

Word, Memory and Expression:

A Methodological Proposal for the
Construction of Disciplinary Artistic
Knowledge

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Abstract

The study, framed within Vygotsky's sociocultural theory, explores the interrelation between the word, memory, and expression as fundamental pillars in the construction of disciplinary artistic knowledge in the university setting. It is posited that these elements, rooted in social and cultural spheres, serve as essential resources for the conceptualization, meaning-making, and transmission of artistic disciplinary knowledge. This research article focuses on understanding how the word, when retrieved and preserved in memory as a reservoir of experiences and knowledges, becomes a vehicle for communicating and transferring meanings through various artistic expressions. Through a qualitative methodology, the pedagogical practices emerging from this conceptual triad are explored, emphasizing the role of the word as a means for transmitting knowledge and constructing cultural meanings. Preliminary results suggest that the integration of these dimensions fosters the development of creative and critical competencies that strengthen students' cultural identity and enrich the social fabric when applied in an art-educational intervention. The potential of Information and Communication Technologies to preserve and disseminate artistic heritage is observed, enriching pedagogical practices in the artistic field and contributing to the construction of stronger and more plural communities.

Keywords: artistic education; active learning; communication or cultural communication; social participation; ICT

Palavra, memória e expressão: uma proposta metodológica para a construção de conhecimentos artísticos disciplinares

Resumo

O estudo, inserido na teoria sociocultural de Vygotsky, investiga a interrelação entre a palavra, a memória e a expressão como pilares fundamentais da construção do conhecimento artístico disciplinar no âmbito universitário. Postula-se que esses elementos, enraizados no contexto social e cultural, constituem recursos essenciais para a conceituação, significação e transmissão do conhecimento artístico disciplinar. Este artigo de pesquisa foca em compreender como a palavra, ao ser recuperada e preservada na memória como um reservatório de experiências e saberes, se torna um veículo para comunicar e transferir significados por meio das diversas expressões artísticas. Por meio de uma metodologia qualitativa, são exploradas as práticas pedagógicas que emergem dessa tríade conceitual, com ênfase no papel da palavra como meio de transmissão de saberes e construção de significados culturais. Os resultados parciais sugerem que a integração dessas dimensões favorece o desenvolvimento de competências criativas e críticas que fortalecem a identidade cultural dos estudantes e enriquecem o tecido social quando aplicadas em uma intervenção artístico-educativa. Observa-se o potencial das Tecnologias da Informação e Comunicação para preservar e difundir o patrimônio artístico, enriquecendo as práticas pedagógicas no campo artístico e contribuindo para a construção de comunidades mais fortes e plurais.

Palavras-chave: educação artística; aprendizagem ativa; comunicação ou comunicação cultural; participação social; TIC

Palabra, memoria y expresión: una propuesta metodológica para la construcción de conocimientos disciplinares artísticos

Resumen

El estudio, enmarcado en la teoría sociocultural de Vygotsky, indaga en la interrelación entre la palabra, la memoria y la expresión como pilares fundamentales de la construcción de conocimientos disciplinares artísticos en el ámbito universitario. Se postula que estos elementos, arraigados en lo social y cultural, constituyen recursos fundamentales para la conceptualización, significación y transmisión de conocimientos disciplinares artísticos. Este artículo de investigación se centra en comprender cómo la palabra, al ser recuperada y preservada en la memoria como un reservorio de experiencias y saberes, se convierte en un vehículo para comunicar y transferir significados mediante las diversas expresiones artísticas. A través de una metodología cualitativa, se exploran las prácticas pedagógicas que emergen de esta tríada conceptual, poniendo énfasis en el papel de la palabra como medio para la transmisión de saberes y la construcción de significados culturales. Los resultados parciales sugieren que la integración de estas dimensiones fomenta el desarrollo de competencias creativas y críticas que fortalecen la identidad cultural del estudiantado y enriquecen el tejido social cuando se aplican en una intervención artístico-educativa. Se observa el potencial de las Tecnologías de la Información y Comunicación para preservar y difundir el patrimonio artístico, enriqueciendo las prácticas pedagógicas en el ámbito artístico y contribuyendo a la construcción de comunidades más sólidas y plurales.

