education process of the students; In addition, four managers were interviewed in order to verify the level of knowledge they possess in relation to aesthetic education and the way to guide its development from the different routes of methodological work, and 28 professors from the department of Spanish-Literature of the Faculty of Secondary Education of the University of Pinar del Río "Hermanos Saíz Montes de Oca", by means of two guides that collected information on the process of aesthetic education, as well as the treatment offered in the study programs of the disciplines Linguistic Studies and Literary Studies, and in the daily university practice; In turn, observation was applied to verify how the aesthetic education process manifests itself in students of the Bachelor of Education in Spanish-Literature, in academic, labor, research and extension activities.

This study yielded a set of strengths and weaknesses, which are set out below:

Strengths:

- A group of teachers committed to their social mandate.
- The professional model declares the need to strengthen sensitivity and aesthetic education, as part of the training of the professional with a broad profile, although it does not express it literally.

But the following **weaknesses** outweigh these strengths:

- The imbalance in the tribute to the aesthetic education process from the academic, labor, research and extension components; sometimes the lack of theoretical knowledge about aesthetic education.

- The non-use of the potentialities of the contents of the disciplines and subjects in the achievement of this objective in an intentional, systemic and contextual way.

Well, as Valera (2016) states:

"In the process of professional training of students, a fundamental contradiction appears, given between the disciplinary diversity of the study plan and the integrating nature of professional performance" (p.19), which can be seen in the aforementioned, and whose solution it becomes the primary objective of the main integrative discipline.

Therefore, it is evident that a contradiction is established between the existing reality, given by inadequacies in the process of aesthetic education of the students, due to its spontaneous, systemic nature, which limits the formation of necessary aesthetic values in these professionals of broad profile, and the need to promote this process, with a professional approach.

Then, the solution of this problematic situation becomes very important, due to the need to develop in students the aesthetic values that contribute to their integral formation as educational professionals, who have the high responsibility of contributing to the education of other people, as noted above. This imperative was highlighted by Estévez (2017), who asserts that the qualities to appreciate aesthetic tastes, create the beautiful in art and reality, are indispensable traits of the universally developed man; But it is necessary to educate them, since they do not manifest themselves, and for this he proposes

a trans-artistic alternative for the improvement of aesthetic education in Cuban schools, which can serve as a reference even for aesthetic educators in our region.

Precisely, this article reflects on the peculiar nature and importance of the aesthetic education process of the students of the Bachelor of Education in Spanish-Literature, as René *et al.* (2011): "... there is a more subtle threat, closely linked to the environmental crisis, which can bring unpredictable consequences to humanity; but that goes unnoticed in an environment dominated by rationalist discourse: the degeneration of the human condition as a consequence of the deterioration of the historical-natural conditions that gave rise to its development, and specifically, of the aesthetic qualities of non-human nature and of the aesthetic values generated in the process of socialization of *homo sapiens* (both in the phylogenetic and ontogenetic order)" (p.2).

And Collado (2018): "That is why it is necessary to reintroduce the emotional and spiritual dimensions in the teaching-learning processes of formal, non-formal and informal education, since they are formative human dimensions that are directly linked to current socio-ecological imbalances" (p.622).

With the declared purpose, a descriptive study was conducted from a literature review to the location of theoretical framework on the subject and facilitates information collection, and were used as methods of the theoretical level: the historical -logic, analysis- synthesis and inductive-deductive, which allowed us to analyze conceptions on the subject from various approaches, having as a methodological basis the dialectical-materialist method.

DEVELOPMENT

Aesthetics: science and discipline

The aesthetics, in the broadest sense and accurate is the science that studies the full range of aesthetic values that man finds in the world around him; it is the science of the aesthetic appropriation of reality by man, according to Kagan (1984).

Exponents of the Soviet aesthetics makes reference to it as a science that studies nature, the main laws of development and functioning of the aesthetic in nature, society, material and spiritual production, lifestyle, in interpersonal relationships; the forms of aesthetic consciousness (feelings, perceptions, needs, tastes, evaluations, ideas, categories); the main regularities of the emergence, development and place in the life of society, of art as a superior form of manifestation of the aesthetic.

