CREATION. Operator in education, art and language

CREACIÓN: Operador en educación, arte y lenguaje

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Sinopsis

This book is divided in four chapters that, namely, will allow the reader to approach its statements thanks to its thematic organization, corresponding not only to the particular interests of each author, but also to three key areas for the entire investigative project of which emanates the document: art, education and language.In the first chapter, under the title “A methodological and conceptual proposal on 'Creation'”, the theoretical and conceptual antecedents of the advanced research are explained and summarized through a previous editorial project, of which this constitutes as a second part, to later clarify some of the concepts raised there, such as "agents" and "areas" while simultaneously exposing the methodological model followed in the research and in the book itself, finally coming to postulate a series of premises to understand the concept of Creation in the framework of the areas of knowledge addressed in later chapters: education, art and language.Next, the chapter “Creation as operator” takes up the concept of ‘operator’, seeking to recognize creation as such. Starting from this premise, it is shown how creation emerges in different fields as a form of ‘action’ that allows the interaction of different objects and practices.

E-Book

Año de publicación: 2021

Presentación: Digital: descarga y online

ISBN13: 9789586605915

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In the same sense, it is explained how ‘creation’ displays a double nature as ‘conceptual operator’ and ‘methodological operator’, which in some cases alternate or are combined, giving rise to the category of ‘complex operator’. Later, in an ontological exploration, it is shown that creation as an operator has an immanent association with doing, in that sense, three models of creation and creator associated with the historical moments in which they are valid are proposed. In a third chapter "Creation: complex operator in language and art" the innate relationship between Creation and Language is exposed through various literary and plastic examples, emphasizing some associated aspects such as destruction, silence, rupture, the word, the poetization of these, language games and metaphor as a discursive strategy used by creators from different disciplines, to call for creative exercise from the fields of education and research, mediated by artistic languages.Finally, in the fourth and last chapter, under the title "Creation and education: creation as an operator in education", it is shown that with the emergence of modern education, aspects of human nature that may be linked to creation, such as: imagination, fantasy, creativity, leisure, contemplation, boredom, among others, were used or excluded from the model of formation of the modern device for different purposes, in a sort of expulsion of the sensible. At the end of this chapter, it is stated that the concept of "experience" linked to different primitive and innate traits to man allows us to think about the need for "another school" for and because of creation.



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