Palabras clave: educación artística; aprendizaje activo; comunicación o comunicación cultural; participación social; TIC

Introducción

In the context of Mexican public universities, there is a growing interest in strengthening the link between artistic education and communities. Artistic-educational interventions have emerged as a favorable space to explore the potential of word, memory, and expression as resources for the construction of socially relevant disciplinary artistic knowledge, both in formal and non-formal education. This study, developed as part of internal university research projects, proposes to analyze how these elements can be more effectively integrated into teaching and learning processes. Inspired by Vygotsky's sociocultural theory, it is proposed that word, memory, and expression, as cultural tools, play a fundamental role in meaning-making and identity formation. Through a qualitative approach, the study seeks to answer the question: How can educators harness the didactic potential of word, memory, and expression to foster meaningful and transformative learning processes in various educational contexts?

Referring to higher mental functions implies recognizing the importance of developing cognitive skills that enable individuals to analyze and understand the sociocultural environment, as well as to generate artistic expressions that are relevant and meaningful to the community—particularly when these are inherent to the performance of complex tasks characteristic of university education. Therefore, the pedagogical process must provide the necessary resources and environments to connect personal experiences with cognitive processes, thus fostering meaningful learning that aligns with students' real-life contexts.

In the context of university education, particularly in the arts—disciplinary artistic knowledge refers to the body of theoretical and practical knowledge that encompasses art history and aesthetic theory, as well as production techniques, creative processes, and the critique, analysis, and evaluation of works emerging from a given historical, social, and cultural context. When approached through higher mental functions, this knowledge enables students to construct deeper, more personal meanings and to develop the analytical, critical, and creative thinking needed to face the challenges of contemporary artistic education. In this sense, developing their full potential necessarily requires a pedagogical process that connects theoretical and conceptual reflection with ongoing experimentation.

Disciplinary knowledge in the arts undoubtedly provides the theoretical and practical framework necessary to address complex social and cultural issues, fostering social engagement through art. According to Piarpusan (2020), in this study, language—regardless of its form—is viewed as a vehicle of thought used to describe



realities and narrate stories that shape perceptions and ideologies; memory is regarded as the repository of experiences, knowledge, and emotions that facilitate cultural transmission; and expression is understood as the creative means of communication through various forms that foster identity and a sense of belonging essential to build the concept of community.

This approach draws on the transformative potential of the arts in the construction of knowledge and the formation of identity, as established by Maxine Greene; on aesthetic education and artistic thinking as forms of knowledge for exploring human development, as proposed by Elliot Eisner; and on the creative process as a means of experimentation, as theorized by John Dewey, who argued that the arts constitute a form of experience requiring constant interaction between the individual and their environment.

Nevertheless, the central focus of this text lies in Lev Vygotsky's sociocultural theory of cognitive development, aiming to highlight the influence of social and cultural interaction in the construction of disciplinary knowledge in the arts.

Theoretical-conceptual framework: the arts and sociocultural theory

This research is based on the postulate proposed by Vygotsky (1964), which holds that cognitive development is not an isolated individual process but rather occurs within a specific social context. Learning is constructed through interaction with others, the mediation of cultural tools, and the Zone of Proximal Development (ZPD). It can be said that learning is itself a cultural process, which is why it finds fertile ground in the field of the arts—an ideal space for the development of various skills, creativity, and exploration.

The arts, as a form of cultural mediation, allow individuals within a community to engage with complex symbolic systems in order to understand and express the world around them. This is precisely where their pedagogical significance lies: through various cultural tools—such as language, memory, and expression—these fundamental elements of the arts, which also serve as powerful cognitive resources, intertwine to facilitate identity exploration and stimulate the development of cognitive, social, emotional, and communicative skills.