Other authors conceptualize it, starting from its logical etymological origin, coming from the Greek *aisthetikos* which means "sensitive".

The Ministry of Education of Cuba (MINED), in 2012, defined aesthetics as the science that deals with the nature of aesthetics and its functions, on the laws of activity and aesthetic education and on appropriation (knowledge and transformation) aesthetics of nature and social life.

Aesthetics, seen as an academic and philosophical discipline, is recent; some, like B. Croce, have claimed that it arose in the seventeenth and eighteenth centuries and developed vigorously during the last two centuries. The foundation on which this thesis is based resides in the consideration that an aesthetic conceived as a philosophy of art could not be born except within a philosophy of the spirit (to which classical

thought, due to its fundamentally naturalistic character, could not rise, but to which he was able to access), in modern philosophy that is born as subjectivism and that is primarily subjectivist, according to Núñez (2008).

This author refers that aesthetics is the discipline that was born to respond to the problem of the role that poetry and art play in the life of the spirit and civilization and, consequently, to clarify the relationship of fantasy with other forms of the spiritual work; henceforth, the aesthetic is treated as an object of a discipline and, furthermore, it is seen as an indispensable element in the field of a broad vision of reality. In other words, since the middle of the 20th century, from a more comprehensive vision, changes have taken place in the understanding of its object of study and other disciplines such as sociology, psychology, have been incorporated into their framework of reference and scope, separating it from art and beauty *per se* and relating them to cultural practices in contexts, placing aesthetic relationships "at the intersections of the human, social and cultural", according to Puebla *et al.* (2018).

1. Cited by Gordillo *et al.* (2018), Alegría (2009), Prieto (2012), Bandera (2009) and Céspedes (2011) value aesthetics and their pedagogical output from the performance of the teacher in the teaching-learning process, based on aesthetic taste or taking into account ethical-aesthetic sensitivity. However, Gordillo *et al.* (2018) that a new look at the aesthetic formative in education is required, due to the relevance that the aesthetic ideal acquires as an objective of man in society, of creation and recreation of reality and form par excellence that allows the individual to complete how to be social.

The theory of aesthetic education, therefore, is an integral part of aesthetics and as a specific social phenomenon has many centuries of

history. Already in the works of Plato (427 a.ne-347 BC.), And Aristotle (385 a.ne. -322 BC), dedicated to reflection on educational processes is given great importance to the artistic and aesthetic factor in the general process of man's education. Plato even made an attempt to develop a system of aesthetic education that would function in its ideal state and gave special attention to the development of man's sensitivity.

The thinkers of the middle Ages, as well as the philosophers of the Renaissance and Modern Era, also made reference to the important place that aesthetic sensibility occupies in the life of man. At the end of the 18th century, the great German poet and thinker F. Schiller, based on the aesthetic doctrine of Immanuel Kant (1724-1804) created his famous work *Letters on the aesthetic education of man* (1795). Scholars believe that this extraordinary treatise expresses the attention that the idea of the relationship with the happy future of humanity deserves, which depends on the aesthetic principle being the foundation of all man's vital activity, since only beauty it can overcome the splitting of the personality engendered by the history of civilization; for his part, Bernal (2020) affirms that "Schiller poses a paradoxical event in modern culture: education separated from the faculties of sensitivity and understanding has led man to the error of sacrificing himself as an individual in order to see flourish the progress of the species" p. 85.

If we analyze, then, what refers to education as a process, and to aesthetics as a science and its recognition as a discipline, it is pertinent to see how this can be converted into content, values, habits and abilities; for it we are talking about aesthetic education.

Aesthetic education and formation of values

The aesthetic education has been addressed by many authors at different times.

