

"ECOPOETRY" INTERDISCIPLINARY WRITING.

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Resumen.

Today we are confronted with global dynamics that have resulted from the overwhelming exploitation of nature. "El sueño de las violetas" is a booklet, based on green pedagogy, which invites students to write ecopoetry, to be moved and sensitised, awakening in them feelings that are reflected in the protection and care of nature.

In our region there is an infinite natural wealth, the landscapes of Nariño are sublime, and have become the inspiration for children who through their poetic creations express their being, their emotions, amazement and sense of belonging and love for nature.

Keywords: Ecoetry, nature, education, environment.

Abstract.

En la actualidad nos enfrentamos a dinámicas mundiales que han sido resultado de la explotación abrumadora que ha sufrido la naturaleza, en este contexto es necesario tomar acciones educativas a través de la pedagogía verde que promueve la biofilia al igual que la ecopoesía que invita a los niños a escribir, conmovirse y sensibilizarse frente a la naturaleza.

Mediante la escritura de ecopoesía, los niños establecen una relación emocional con su entorno, despertando sentimientos de amor, asombro y sentido de pertenencia.

A partir de esta conexión se crea un compromiso con la protección y el cuidado de la naturaleza, especialmente en regiones como Nariño, cuya riqueza natural y paisajes sublimes ofrecen una fuente inagotable de inspiración.

Por lo anterior, este escrito pretende ser un escenario para comprender la importancia de la ecopoesía para la motivación de la creación literaria.

Palabras Clave: Ecopoesía, naturaleza, pedagogía, medio ambiente.

I. INTRODUCCIÓN.

Creative and interdisciplinary writing, such as ecopoetry, plays a crucial role in today's society. Ecopoetry, in

"ECOPOESÍA" ESCRITURA INTERDISCIPLINARIA.

particular, links the art of writing with environmental awareness and concern for sustainability. It invites us to reflect on environmental preservation, climate change and the relationship between humans and nature.

This form of writing not only provides a distinctive way of engaging readers and fostering awareness of environmental issues, but also has the potential to inspire concrete actions that encourage a meaningful shift in attitudes toward the environment.

The interdisciplinary feature of ecopoetry enables the integration of diverse perspectives, ranging from the natural sciences to humanities, leading to the discovery of new areas of knowledge, thereby expanding the ways in which environmental challenges are approached and understood.

By highlighting the beauty of the natural environment, eco-poetry raises awareness in readers about the importance of preserving it.

Within educational institutions, creative and interdisciplinary writing constitutes a key strategy to cope with challenges and to change the paradigms in relation with the traditional teaching approaches. Through the integration of diverse epistemological domains, creative and interdisciplinary writing fosters a more holistic and contextualized understanding of the world that goes beyond the structural limitations of conventional educational frameworks.

The integration of creativity into the learning process enables students to approach topics from multiple perspectives, thereby promoting innovation, critical and divergent thinking, and advanced problem-solving capacities. Moreover, on breaking disciplinary barriers between disciplines it makes possible the achievement of comprehensive educational experiences.

Ecopoetry derives from the Greek term *oikos* (οἶκος), meaning "house" or "dwelling," which forms the etymological basis of the prefix *eco-*. In a broader and contemporary sense, this root evokes the understanding of our planet Earth as the shared home of humanity.

Thus, the prefix eco- refers to a "home" that provides the necessary resources for sustaining life and that is collectively inhabited by humankind (Benegas, 2024, p. 1).

Ecopoetry uses art to explore the relationship between humans and the natural world as well as to promote awareness about environmental conservation. Often, eco-poetry seeks to inspire a positive change in the way we interact. Parfeniuk (2023) states that:

Ecocriticism aims to carry out and propose readings that highlight the importance of the relationships between literature, language, and nature, which are so necessary to review and use at times such as the deep global crisis we are undergoing, both in relation to the environment and to language, which are equally subject to indiscriminate domination, weakening, and extinction (p.1).

Ecocriticism has the responsibility to promote ecological awareness through literature, Camasca E. (2020) states:

Ecocriticism considers positive when people commit themselves to take an active role and develop initiatives to defend the environment. Linked to this is the importance of the writer's ethics, as their task also involves contributing to the creation of social consciousness that learns to value nature. Poetry committed to ecological issues, without ceasing to be a work of aesthetic creation, must articulate its expressive mechanisms with a critical attitude and a social sense, now more than ever (p. 13)."