Oral discourse in the construction of disciplinary artistic knowledge

To approach the anthropological dimension of communication processes, it is necessary to consider both objective expressions and personal meanings. Fernández (2005) defines communication as “the transactional phenomenon in which the members involved mutually influence or affect each other” (p. 14), which reinforces the dialogical nature of human beings and enables the establishment and strengthening of relationships within a given context, considering the symbols and codes used for expression in each setting.

The spoken word, from its articulation to its interpretation, involves the convergence of a series of verbal and non-verbal codes that, taken together, give rise to discourses that are shaped and unified by individuals' higher mental functions and their sociocultural environment.

Orality can be considered an intangible form of cultural heritage preserved in memory, which contributes to the development of the processes and structures that ensure the ongoing transmission of knowledge. For this reason, social practices that originated in the past, are orally transmitted, and remain present today must be protected and respected, as they are a vital resource for keeping cultural heritage alive in the memory of new generations. (Espinosa *et al.*, 2018, p. 5)

Oral language is fundamental in the construction of disciplinary knowledge in the arts because it shapes perception and identity development. As Vich and Zavala (2004) point out, oral discourses are shaped by context, meaning that the ways of speaking and listening are determined by social and cultural experiences. Therefore, orality is much more than a tool for communication; it is itself a social and cultural phenomenon that shapes the way we see the world. This ancestral form of communication has found new momentum over time through Information and Communication Technologies (ICT), expanding its possibilities, transcending geographic and cultural boundaries, and enabling the creation of online communities that facilitate access to education. By combining traditional and digital approaches, skills such as oral expression, improvisation, and reading are fostered, enriching the learning experience in the artistic domain—including the way

individuals construct their understanding of their surroundings and of their own identity, shaped by socialization processes and the communication of discourses and shared representations in which they are immersed.

This is evident in the efforts undertaken by the Laboratory of Intercultural Education and Mediation (LEMI,) at the Faculty of Philosophy of the Autonomous University of Querétaro. These efforts reflect an educational and intercultural mediation approach that enables an understanding of the materialization of narratives (Lepe, 2018).

“Materializing narratives” refers to transforming orally shared stories, traditions, and knowledge into concrete, tangible actions. In the case of LEMI, this includes documenting and preserving these narratives to ensure their transmission to future generations; promoting intercultural dialogue and implementing community projects that strengthen identity; and creating educational materials that provide access to ancestral knowledge—resources that can help address contemporary challenges and inspire the development of new teaching methodologies, such as those applied by the group IFNOPAP, *Imaginário nas Formas Narrativas Oraís Populares da Amazônia Paraense*, which focuses on language, memory, and expression as tools, skills, and capacities for building knowledge in the arts. Through the study of popular oral narratives, musicality, and gestures, the group contributes to the creation of artistic works and assesses their impact on preserving cultural heritage and fostering identity formation.

Memory in the construction of disciplinary artistic knowledge

Oral communication, a key element in culture and identity development, carries the collective memory of a particular social group. The spoken word, as a form of oral expression, reflects its values and experiences. Exploring the knowledge preserved and transmitted through memory opens a range of educational possibilities, where memory becomes an invaluable resource for recovering history, traditions, and cultural diversity.

Rock Núñez (2016) refers to orality as a channel for memory and continuity, highlighting the symbolic systems that intertwine its cultural and historical value: “History is also a space for ‘memory creation,’ and these memories are useful for local communities because they give meaning

to the past, forge identity, and lead to a more understandable present” (p. 104). Thus, memory—as a fundamental capacity in the development of cultural identity and as a starting point for constructing disciplinary artistic knowledge—enables interpretive analysis aimed at unraveling the symbolic fabric that distinguishes identity differences, helping to understand local needs and promote social cohesion.

In the classroom, exploring memory through orality allows connections between past and present, the analysis of discourse, and the understanding of social dynamics. It facilitates access to knowledge, promotes intercultural understanding, and encourages the exchange of diverse perspectives that enrich a comprehensive education.