Estévez (2013) defines "the aesthetic" and, consequently, aesthetic education "based on the Greek voice *Aisthesis*, which contributes to two senses: *aesthesia*, as "capacity to feel", and *aesthetics*, as "sensitivity". Therefore, aesthetic education would be that education oriented, primarily, to the cultivation of the capacity to feel and human sensitivity. And in this sense, beyond, both the domain of art education as artistic creation, as usually conceptualized and apply these concepts in educational and cultural practice" (p. 131).

Estévez (2013), regarding aesthetic education, states that "... the qualities to appreciate aesthetic tastes, create beauty in art and reality, are indispensable features of the universally developed man; but it is necessary to educate them, since they do not manifest themselves" (p. 62); Hence, this presupposes a development of sensitivity (through formal, non-formal and informal ways) within the family, at school and in the community, which is a process of permanent education and self-education, where countless objective and subjective factors. Among them: the contents of school disciplines, art and literature in all its manifestations, work (as the genesis of aesthetic feeling and expression of human creativity), the natural and urban landscape and the objectives that surround man.

A valuable compendium of readings about the culture and aesthetic education published by the MINED in the year 2000, stated that aesthetic education is the educational activity aimed at training students the ability to perceive and feel the beauty in nature, art and the

surrounding reality; to develop skills to correctly value what is beautiful, distinguishing it from what it is not; to form aesthetic attitudes towards reality, which implies the action of man to preserve and define what is beautiful; to create new spiritual values. It is precisely this concept that the authors of this work ascribe to, since from the above emerges the need for all strategies to be mobilized in the university stage so that, from the academic, the labor, the investigative and the extensionist, training and education development Professional Teaching identity are promoted (IPD) according Breijo and Mainegra (2020). Therefore, they suggest that the development of IPD in initial formation becomes a process of professional process adopting characteristics inherent of the performance mode and the object of the teaching profession.

Meanwhile, Díaz *et al.* (2019) assumes as fundamental elements that characterize aesthetic education the following:

- Aesthetic education is the consciously organized, directed and systematic educational process that is exercised on the personality.
- Aesthetic education is developed through activity and communication, which is established in the transmission of knowledge and experiences accumulated by humanity.
- Aesthetic education is aimed at the formation and development of an aesthetic attitude, the capacity and abilities for the perception, assessment and aesthetic creation in all spheres of material and spiritual life of socialist society.
- Aesthetic education is a content of the integral formation of the personality.

The training process takes place within the framework of the activity, which agrees with what was stated by the referenced researchers; thus, the analysis and understanding of the phenomenon of the training of professionals within the framework of the theory of aesthetic activity allows revealing its impact on a training of an aesthetic nature and the consequent contribution to their humanistic training, according to Peralta *et al.* (2004).

The authors consulted generally agree that aesthetic education has to do with feelings, tastes, needs, values and aesthetic ideals, that is, what many scholars call structural components of aesthetic consciousness, revealed as a discursive formation in the daily cultural practices of the subject that, as a whole, reflect the way in which the aesthetic relationship of the human being with the world is realized and the aesthetic phenomenon that arises in that relationship.

Cabrera and Frómeta (2017) value, then, the importance of preserving and developing aesthetic awareness as a reflection of the relationship between man and the environment, through which he acquires a sensitive and figurative knowledge of reality, and that is formed as a necessity of human social practice.

It should also be alluding to the aesthetic education, which has been addressed by several authors, who agree on that on the basis of the process of aesthetic education the relationship between aesthetic education, aesthetic education and matrices of the idea - aesthetic theory is, as methodological support that conditions the position assumed in practice and pedagogical theory when attending to this process, according to Peralta (2019).

In relation to the above, the authors of this work agree with Mariño (2011), in that "... aesthetic education is linked to

life, moral values, human relationships, work and also school. It encompasses all spheres of reality: nature, society and human thought, while aesthetic training is aimed at preparing to understand and feel art, it requires coherence and continuity in the lives of students from preschool ages to the university level. To achieve this, it is necessary for the socializing agencies to which it alludes to act jointly and have a properly trained staff that covers the entire perspective of their artistic specialty, with a broad and multifaceted general culture that allows educating truly cultured generations" (p .26).

