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Integration of competencies to the curriculum lines of the Professional School of Art


Integração de competências às linhas curriculares da Escola Profissional de Arte

Integración de competencias a las líneas curriculares de la Escuela Profesional de Arte

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Abstract: This article includes in essence the revision of the curriculum structure in force at the Professional School of Art of the University of San Marcos, where the curriculum has been analyzed in detail, with the intention of showing the articulation of competences and their proper integration into the curricular lines that make up the educational program of the career. Also, for this purpose has it been prevailing to observe the egress profile, since only through the proper identification of the process's evaluation can measure the achievement of skills, skills and skills required in artistic training. The study is based on the curriculum design strategies proposed by the authors Becerra and La Serna (2019).

Keywords: Competencies, Curriculum areas, Curriculum lines, Curriculum structure, Egress profile.

Resumo: Este artigo inclui, no essencial, a revisão da estrutura curricular em vigor na Escola Profissional de Arte da Universidade de São Marcos, onde o currículo foi analisado detalhadamente, com o intuito de evidenciar a articulação de competências e a sua adequada integração nas linhas curriculares que compõem o programa educacional da carreira. Também, para tanto, tem prevalecido observar o perfil do egresso, visto que somente por meio da identificação adequada dos processos avaliados é possível mensurar o alcance de competências, habilidades e competências exigidas na formação artística. O estudo é baseado nas estratégias de desenho curricular propostas pelos autores Becerra e La Serna (2019).

Palavras-chave: Áreas curriculares, Competências, Estrutura curricular, Linhas curriculares, Perfil de saída.

Resumen: Este artículo incluye en esencia la revisión de la estructura curricular vigente en la Escuela Profesional de Arte de la Universidad de San Marcos, donde se ha analizado en detalle el currículo, con la intención de mostrar la articulación de competencias y su adecuada integración en las líneas curriculares, que conforman el programa educativo de la carrera. Asimismo, para ello ha prevalecido la observación del perfil de egreso, ya que solo a través de la adecuada identificación de los procesos evaluados se puede medir el logro de competencias, destrezas y destrezas requeridas en la formación artística. El estudio se basa en las estrategias de diseño curricular propuestas por los autores Becerra y La Serna (2019).

Palabras clave: Áreas del plan de estudios, Competencias, Estructura curricular, Líneas curriculares, Perfil de salida.

INTRODUCTION

While it is true that the definitions deriving from the competency curriculum have brought some controversy, due to their multiple interpretations, various authors agree by linking this approach with the development of skills that prepare the student for his other semper in professional life and their social and personal development. However, the constant conditioning of training stratagems provenientes from the business to the educational field (Martínez, 2013) continues to be a gradual and steep process, in which a questioning persists on the part of defenders of humanist pedagogy, who criticize this curriculum model for fostering an aug e of the sciences applied in dismeasure of one's nature —exploratory — scientific academic, coupled with the progressive abandonment of humanities-linked careers, for not adapting to capitalist systems (Quintana, 2009).

The curriculum of the Professional School of Art is developed under the competency approach established in the Model of Educational of San Marcos, and in the proposal of projected methodological guide for the curriculum design of careers perishing to the institution. Due to the model's governance, the analysis of such documents is substantial, and is contingent on the decoding of authors who support precisely this approach.

The *raison d'être* of a curriculum that fits this model lies in the convenient and fruitful insertion of the graduate into the social and economic life of his country; therefore, it is not exacerbated to reaffirm that, a training program should start from an elaborate proposal based on the clarity of his competences and the updating of a curriculum that prepares the graduate in his future to become. In this way, the objective of this research is to eluded the intrinsic relationship that exists between the competencies formulated in the egress profile of the art cart, and however, they are inserted into the set of subjects organized in the so-called curricular lines. With this, it is not only expected to give an analytical reading to the vigente curriculum of the Professional School of Art, but also to present a series of considerations about the approach of its contents.

The following parameters correspond to the theoretical bases on which the integration of competences to the curricular lines of the Professional School of Art of the Universidad Nacional Mayor de San Marcos is based.