The act of remembering is not only an individual action but also a collective process. In this way, groups of the same generation experience reinforcement of shared memories, progressive partial distortions, and collective amnesia. From the past, we remember only fragments preserved in memory. People recall the past by learning from what they have lived and continue to live through collective memory. It is a creative process in which the past is constructed, reproduced, and reinterpreted within society—material expressions that convey meaning in a concentrated form, shared by a group of people who take them as given. These may include texts such as sacred scrolls, historical chronicles, or lyrical and epic poetry. They may also include monuments such as buildings or statues, filled with material signs, symbols, and allegories, serving as repositories of experience—structures erected as reminders. Moreover, cultural memory is embedded in repeated and regularly repeatable practices such as festivals, ceremonies, and rituals. Like individual memory, cultural memory is linked to places where unique and meaningful events have taken place. Cultural memory is the construction and affirmation of identity. (Pereiro, 2003, pp. 7–12)

By constructing meaning through memory, cultural bridges are established to transcend generations, where artistic expressions allow us to recognize ourselves as part of a broader community that originates in the past but

also helps to shape the future. In this regard, the Institute of European Studies at the University of Valladolid (UVA) offers a valuable anthropological perspective that delves into how the spoken word, memory, and folklore serve as pillars of identity and the construction of artistic disciplinary knowledge—hence the importance of their preservation and dissemination.

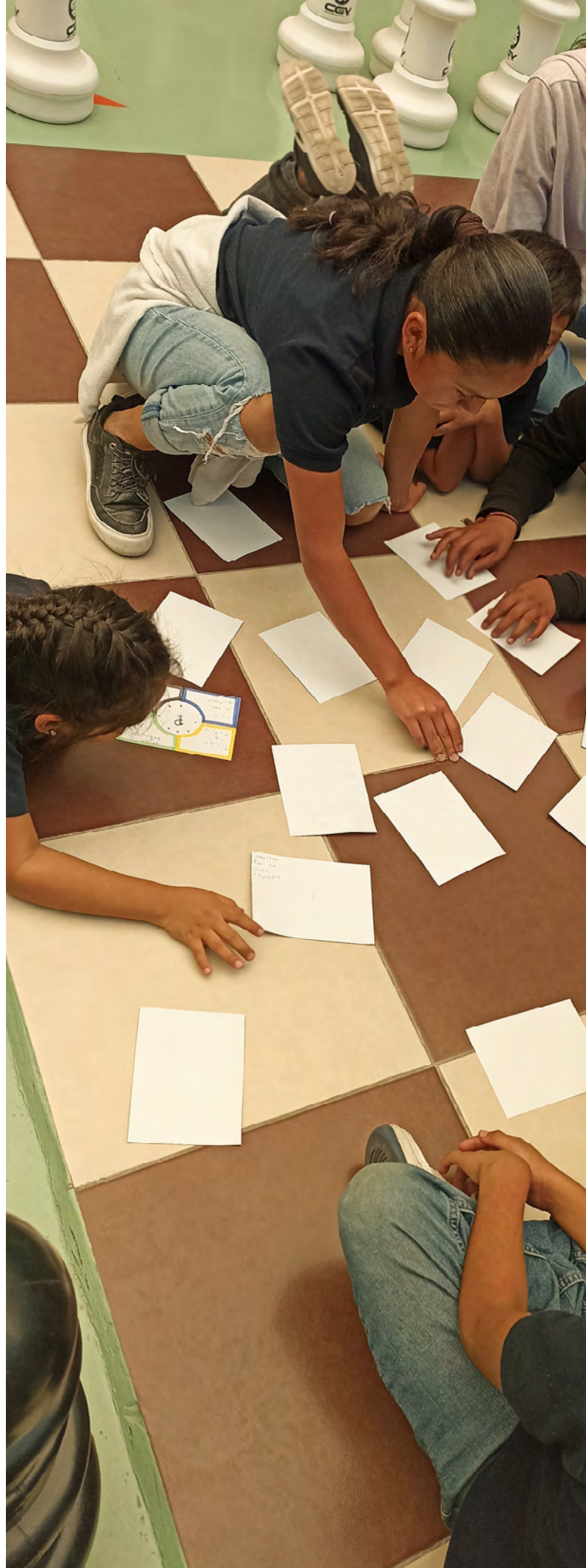
Taking into account UVA's interdisciplinary approach, this research explores how oral traditions, culture, and the art of storytelling have shaped identities and forms of knowledge. The spoken word is not only a vehicle for communication but also a performative act that builds community and constructs identities. Studying folktales, proverbs, and other oral genres in the classroom makes it possible to decode the worldviews, beliefs, and values of different cultures, helping identify the cultural patterns underlying these practices. This, in turn, contributes to the revitalization of minority cultures.