In summary, aesthetic training, as seen in Cuba, is inclined to the school environment, to artistic subjects or to aspects of this nature that are included in the disciplines. Aesthetic education is broader, because it refers to work with all socializing agencies: the community, the family, etc.

Therefore, aesthetic education as the objective and content of Cuban education includes aesthetic training, because it starts from artistic appreciation for the sociocultural development of the individual, hence the position assumed by the authors of this work.

So, as the content of aesthetic education, it is important to refer to the aesthetic values already mentioned above and conceptualized by numerous national and international authors.

It starts from understanding value as a philosophical category that expresses the subject-object relationship, but that has a socially positive meaning; the definition offered by assuming Adorno (2004): "The aesthetic values are value judgments based on the perception of a person, in terms of beauty has an object, usually concerning the field of arts, he understood this appearance, the emotions and feelings that a particular work provokes in the person making said observation or judgment, assigning the

object in question, a value of beauty" (p.76).

In the reviewed bibliography it is agreed that aesthetic values are the tendencies of social development expressed in the form of the ideal of perfection; the aesthetic value par excellence is that of beauty, which as essential categories has the beautiful and the ugly, the sublime and the low, the tragic and the comic; precisely, the evolution of the content of the beautiful throughout the history of humanity corroborates the theory that to the extent that values are an expression of the social being of objects and phenomena, they are enriched and transformed in each age and context.

According to Vergara (2002), in references to literature, the aesthetic value is recognized as a quality at the time the world of work is present in a necessary reference to the reality of the reader, seeing it as the most important factor in their psychic balance and in the sensitive sphere, which has as its foreground the aesthetic experience. It can be added to the above that literature, the art of the word, has, unlike other types of discourses, the possibility of creating messages from polysemy, multisemiotic information. It is the creation of an author, reality and fiction at the same time and, above all, an artistic image that must be experienced through various approaches and approaches, according to Mañalich (2007).

Therefore, from the theoretical-methodological point of view, it is necessary to mobilize the subjective factors that the work provokes in the receiver, the experiences that it evokes in him, the character and significance of his sensations, so that all this complex process culminates with the formation of the secondary image in your consciousness, which may or may not coincide with the one created by the artist. Thus, the systematization of this exchange will allow the experiences

caused by the work in the recipient to shape his aesthetic taste, which he can express in the form of evaluations (remember that knowledge when it becomes personalized reflection includes the affective), and which will be richer as their training is completed in each of the spaces - classroom or not - that promote it from the race, without losing sight of the fact that the literary fact is first a fact of language, and without obviate the holistic conception of academics, work, research and extension.

Likewise, the teacher's work will take into account the combination of methods aimed at awareness, activity and assessment (typical of the formation of values) with the teaching methods and specific procedures to the subject of language or literature under study.

But aesthetic education is a process, so it is necessary to also define a process (from the Latin *processus*: step, advance), which is the systematic transformation, subject to law, of a phenomenon; the passage from it to another phenomenon (development), as conceptualized in any philosophical dictionary.

MINED (2012) defines a process as a systematic transformation of phenomena subjected to a series of gradual changes, the stages of which occur in ascending order; as such, every process can only be understood in its dynamic development, its transformation and constant movement, and this is how it is assumed in the present work.

For its part, education as a general and eternal category reflects, according to Fernández (2004), a phenomenon made up of two sides, one the act of transmission of the culture accumulated by humanity and the other, the domain of said culture and its use practical and creative in function of social-individual progress.

What Blanco (2002) raises is assumed: "Education is a complex phenomenon that manifests itself in multiple forms, as a social praxis and as a diverse activity of all members of society, both in an organized (the school system) and spontaneously, both directly (the action of teachers and educators) and indirectly, throughout life" (p.25); In other words, the school is conceived as an open system, although not the only place responsible for the formation of the personality, since education is understood as a process, but, at the same time, as a result of various influences: the teaching work aimed at to this end, it requires planning and the involvement of all the factors that intervene in the pedagogical process. The school runs it consistently, but family and community are also essential to its development.