Curriculum structure

The term curriculum structure is also called a curriculum map, and refers to the way the curriculum is organized, i.e. the sequence used for the ordering of learning units according to their relevance in the curriculum (Aranda and Salgado, 2005). Therefore, the main function of this curriculum map is the display in space and time of all training units with respect to an educational program. According to Chan (2005), in the ordering criterion of training contention it is necessary to take into account the axes and learning times. The axes correspond to the cross-cutting areas or fields of knowledge that engage its contents; while time refers to the period in which a training program is executed, which in the upper volume is usually distributed in a semestral way.

The structure of the curriculum of the Professional School of Art is supported under the Model Educative de San Marcos; as well as the proposed methodological guide to the curriculum design of their careers. In the so-called curriculum map, the organization of contents is considered to be in direct relation to what is raised in the professional egress profile, where the curriculum can be structured from areas and lines or axes (Universidad Nacional Mayor de San Marcos (UNMSM, 2014).

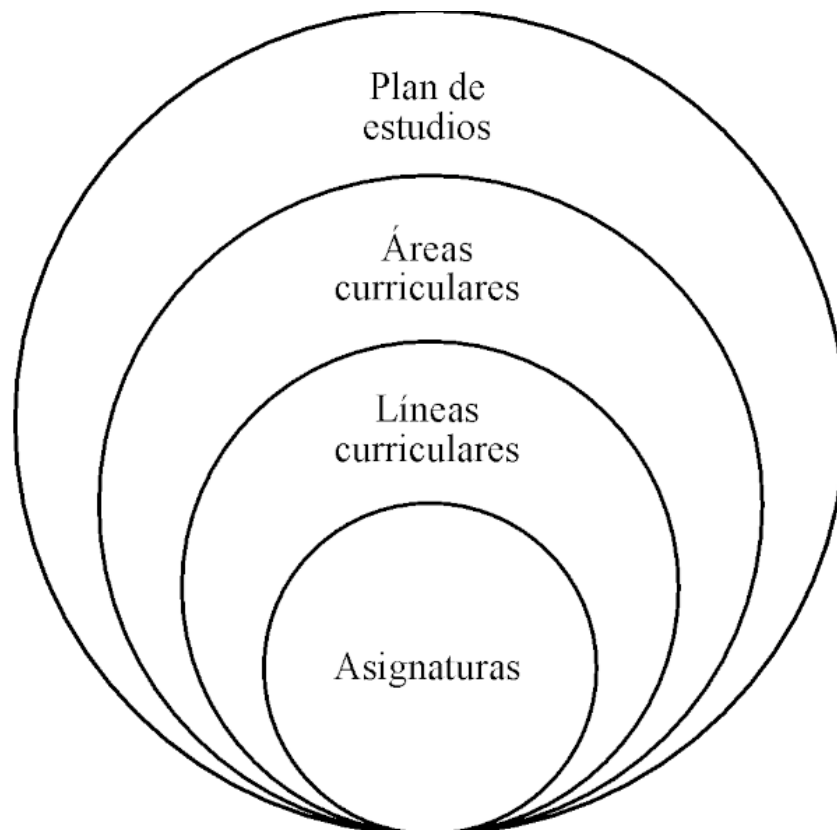


Figure 1

Relationship of unification and inclusion between the elements corresponding to the curriculum applied to the races of the Universidad Nacional Mayor de San Marcos.

Curriculum areas

Also called study areas or areas of knowledge. They correspond to the parts with which the curriculum content is formed; in them are grouped the various like-minded glycatures in their discipline distribution. The formation of each area will promote the achievement of knowledge of a certain category presented in the curriculum, and together with the axes, will be responsible for cementing the structure that aims to achieve the professional profile (Sánchez et al., 2011). In addition, the areas of the curriculum are determined the different stages in which the formative process stands, the content and percentage of which is left to the team in charge of the elaboration of the curriculum plan with the shared responsibility between the principal of the school and its advisory committee. It should be noted that the formative content arranged in the curricular areas must be fully justified in the traits of the professional academic profile sought in the graduate. The Universidad Nacional Mayor de San Marcos considers five curricular areas: general studies, considered as the initial level where concepts of general culture of the enterers are reinforced; basic training, consisting of fundamental subjects on which the career is based; specialty training, where career-specific subjects are studied; complementary training, in which optional

natures are found to cover the knowledge of each discipline; and pre-professional practices, the compulsory activity of which is directed to the curriculum (UNMSM, 2014).