Understanding how shared meanings are constructed provides opportunities for exploration for artists, educators, and students, particularly when participating in the talking circle, as will be discussed later on.

Expression in the construction of disciplinary artistic knowledge

Expression encompasses the essential elements for the development of disciplinary artistic knowledge. Nonverbal expression includes everything communicated through the body without words, and together with spoken language, constitutes a key factor in socialization. As a capacity to represent ideas, emotions, and experiences, expression integrates communicative, creative, and artistic components that are vital for shaping disciplinary artistic knowledge through visual, sonic, and performative languages. These modes of expression offer new perspectives and approaches to reality, encourage cultural exchange, challenge the *status quo*, promote social change, and foster respect for diversity.

Expression lies at the heart of creativity, the origin of ideas, and the exploration of concepts and narratives. In educational settings, it plays a fundamental role in transmitting knowledge and encouraging social interaction. Within the framework of disciplinary artistic knowledge, it is especially essential for conveying knowledge that emerges through the practice of music, dance, theater, and the visual arts.



As Vygotsky affirms, social interaction as the driving force of artistic learning inherently involves established cultural tools, wherein the word, memory, and expression act as cultural mediators that facilitate the social processes of teaching and learning. When the classroom offers a conducive environment for expression, a synergy is created between the individual and the group, fostering the ideal conditions for meaningful and lasting learning.

The didactic component of the word, memory, and expression

From a social and cultural framework, word, memory, and expression are proposed as methodological and didactic strategies to foster the development of cognitive, socioemotional, and creative skills as part of a holistic education. In this perspective, the word is central to learning, a tool for social interaction, and a trigger for critical thinking. Memory is linked to meaningful, autonomous learning, as it stores information acquired through experience, meaning construction, and problem-solving. Expression, as a tool for teaching and learning the arts, also facilitates the development of communicative, intercultural, and social skills, and “enables social development and emotional connection, as it promotes inclusion and makes it possible to propose actions for personal and social transformation, thereby contributing to the strengthening of the social fabric and harmonious coexistence” (Jiménez *et al.*, 2006, p. 11). Moreover, expression acts as a creative communication channel that encourages active learning, stimulates creativity, and fosters divergent thinking.

Methodology

The talking circle as a methodological and didactic strategy

A review of the perspective offered by Vich and Zavala (2004) helps to identify various methodological tools that highlight the importance of orality in building artistic disciplinary knowledge. They state that “all oral discourses have meaning not only because of the images they convey, but also because of the way they are produced, the context in which they take place, and the audience to whom they are directed” (p. 13). This includes the processes through which individuals construct their own reality, shaped by social interactions, dominant discourses, and collective imaginaries.

For the purposes of this study, the talking circle is considered a strategic space for individual and community participation and development. It is an ancestral practice— a tapestry of experiential knowledge. It is also a methodology that encourages the recognition of speech, memory, and expression as educational resources.

Word circles are gatherings in which elders (both men and women), community members, and individuals interested in the knowledge shared (not necessarily members of the community) participate. Within these circles, it is the elders who are granted the floor; that is, they speak to the participants about the life experiences that shaped them as individuals [...] and as bearers of wisdom [...] they recount the knowledge inherent to their culture. (Correa & Jiménez, 2013, p. 12)

According to Majín (2018) and Espinosa *et al.* (2018), the expression used in word circles fosters communicative and intercultural skills that enable the implementation of transformative actions contributing to the strengthening of the social fabric through orality as a didactic tool. In this regard, the spoken word encompasses the rich cultural and intangible heritage that is passed



on through memory, leading to the development of processes and structures that facilitate the transmission of knowledge (Hernández, 2022).