Developing environmental awareness entails achieving a form of self-knowledge that enables individuals to critically examine the relationship they have established with nature and the harm inflicted on it. Poetry, by virtue of its affective and transformative power, can encourage a shift from an anthropocentric to a biocentric perspective, in which nature is admired and approached with love, respect, and appreciation.

In his well-known poem "Poetry Is a Weapon Loaded with Future," Gabriel Celaya affirms:

Because we live under blows, because we are barely allowed to say who we are, our songs cannot be innocent adornments [...] I curse poetry conceived as a cultural luxury by the neutral [...] Such is my poetry: a tool [...] a weapon loaded with an expansive future" Celaya (as cited in Blanco, 2022).

Eco-poetry functions as a literary tool that advocates for environmental protection and to promote values that

encourage children to cultivate spaces in which they can live in harmony with nature.

Green pedagogy advocates for the deliberate guidance of children's natural developmental processes, self-knowledge, and learning. Engagement with the natural environment fosters a reconnection both with us and with our planet. The concept of green pedagogy was introduced by the Spanish educator Heike Freire, although educators such as Célestin Freinet had already incorporated ecological principles into education as early as 1932, establishing him as a pioneer in the field. Freinet emphasized the importance of outdoor learning, in which students have direct contact with natural elements.

For Freinet, the field trip lesson represented a liberating educational experience. He wrote:

"Instead of dozing off in front of a reading text, after the midday class we would go out into the countryside surrounding the village (...) We no longer examined the flowers or insects, the stones or the river around us in an academic way. We experienced them with our whole being, not only objectively, but with all our natural sensitivity" (Freinet, as cited in Monteagudo, 1988, p. 23).

This author argues that leaving the classroom to engage with the natural environment awakens sensitivity. Nature provides colors, aromas, textures, sounds, and flavors that can be perceived through our senses, children benefit from environments that allow them to have a direct contact with nature, as this interaction stimulates their senses, encourages experimentation, fosters discovery and exploration, and activates imagination through play. It also promotes autonomy, creativity, and empathy, while supporting the development of motor coordination and balance. Furthermore, such experiences cultivate an interest in environmental preservation, accordingly, school should prioritize the intellectual, sensory, and emotional development of students.

Promoting teaching and learning in healthy natural environments enables children to develop cognitive skills such as attention, memory, and reasoning. Regarding emotional well-being, these environments support emotional regulation and simultaneously foster creativity, imagination, play, and a sense of wonder. In terms of physical health, they contribute to the development of motor and sensory capacities. These are some of the benefits children gain through direct engagement with nature, which also serves as a source of inspiration and a suitable space for creative writing.

While The Cambridge Dictionary defines creative writing as "the activity of writing stories, poetry, etc.," the Thompson Writing Program at Duke University describes it as "a form of artistic expression that draws from imagination to convey meaning through the use of imagery, narrative, and drama." This conception contrasts with more analytical or pragmatic forms of writing (Vásquez, 2020, p. 1).

Creative writing emerges from each individual's experiences, is born of the imagination, and is regarded as a form of free and original expression. Unlike more academic or formal types of writing, its primary objective is by means of the act of writing to become a creative process capable of evoking emotions in both the author and the reader. García.P. (2011) defines it as follows:

Creative writing inherently involves the capacity of creation, which allows it to transcend professional, journalistic, academic, or technical forms of writing. It places greater emphasis on the literary dimension than on the purely informative function, which characterizes other types of writing (p. 82).

The term creativity derives from the Latin *creare*, which means "to give origin to something new," that is, to do something that did not exist before. In literature, creators are those who, using their imagination, are capable of inventing stories and creating characters that evoke emotions and prompt reflection. Through words, writers bring imaginary or real worlds to life, explore diverse themes, convey meaningful messages, and awake emotions. Creativity allows us to construct narratives, develop authentic dialogues, and offer unique perspectives on life and society. This type of writing develops divergent thinking, emotional intelligence, and linguistic skills. Today, raising awareness of the benefits of creative writing is necessary to change significant teaching methodologies because a mechanistic approach to writing does not allow children to develop complex thinking skills.