For this research, reference will be made only to the scientific and specialty studies, since these areas correspond to the training on which the well-known coughs of the profession are based. As wells, the distribution of curriculars lines on which the compulsory subjects of the curriculum of the Professional School of Art are ordered is based.

Curriculum lines

The formation of curricular lines is established on the basis of a set of subjects of mandatory nature, which has as its main particularity the affinity in its contents; this feature is of paramount importance in determining the so-called sub-fields or sub-disciplines that are deslinded from the curriculum, and in which the student can specialize during the course of the career (Becerra and La Serna, 2019). Likewise, curricular lines or axes are considered pedagogical strategies that must be implemented to strengthen the achievement of crystallized capacities from the competencies pursued by the race; knowledge, skills and attitudes that would not be possible to approach a single discipline, but through a plan that sustains the gear of all its curriculum units (Sierra et al., 2009). Vision similar to that presented by Mora (2001), who manages to demarcate more in detail the structure that makes up the curricular lines, in which it emphasizes its integrative function by virtue of the horizontal and vertical ordering of the subjects that make up it. This author also refers to the processing of curricular lines it is important to determine the core contenido, understood as the linking axis on which the pragmatic contents of the subjects will be intercepted.

Dimensions of curricular lines

From the perspective of the autores Becerra and La Serna (2019) four dimensions or relevant aspects have been defined corresponding to the definition of curricular lines: the terms of organization, integration of competences, identification of sub competences and coordination of subjects. Concepts revised below.

In competency curriculum design, one of its main characteristics is the creation of curricular lines according to the curriculum; for it to happen, it is necessary to show the organizational dimension, which is managed according to the range of subjects distributed according to the specialized knowledge areas of the career. These are also defined by authors as thematic digressed, where two fundamental aspects for their formation are considered: content affinity and prior knowledge.

In addition, in order to understand the concept of the integration dimension of competences, it should be taken into account that each of the curricular lines corresponding to the curriculum is proposed

according to the achievement of a competence of the specific profile of the career; as well as, from a competence of the general profile of egress, that is, each group of subjects that make up a curriculum line, have the peculiarity of being integrated based on thematic nuclei, in order to the scope of skills, destrezas and characteristic abilities of the profession, in addition to responding to the profile of the university.

On the other hand, the sub competences are also known as capabilities, from which are detached the skills, understood as, the qualities and optimal faculties that are required to train in the graduate for his coming job performance. These abilities can be divided into cognitive and non-cognitive; with respect to the former, abstraction, observation, analysis, serious ion, among others, may be mentioned, while, in non-cognitive ones, psychomotor and also socio-affective capacities are recognized. In the evaluation processes carried out throughout a training program, the identification dimension of sub competences is important, since it allows the monitoring of the achievements achieved through its pivot subjects and integrative courses.

Thus, there is also the dimension of the subjects, which allows the articulation of contents established in the curricular lines and the criterion of affinity that is demanded of them, in addition to the competencies that are intended to be achieved through their thematic conglomerates. Such coordination is carried out both vertically and horizontally.

Indicators of curricular lines

The indicators obtained for the study of curricular lines are detached directly from the dimensions already mentioned and are therefore also concepts that are inferable. According to Becerra and La Serna (2019) undefinitions are important, since they allow to establish the future observable elements in their statistical analysis.

The indicator to the end of content belongs to the organizational dimension, and refers both to the thematic relationship that subjects belonging to the same curriculum line must keep, as well as to the coherent arrangement of their learning units, in order to achieve the desired general and specific competencies.

In addition, the previous indicator is an indicator that corresponds to the organizational dimension where the importance of the sequential ordering of knowledge is highlighted, which are progressively available, directing learning from fundamental knowledge to the most advanced or specialized of the curriculum line to which it belongs.

On the other hand, specific circumstances are linked to the integration dimension of competences. This indicator provides those technical capabilities unique to a race, whose disciplinary training is subject to the specific profile of the graduate.

In addition, general eminences are related to the integration dimension of competences, and respond to an indicator directly linked to the

achievements of distinctive capacities of each institution, which are expected to be formed through the general profile of the graduate.

Pivot signatures correspond to an indicator that belongs to the sub competence identification dimension. These refer to the follow-up process highlighted in the selected evaluation subjects, on which the achievement of egress profile competencies will be measured through so-called partial headings.