When used as a didactic resource, it moves from the individual to the collective, clearly reflecting the exchange of experiences that foster rootedness and a sense of belonging.

Whether in formal or non-formal education, the interconnection of contextualized knowledge and experiences—relevant to daily life—encourages the creation of identity-building ties that foster a sense of community, especially when complementary artistic activities are promoted within the word circle. Exploring the elements of language and communication enables the transmission of thoughts shaped by cultural categories stemming from various social systems, allowing teaching and learning processes rooted in intersubjectivity and interaction (Rock Núñez, 2016). In the talking circle, oral, memorable, and expressive resources strengthen both personal and group bonds. It fosters the development of key skills in the artistic and educational field, including active listening, improvisation, and physical expression. The talking circle not only supports cognitive development but also encourages participation through reinterpretation, creation, and experimentation. Drawing on Vygotsky's sociocultural theory, it enables the building of meaningful relationships and the shaping of identity within specific contexts, as outlined below.

The talking circle in artistic and educational interventions

Artistic-educational interventions are educational processes that use various forms of artistic expression as tools to promote individual and social development. They foster comprehensive learning and contribute to solving community problems through participatory and collaborative activities, dialogue, and critical reflection across diverse contexts.

To a better understanding of the impact of the talking circle as a strategy used in artistic-educational interventions, a qualitative methodological approach was adopted, including a case study analysis. Specifically, two projects carried out as part of the Master's Program in Art for Education by postgraduate students in 2023 were examined. Both underscore the importance of dialogue and community participation as core pillars of these initiatives and emphasize the value of the word circle as a space for dialogue and encounter that supports personal and community development, thereby constituting an effective pedagogical tool in non-formal sociocultural settings, as shown in Table 1.



Table 1. Comparison of two artistic-educational interventions

	Objective	Target population	Main focus	Skill Development	Awareness raising
Artistic-educational intervention A	Strengthen the identity construction of institutionalized children living in a group home.	Children aged 9 to 12 years..	Individual and socio-emotional development.	Socio-emotional skills (empathy, self-esteem, communication, etc.).	Importance of personal identity and belonging.
Artistic-educational intervention B	Foster dialogue among an adult population sharing a common territorial space.	Six adults sharing a common territorial space.	Community development and intercultural dialogue.	Sensitive thinking, symbolic thinking.	Importance of the democratization of culture and diversity.

Source: Author's own work. The table presents some of the key elements recovered in each arts-based educational intervention.

In Case A, the activity titled *The Volcano's Rage* exemplifies the power of the talking circle as a strategy to foster emotional intelligence in children. The reading created a safe space for dialogue and reflection, allowing them to manage their emotions and express themselves through the shading technique. This shows that, by combining reflection, oral expression, and artistic creativity in an environment that supports the identification, understanding, and regulation of emotions, fundamental socio-emotional skills are developed—essential for individual introspection and recognition, as well as for the collective construction of knowledge on topics relevant to child development.

In Case B, the talking circle was used as an initial strategy for the co-construction of meaning around the key concepts of sensitivity, creativity, and imagination. This self-definition exercise allowed participants to engage in a dialogical space where they could reflect on their own experiences and artistic practices, promoting the development of a critical perspective on their creative process and enabling them to recognize and enhance sensitivity in non-formal contexts.

The use of some of the recommended evaluation tools when implementing a talking circle varies depending on the focus placed on assessing the depth of reflection, the originality of the ideas shared, and the relevance to the topics discussed. However, they maintain a qualitative approach, feature a flexible format, and ensure confidentiality. These tools include written self-assessments using a Likert scale; evaluation matrices for peer assessments, either of group dynamics or the impact of shared perspectives on participants' artistic and/or academic practices; and observation guides.