Once the definitions of these basic constructs have been presented, it is pertinent to refer to the aesthetic education process, which is understood by Ventura (2018) as the systematic and planned educational activity, aimed at enhancing aesthetic values, knowledge, skills and convictions, of a way that allows teachers in training, when assuming the direction of the teaching-learning process of the Spanish language and literature in lower secondary and upper secondary education, show modes of action associated with the ability to perceive beauty with a professional focus. It should be borne in mind that the teaching-learning process is re - dimensioned especially in the Pedagogical Sciences careers, since these students must learn interdisciplinary and, in the same way, must teach, that is, it is a requirement of the object of the profession that is inherent to them. .

In tune with the new era, the aesthetic education process must consider the condition of the trainee teacher as a digital native, which will favor their learning. For this reason, special

attention will be paid to the use of information and communication technologies to enhance learning.

In turn, the modalities determine the spatial and temporal forms of organization of the aesthetic education process. For example: the face-to-face activity, basically, uses practical classes, independent study, visits and excursions, among others, and is one of the most valued, precisely because of the direct subject-subject exchange in context.

Due to the above, aesthetic education, as a process, must be achieved from the academic point of view, since from the programs and subjects the potential of the content can be exploited to promote aesthetic values, which are put into practice in each cultural or cultural activity with the community; thus, the extensionist plays a central role. In order to make this possible, in the investigative field there are the necessary tools that promote deepening and creating new ways that facilitate the aesthetic education of students, since they will transmit it from the work, hence the cyclical and spiral relationship of these components depending on the development of the aesthetic education process.

Perhaps it is opportune to end, when life in quarantine has millions of people confined to homes, saying that one way of contributing, we believe, is to reflect, re-signify the meaning and value that we give to teacher training and, therefore, to education. Training in this context of social shaking is an invitation to strengthen the dialogue on pedagogical work in relation to the world, the concerns and the lives of our future teachers. The aesthetic education is a core pillar in this contribution.

CONCLUSIONS

It coincides with the international and national literature that in the case of universities is necessary to develop the aesthetic values it throughout training and through a process of systemic aesthetic and planned education; but the foregoing acquires special relevance in pedagogical careers, since these students learn to teach others to learn; Hence, its preparation within the framework of this process allows its impact to materialize in a training of an aesthetic nature, consequently associated with its humanistic training; For this reason, it is considered that the aesthetic relationship of the student with the formative reality must be characterized by the pleasure caused through the sensitive and creative apprehension of the contents under study, according to a pedagogical vision of current university education.

For that reason, in this case in a singular way, in the future teachers of Spanish-Literature, the process of teaching and learning in all curriculum should allow to assess, from the aesthetic perspective, reality, developing awareness for enjoyment of artistic works and favoring the cultured use of the mother tongue, since in this literature and language career are specific objects of study, and both are important elements within aesthetic education.

So inseparably to the cultivation of his spirituality there is the future formative work carried out from their classrooms, directing the teaching and learning of language and literature, concrete expression of the ongoing work of this teacher in different contexts of action, with the purpose of promoting the integral development of the personality of its students, being aware that aesthetic education is the objective and content of Cuban education at all its levels and not something occasional and improvised.

In this way, the process of aesthetic education in university students, and specifically in those of the Bachelor of Education in Spanish-Literature at the University of Pinar del Río " Hermanos Saíz Montes de Oca", is conceived from and for the strengthening the professional performance mode.

BIBLIOGRAPHIC REFERENCES

- Adorno, Th. W. (2004). *Teoría estética* (J. Navarro Pérez, Trad.). Ediciones Akal.
- Bernal Rivera, B. E. (2020). La educación estética en Friedrich Schiller: Armonizar sentir y pensar. *Revista Filosofía UIS*, 19(1), 81-101.
<https://doi.org/10.18273/revfil.v19n1-2020012>
- Blanco Pérez, A. (2002). *Introducción a la sociología de la educación* (1ra ed.). Editorial Pueblo y Educación.
<https://isbn.cloud/9789591309310/introduccion-a-la-sociologia-de-la-educacion/>
- Breijo Worosz, T. B., & Mainegra Fernández, D. (2020). En torno al desarrollo de la identidad profesional docente en la formación inicial de los profesores. *Mendive. Revista de Educación*, 18(1), 1-4.
<http://mendive.upr.edu.cu/index.php/MendiveUPR/article/view/1891>
- Cabrera, O., & Frómeta, C. (2017). La educación estética en la escuela cubana. Educación estética y educación artística en el Sistema Nacional de Educación. Curso 15. Pedagogía 2017. ISBN 978-959-18-1171-4.