Integrative courses also refer to an indicator that corresponds to the dimension identification of sub competences. These, similar to pivot subjects, also evaluate the achievement of the egress profile, with the difference that these subjects are introduced in the final cycles of the curriculum, where both general and specific competencies measure.

Vertical coordination is an indicator that concerns the coordinating dimension of subjects, and re-directs the progressiveness of learning achieved through content sequentially. This indicator is based on the fundamentals of the curriculum line, in order to continuously reach the most specialized knowledge of it. It is sought in this way to establish the learning of a particular curriculum, in addition to the achievement of general and specific competencies.

Horizontal coordination is an indicator that integrates the coordinating dimension of the subjects. This action is carried out among several teachers who are in charge of the development of the same subject arranged for different sections. Since these are courses belonging to the same cycle, a coordinator is required to watch over training equal in content and demands.

Table 1 shows the variable curricular lines based on their dimensions and indicators. The operationalization of this concept is of paramount importance for the full understanding of its definition, and its subsequent linkage with competences.

Table 1
Dimensions and indicators of curricular lines

Variable	Dimensions	Indicators
Curriculum lines	Organization	Content affinity Previous knowledge
	Skills integration	Specific competencies General competencies
	Identification of subcompetences	Pivoting subjects Integrative courses
	Coordination of subjects	Vertical coordination Horizontal coordination

Curriculum lines of the Professional School of Art

The observed curricular lines are directly in affiliation to the specific and specialty study areas; therefore, soar conjunction is generated through the general and specific competencies that are sought to achieve for each of these. The following definitions have been collected from the main

document revised in this research, the Curricule of the P-School of Art (2017).

First of all, the line of universal art history belongs to the area of specific studies. This line emphasizes the learning of the most important currents of the Western world, covering a comprehensive historical predict ranging from prehistory to contemporaneity, where the sequentially of the subjects that make up it is appreciated.

Next, the theoretical-methodological line corresponds to the area of specific studies. In this line are various subjects that can be subdivided into three core axes; the courses that review artistic theory, the courses that review the critical part and finally, the workshops related to the investigation and preparation of thesis.

On the other hand, the music and dance line fall within the specific study area. Although it has only two subjects linked to music, this line focuses both on the historical development, as well as on the language of its branch.

In addition, the Peruvian art history concerns the area of specialty studies. On this line is accentuated the analysis of the main Peruvian artistic manifest; it can be subdivided into three core axes: the historical study of Peruvian art, ranging from ancient Peru to actuality; that related to the history of Peruvian architecture, ranging from antiquity to the twentieth century and finally an axis oriented to the study of Peruvian folk art.

On the other hand, the technical-artistic linerelates to the area of specialty studies. In this line is only the subject of artistic techniques, which aims to historically review various techniques of the artistic world and how they are inserted into context over time.

Also, the Latin history of Latin American art integrates the area of specialty studies. This line emphasizes the research of the main artistic manifestations coming from Latinoamérica, from antiquity to the twentieth century.

Finally, l alínea patrimonio y gestion is incorporated into the area of specialty studies. This line is characterized by deepening artistic study from branches related to the heritage, conservation, management and promotion of Peruvian art.

Study areas and curriculum lines in the mesh of the Professional School of Art

Curriculum mesh is shown as an instrument that compiles through a flowchart the sequence of all the subjects that make up a curriculum (Santiváñez, 2012). The purpose of this diagbranch is the panoramic visualization of all the courses that are part of the academic burden of the career, from when the student begins his training until he concludes it. Ideal resource to identify curricular lines with their respective pivot subjects and integrative courses (Becerra & La Serna, 2019).

SPECIFIC STUDY AREA			
	Universal Art History Line	Theoretical-methodological line	Music and dance line
Cycle III	- Art of Prehistory, East and Egypt - Classical antiquity	Fundamentals for the study of art	Elements of musical language
Cycle IV	Medieval art	Art theory	History of music I
Cycle V	Renaissance Art		
Cycle VI	- Mannerist, Baroque and Rococo art - Spanish Art 16th and 17th centuries		
Cycle VII	19th-century art	Art historiography Theory and methods of art history	
Cycle VIII	20th century art		
Cycle IX	Contemporary art	History of art criticism	Thesis Research and Preparation Workshop I
Cycle X			Thesis Research and Preparation Workshop II

Table 2
Area of specific studies in curriculum mesh.