In formal contexts, particularly with university students in the arts and humanities, rubrics are ideal for evaluating discourse, fostering creative connections, critical thinking, and the depth of analysis required to address transdisciplinary challenges. These are considered alongside the development of skills such as active listening, affective communication, synthesis, and argumentation.

Regardless of age or educational level, spoken word, memory, and expression are valuable resources for building artistic disciplinary knowledge. The talking circle is an effective strategy for fostering skills such as sensitive self-affirmation, emotional regulation, engagement with artistic languages, and participation. At the same time, it facilitates the transmission of knowledge, supports identity formation, and helps to highlight the experiences of those in vulnerable situations.

Likewise, in formal contexts such as the university classroom—traditionally conceived solely as a space for knowledge transmission—the classroom can be transformed into a laboratory for artistic and educational experimentation by incorporating dialogue circles. The aim is for students to acquire theoretical knowledge

and develop creative, communicative, and critical thinking skills, fostering learning through direct experience. Providing these spaces for reflection, dialogue, and collective action contributes to the development of key social and emotional competencies for life. Additionally, the implementation of artistic disciplines encourages new ideas and creates a supportive environment for intercultural education.

Undoubtedly, implementing dialogue circles in different contexts presents various challenges, such as resistance to dialogue or the need for specific teacher training. However, it also offers opportunities to renew teaching practices, promote interdisciplinarity, and prepare individuals to face the challenges of an increasingly complex and changing world.

The incorporation of ICT: the next step

While it is possible to incorporate ICT as a tool to support and adapt higher-order mental abilities focused on memory and expression — rooted in the spoken word — storing the experiences gathered through the “circle of the word” in a digital repository can enrich both the knowledge and dissemination of the resulting practices and reflections.

A repository is:

The set of services that one or more institutions offer to members of their community for the management and dissemination of the digital content created by that community. Essentially, it represents an organizational commitment to the governance of such content (through policies), including its long-term preservation, as well as its organization, access, and distribution, in order to maximize its visibility and online impact. (Lynch, 2003, p. 329)

Texier (2013) states that a characteristic key of any repository is that it “promotes teaching practices in an interactive and constructive way, enables collaborative processes in education, strengthens a culture of lifelong learning, and guarantees access to information for future generations” (p. 7).

Digitizing, storing, and preserving disciplinary artistic knowledge necessarily involves criteria such as accessibility, connectivity, functionality, practical utility, multimedia

information transmission, and sensory communication (Martínez, 2023).

The role of digital repositories in social development is emphasized, as they contribute to safeguarding both individual and collective memory, enriching the diverse knowledge of culture, and enabling permanent, universal access to knowledge.

The talking circle, complemented by the arts as a means of learning, exploration, and reflection, possesses the essential characteristics to strengthen its didactic dimension through ICT. This is achieved by storing textual records, audio, and video recordings, utilized materials, and collected images—whether from the classroom or from artistic-educational interventions. All of this is based on the idea that images, texts, and sounds have the power to help to rebuild the social fabric, becoming an inseparable archive of the past, present, and future, ultimately revealing an entire network of solidarity.

Results

In arts education, language can be considered a tool for conceptualizing and constructing meaning around an individual’s social reality, which is shaped through both orality and textual expression. Memory, as a higher-order mental ability, enables the retrieval, preservation, and contribution to both individual and collective history. Human expression, as a communicative capacity, allows the transmission of meanings and concepts between individuals and across generations. These are essential resources for building meaning, sharing knowledge, connecting with the community, and participating in broader dialogues aimed at both individual and social well-being.

Word, memory, and expression, sustained by orality as a unifying thread, carry an educational component and are particularly effective for conveying artistic disciplinary knowledge. Their use involves the description, conceptualization, and construction of meaning passed from person to person, from teacher to student, and vice versa. This process is reinforced through artistic activities that foster awareness, experimentation, and expression, all contributing to social well-being and the enjoyment of culture.