- Collado Ruano, J., Madroñero Morillo, M., & Álvarez González, F. J. (2018). Educación transdisciplinar: Formando en competencias para el buen vivir. *Ensaio: Avaliação e Políticas Públicas em Educação*, 26(100), 619-644.
<https://doi.org/10.1590/s0104-40362018002601487>
- Díaz Peralta, L. E., Hernández Alfonso, E. A., & Paz Enrique, L. E. (2019). La educación estética de profesionales de la educación en formación inicial desde la extensión universitaria. *Revista Ensayos Pedagógicos*, 14(1), 235-246.
<https://doi.org/10.15359/rep.14-1.10>
- Estévez, P.R. (2017) . El perfeccionamiento de la educación estética. *Revista de Investigación y Pedagogía del Arte*, (2),
<https://publicaciones.ucuenca.edu.ec/ojs/index.php/revpos/article/view/1424>
- Estévez, P. R. (2011). *Educar para el bien y la belleza*. La Habana: Editorial Pueblo y Educación.
- Estévez, P. R. (2013). La estética, la educación y el socialismo del siglo XXI. *Revista Científico Pedagógica Atenas*, 2(22), 129-138.
<http://atenas.umcc.cu/index.php/atenas/article/view/59>
- Estévez, P. R., Sánchez Ortega, P. M., Frómata Rodríguez, C. M., & Velázquez López, V. (2011). *Educación estética y educación artística: Realidades y desafíos*. La Habana: Sello Editor EDUCACIÓN CUBANA.
- Fernández, F. A. (2004). *Didáctica: Teoría y práctica*. La Habana: Editorial Pueblo y Educación.
- García Ramis, L., Gómez Castañedo, S., & Valle Lima, A. (1996). *Los retos del cambio educativo*. La Habana: Editorial Pueblo y Educación.
- Gordillo Mera, S. M., Guerrero, A. del C., Sarango Camacho, F. B., & Ordoñez Gordillo, J. E. (2018). La cultura estética pedagógica y las estrategias didácticas en el desempeño docente. *Roca. Revista científico - Educacional*, 14(3), 218-229.
<https://revistas.udg.co.cu/index.php/roca/article/view/147>
- Horruitiner Silva, P. (2011). *La universidad cubana: El modelo de formación*. Editorial Universitaria.
<http://eduniv.reduniv.edu.cu/index.php?page=13&id=311&db=0>
- Infante Miranda, M. E., Salazar Rosabal, S. L., & Pupo Pupo, Y. (2016). El desarrollo de la conciencia estética: Un imperativo pedagógico para la educación estética de los estudiantes. *Revista LUZ*, 15(Especial), 61-73.
<https://luz.uho.edu.cu/index.php/luz/article/view/784>
- Kagan, M. (1984). *Lecciones de estética marxista leninista*. Trad. Natalia Labzónskaya. La Habana: Editorial Arte y Literatura.
- Mañalich Suárez, R. B. (2007). *La enseñanza del análisis literario: Una mirada plural* (1ra ed.). La Habana: Editorial Pueblo y Educación.
- Mariño, V. (2011). *Conjunto de actividades para favorecer el*