SPECIALTY STUDY AREA				
	Peruvian art history line	Technical-artistic line	Latin American Art History Line	Heritage line and management
Cycle III			Art of Ancient America	
Cycle IV	Art of Ancient Peru I	Artistic techniques I		
Cycle V	Art of Ancient Peru II	Architecture of ancient Peru		Cultural Heritage I
Cycle VI	Art of Peru Virreinal I	Architecture of Virreinal Peru	Latin American Art 16th to 18th Centuries	
Cycle VII	Art of Peru Virreinal II	Architecture of Peru 19th and 20th centuries	19th-century Latin American art	
Cycle VIII	19th-century Peru art		Latin American Art of the 20th Century	Cultural management I
Cycle IX	Art of 20th-century Peru	Folk art of Peru		
Cycle X	Contemporary art of Peru	Seminar on Popular Art of Peru		

Table 3
Specialty study areas in curriculum mesh.

Tables 2 and 3 have provided for the sequentially of subjects planned by academic cycles, taking into account the area of study and its corresponding curricular lines within the curriculum mesh of the art career. The visualization of this flowchart is substantial, as it will allow to identify the temporary location of the revised evaluation subjects in the concepts of pivot subjects and integrative courses.

Graduate profile of the Professional School of Art

The concept of egress profile refers to a number of conditions that an institution accredits according to the competencies achieved by its students throughout the career; son estas capabilities achieved which certify and predispose the future professional performance of the graduate (Morales, 2017). Within the egress profile it is important to distinguish the general profile, where it is sought to develop in the student

those soft skills that are distinctive to them as part of an institution; as well, it must be considered the specific profile, where the main task is the training of the student in technical competences, which are distinguished between the various careers that are parotta university (Becerra & La Serna, 2019).

In reference to the definition of the profile obtained by the art graduate, in the curriculum of this school it is expressed that the student receives a multidisciplinary training, which allows him at the end of the career, to be prepared for the study and research of various artistic currents, as well as in the application of knowledge and skills typical of the profession (Escuela Profesional of Art, 2017). In addition, this description does not explicitly specify the general profile, nor the specific profile of the career, it does reveal its two main dimensions: research in art; as well as cultural heritage and management.

Research in art seeks a scientific-humanist orientation, where the theoretical, historical and critical aspects that allow n the acquisition of knowledge about the various artistic languages and their development, with a special interest in Peruvian and Latin American art, stand out. To this end, research seeks to apply instruments, techniques and processes from the study of the artistic object, where analytical and synthesis capacity are paramount for the perceptual development and cultivation of sensitivity.

With regard to patrimony and cultural management, a profile of competencies is sought in which the student is trained for the promotion and valuation of Peruvian art, taking into account its various manifestations and historical development. In addition, this dimension encourages autonomy for the elaboration and participation in multidisciplinary projects, where research is sought in order to revitalize Peruvian art and the affirmation of a cultural identity.

METHODOLOGY

For this article, the descriptive method has been used, as it is directed to the study of curricular lines, based on the analysis and interpretation of the skills re-wanted in the curriculum from its current state or condition. For this purpose, the technique of documentary observation has been chosen, since the main written source that is reviewed is the curriculum of the art career, in addition to the curriculum and educational model of the Universidad Nacional Mayor de San Marcos. Finelmind, the applied instrument is an observation matrix, from which the feasibility of the integration of competencies to curricular lines has been evaluated.

RESULTS

For the integration of competences to the curriculum lines of the Professional School of Art, in principle, the seven curricular lines belonging to the current curriculum of the career have been identified.

In addition, the profile of the Sanmarquino graduate, extracted from the St. Mark's Educational Model, has been taken into account for the development of general competences. Moreover, for specific competencies the profile of the graduate has been taken into account, obtained from the curriculum of the Escuela Profesional de Art. Finally, these components have been established a matrix based on the authors Becerra and the Serna (2019), for the identification of pivot subjects and integrated courses derived from the curriculum mesh of the art career.

Table 4 shows the matrix of integration of general and specific competences of the art career, through pivotal subjects and integrative courses belonging to curriculum mesh.