Artistic-educational interventions, as innovative pedagogical strategies, harness the potential of the arts to promote individuals’ holistic development and to address social challenges. They recognize orality in culture and

artistic orality as elements of identity and tools for recovering collective memory, and view expression to develop communicative, intercultural, and social skills. This, in turn, enables actions that contribute to the well-being of the social fabric, such as the appropriation and application of artistic disciplinary knowledge for the recovery, preservation, and contribution to both individual and collective history.

The effectiveness of the talking circle as a pedagogical strategy is undeniable, as it promotes the holistic development of individuals through the arts in various population groups. By encouraging oral expression, cultural memory, and participation, it contributes to the creation of more just and inclusive communities. Oral expression, memory, and storytelling, rooted in orality as a key element of identity, play a central role in transmitting disciplinary knowledge in the arts. Thus, integrating these dimensions fosters the development of creative and critical thinking skills, strengthens students' cultural identity, and enriches the social fabric.

Some actions by LEMI that can be replicated in both formal and non-formal settings—with the appropriate adaptations—include the development of educational materials, the organization of workshops on specific topics, studies on worldviews and belief systems, research on intercultural education, the creation of educational models that promote inclusion and respect for cultural diversity in schools, and audiovisual documentation projects (such as recording testimonies, producing documentaries and short films), which can be stored in digital repositories. These initiatives leverage the potential of ICT to preserve and disseminate cultural heritage, thereby enriching pedagogical practices in the arts and contributing to the development of stronger and more inclusive communities.

In line with Vygotsky's sociocultural theory—which lays the foundation for understanding how language, social interaction, and culture influence cognitive development—it becomes evident that language, memory, and expression operate within the zone of proximal development, facilitating the acquisition of new skills and knowledge through social interaction. In this sense, language is highlighted as a vehicle for mediation and the transmission of cultural meanings in the construction of identity, while memory and expression are key elements in the preservation and revitalization of culture, as well as in its adaptation to new social contexts. Likewise, these cognitive processes are

shown to be influenced by learning environments and the interpersonal relationships formed within them, which underscores the importance of creating environments that foster collaboration and dialogue, both in arts education and beyond.

Conclusions

The arts, as spaces for interaction between individuals and society, promote holistic development, encompassing aspects ranging from cognition to social skills. By stimulating personal expression and cultural engagement, the use of language, memory, and expression—as part of a methodological approach for building disciplinary artistic knowledge—contributes to the development of a society that respects diversity and fosters citizens who are more identified with and committed to their communities.

These reflections aim to encourage interdisciplinary integration between art and education. Therefore, contemporary teaching practices should consider incorporating technology to support communication processes and transmedia as a means of adapting educational practices to better align with students' technological realities. In this regard, digital repositories are seen as valuable tools to store, digitize, and revisit the theoretical, methodological, and didactic content of disciplinary artistic knowledge that links art and education from a cross-disciplinary perspective, contributing to the preservation and dissemination of community heritage.

With the aim of guiding educational processes toward more perceptive, receptive, participatory, and sensitive experiences, the integration of ICT is encouraged as a means of adapting higher-order cognitive skills. Adjusting these processes involves maintaining talking circles—an ancestral practice that can be replicated and even adapted to the digital realm—within online communities and digital repositories as new spaces for social interaction, cultural mediation, and identity construction.

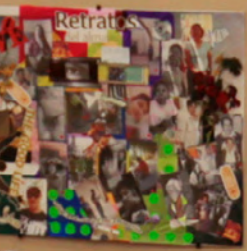
While the adaptation of ICT to current educational models may appear straightforward, it becomes more complex when it involves recovering and honoring inherited culture, which is essential to remember. This is where talking circles become deeply rooted and act as mediators in the process.

This highlights the relevance of word, memory, and expression as foundational elements of communication in

today's societies and contexts, as they make it possible to recover, design, and influence teaching and learning processes—not only in the arts but also in other fields that are highly significant for communities—while also supporting the revitalization of culture.

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