- desarrollo de la Educación Estética en los estudiantes de la carrera Estudios Socioculturales.*
- Ministerio de Educación Superior (MES) (2016). Plan de estudio E. Carrera Licenciatura en Educación. Español-Literatura. La Habana: MES.
<https://www.mes.gob.cu/es/plan-es-de-estudio>
- Ministerio de Educación (MINED) (2012). Pedagogía. La Habana: Editorial Pueblo y Educación.
- Núñez Villavicencio, H. (2008). La estética en la formación humana. *La Colmena: Revista de la Universidad Autónoma del Estado de México*, 57, 11-20.
<https://dialnet.unirioja.es/servlet/articulo?codigo=6323941>
- Paniagua, M. E. (2002). La formación y actualización de los docentes de Secundaria. Herramientas para el cambio en Educación Secundaria: un camino para el desarrollo humano. Cuba. Red Universitaria
- Peralta Pérez, Y., Páez Rodríguez, B., & Carbonell Izquierdo, L. C. (2019). *Modelo didáctico para la formación estética del estudiante de Marxismo-Leninismo e Historia*. 17(2), 193-203.
<http://mendive.upr.edu.cu/index.php/MendiveUPR/article/view/1524>
- Pérez Viñas, V. M., Bravo Echevarría, B., Pulido Díaz, A., & Breijo Worosz, T. (2020). El desarrollo local sostenible en la concepción del diagnóstico del Plan de Estudio "E". *Cooperativismo y Desarrollo*, 8(3), 448-465.
http://scielo.sld.cu/scielo.php?script=sci_abstract&pid=S2310-340X2020000300448&lng=es&nr_m=iso&tlng=es
- Puebla-Rodríguez, M. G., & Villarreal-Valera, J. A. (2018). Metodología para la formación de la cultura estética en la carrera Licenciatura en Estudios Socioculturales. *Revista Santiago*, 145, 193-203.
<https://santiago.uo.edu.cu/index.php/stgo/article/view/3419>
- Saborido, J. R. (2020). Universidad y desarrollo sostenible. Visión desde Cuba. Conferencia inaugural, Universidad 2020. 12 Congreso internacional de Educación Superior. MES. Cuba.
- Sanz, T. y González, M. (2016). "Categoría educación, instrucción, enseñanza, aprendizaje, proceso de enseñanza-aprendizaje.". En Otiz, T. y Sanz, T. Visión pedagógica de la formación universitaria actual (Comp). Editorial UH. La Habana. Pp. 170-190.
- Soussan, G. (2002). La formación de los docentes en Francia. Los institutos universitarios de formación de maestros IUFM. En: Formación docente: un aporte a la discusión. La experiencia de algunos países. UNESCO/OREALC, Santiago, Chile. p.123.
<https://docplayer.es/8159409-Formacion-docente-un-aporte-a-la-discusion-la-experiencia-de-algunos-paises.html>
- Vergara, G. (2002). Los valores artísticos y estéticos como fundamento ontológico del mundo literario. *Revista de Humanidades: Tecnológico de Monterrey*, 13, 71-86.
<https://dialnet.unirioja.es/servlet/articulo?codigo=2060929>

Conflict of interest:

Authors declare not to have any conflicts of interest.

Authors' Contributions:

Yosmany Ventura Pérez: Conception of the idea, literature search and review, translation of terms or information obtained, preparation of instruments, application of instruments, compilation of information resulting from the instruments applied, statistical analysis, preparation of the tables, graphics and images, preparation of the database, drafting of the original (first version), revision and final version of the article, revision of the applied bibliographic norm.

Taymi Breijo Worosz: general advice on the topic addressed, literature search and review, translation of terms or information obtained, preparation of instruments, application of instruments, compilation of information resulting from the instruments applied, statistical analysis, drafting of the original (first version), revision and final version of the article.

Marialina Ana García Escobio: general advice on the topic addressed, literature search and review, translation of terms or information obtained, preparation of instruments, application of instruments, compilation of information resulting from the instruments applied, statistical analysis, drafting of the original (first version), revision and final version of the article, revision of the applied bibliographic norm.



This work is under a licencia de Creative Commons Reconocimiento-NoComercial 4.0 Internacional

Copyright (c) Yosmany Ventura Pérez, Taymi Breijo Worosz, Marialina Ana García Escobio