Table 4

Matrix of integration of competencies, pivot subjects and integrative courses to the curriculum lines.

Curriculum lines	General competencies	Specific competencies	Pivoting subjects	Integrative courses
History of universal art	Develops analysis and synthesis capabilities	I know the history of Western art	- Art of Prehistory, East and Egypt - 19th-century art - Fundamentals for the study of art - Theory and methods of art history	- Contemporary art - History of art criticism- Thesis II research and preparation workshop
Theoretical-methodological	Conduct research	Handle instruments, techniques and methods	- Elements of musical language - Art of 20th-century Peru - Folk art from Peru	- History of music - Contemporary Art of Peru- Seminar of Popular Art of Peru- Architecture of Perusiglos XIX and XX
Music and dance	Generate new knowledge	Develops your perceptual sensibility	- Latin American arts iglos XVI to XVIII - Latin American Art 19th century - Cultural management - Cultural heritage	- Artistic techniques - 20th-century Latin American art
History of Peruvian art	Apply knowledge to practice	Brings knowledge to the history of Peruvian art		
Artistic technician	Develop critical and thoughtful thinking	Understand the language of the arts		
History of Latin American art	Manage information and dissemination of knowledge	Learn about the history of Latin American art and its reality		
Heritage and management		Promotes Peruvian art		

Note: Own elaboration, based on the authors Becerra & La Serna (2019).

DISCUSSION

The curriculum of the Professional School of Art provides three curricular lines with limited number of subjects: the line of music and dance, with two courses; the technical-artistic line, with a course, and the heritage and management line, with two courses. This is an inconvenience to the appropriate approach of general and specific competencies of these lines, which also falls on the difficulty in identifying your pivot subjects and integrative courses.

The sequence of subjects corresponding to the line of history of Latin American art comprises courses that end in the twentieth century, which differs from other similar lines, such as the universal history line and the line of history of Peruvian art, which chronologically cover contemporary studies. Therefore, it is correct argue that it is a curriculum line that lacks updating.

The curriculum highlights the importance of the heritage and management dimension in the graduate's profile; however, its curriculum line comprises only two courses. In this sense, its strengthening is

indispensable with the integration of subjects that are currently in the capacity of electives such as: museology, introduction to cultural management, museum workshop, cultural heritage II and introduction to conservation.

The profile of the graduate established in the curriculum of the Professional School of Art does not specifically de-emphasize the general profile or the specific profile of the career, which in turn makes it difficult to identify his general and specific companies, as these are mixed without distinction. Categorization would in turn make it possible to demonstrate the relevance of the subjects proposed in the curricular lines.

The curriculum of the Professional School of Art presents a set of curricular lines with a number of variable subjects; which creates an imbalance between the interlinear academic weights, apart from the difficulty of identifying the subjects corresponding to the evaluation of competencies.

CONCLUSION

This article has been formulated on the basis of the approach of strategies for the development of curriculum design by competence proposed by Becerra and La Serna (2019). While this manual has originally been designed and directed at careers linked to the economic-business field, the contribution developed by the authors, from labor psychology, behaviorism and various cognitive theories, give it the necessary foundation and the solidity required for its open implementation in higher education.

According to Law No. 30220 (2014), at least one periodic review is required of the curriculum every three years, with the intention of updating its content and adapting to the changing needs of society. Three crucial references have been revised in this article: the Methodological Guide to curriculum for UNMSM careers (2015), the San Marcos Educational Model (2015) and the curriculum of the Professional School of Art (2017), documents that to date call for an urgent update.

The general and specific competencies of a curriculum are directly related to the approach of the general egress profile and the specific profile of the career, and these in turn are in line with the distribution of proposed subjects in the areas and curricular lines of the curriculum. Therefore, all the components that make up the curriculum are intrinsically related; purpose to take into account in the elaboration of curriculum design by competence and the significant cohesion that must be considered for each of its elements.

Even with the lag and un guesses presented by the current curriculum design of the Professional School of Art, the integration of competencies into the curriculum lines has been successfully realized. This demonstrates the feasibility of the strategies applied, as well as argues the evidence of those curricular content prone to improvement. In this way, this study takes on investigative relevance, not only justified by its wide adaptability to the artistic academic environment, but also educational.

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