According to Vygotsky (1986), "written expression is not a simple repetition, copy, or translation of oral language." His work helps us to understand not only how writing can serve as a learning experience, but also how it shapes human consciousness. Writing, as a system of semiotic mediation, activates and facilitates the development of psychological functions, structures cognitive processes, and enables the transition from practical, situational reasoning to theoretical, conceptual reasoning. Conceptual reasoning possesses a communicative and

dialogical function, is epistemic in nature (conveying meaning and sense), and results from the acquisition and appropriation of a socially constructed tool (Vygotsky, (1986) as cited in Valery, 2000, p. 39).

Vygotsky proposes a holistic conception of writing, viewed as the outcome of a complex cognitive process rather than a mechanical act. In this regard, it is important to analyze the methodologies used for teaching and learning writing.

The methodologies used to teach writing have often proven to be ineffective, and many children today show little motivation to write. In this regard, Tusón (1991) argues: For a long time, the teaching of writing in schools has been limited to grammatical correction and the use of punctuation, with an excessive emphasis on dictation and the completion of questionnaires based on textbooks. This practice, rooted in traditional teaching methodologies and reflected in fragmented curricula, emerged in the last century but continues to be applied today. Although the formats have changed, for example, students now copy and paste on a computer, whereas before they did so on a blackboard or in a notebook; these practices remain as part of traditional schooling.

In relation to this issue, the Ministry of National Education (2021) states:

Traditionally, schools have approached writing primarily from a linguistic perspective that emphasizes composition based on "correct" models of written language.

This perspective has limited the development of creative writing, or writing in general, preventing it from reaching its full potential. and more seriously, it has failed to become a transformative factor in teaching practices (p.24).

In the 21st century, teaching practices must focus on implementing teaching methodologies that allow creativity to be developed in different contexts. Lardone and María Teresa Andruetto (2007) propose:

Writing at school as a path toward new thresholds of perception and communication. An exploration of each individual within him or herself in order to open a world that can be read, narrated, shared, and transformed and be broken with homogeneity in order to provoke different connections with words. (p. 28)

The idea is to open up a unique inner world, full of experiences, thoughts, and emotions, to be shared through writing. This openness to personal expression

and unique narrative can break with homogeneity by allowing each voice to be heard and valued in its uniqueness. Such a perspective allows for a diversity of experiences and viewpoints, thereby enriching the world of literary creation.

Currently, teacher-researchers are seeking new methodologies to foster creativity and literary expression. The aim is to move beyond traditional approaches to teaching writing in order to find new ways to inspire students so they can express themselves through writing, while developing their creativity and innovative thinking. Creativity as an intellectual activity is part of what is known as "divergent thinking," a type of thinking that, when it faces a specific problem, generates several possible options, as opposed to "convergent thinking," which occurs when only one solution is possible. In writing, divergent thinking encourages the generation of original ideas, the exploration of multiple possibilities, and creative problem solving. It helps writers to think beyond conventional boundaries, to consider different perspectives, and to develop unique plots, characters, and situations.

Eco-poetry fosters divergent thinking because children's creativity and imagination are stimulated through contact with nature. To implement a teaching-learning process that promotes creativity in natural environments, it is essential to consider the following elements and techniques. A fundamental element in the creation of nature-inspired poetry is a sense of rootedness. This literary technique involves making the place where one lives as the protagonist of the poem. In this regard, Blanco A. (2022) states that:

A fundamental element in nature and environmental literature is the sense of place, also referred to as a feeling of belonging. This literary technique refers to the way in which the writer makes the setting of the story as important as the characters that live in it (p. 86).

Rootedness in the natural environment refers to the deep connection that people feel with their natural surroundings. This connection may be expressed through a sense of belonging to a place, an appreciation for the beauty and diversity of nature, as well as respect and care for the environment.

Rootedness in the natural environment is important for human well-being, as it provides a sense of connection, peace that motivates the protection and

preservation of natural resources for future generations. Promoting rootedness in the natural environment among children from an early age can help to cultivate a positive attitude toward environmental conservation and foster a sustainable lifestyle.

To develop a sense of rootedness, it is essential that children become familiar with the place where they live. In order to achieve this goal, the following activities can be carried out.

Walking is a way of observing the phenomena that occur in the landscapes of the Department of Nariño and helps to bring children into contact with the natural world. Walking in the countryside allows them to experience the landscape, which provides visual, auditory, kinesthetic, and tactile images that generate sensations and enable them to perceive and explore different spaces and places. From this experience emerges a dialogue with nature that becomes poetry.

Contemplate the landscape and admire the diversity of flora and fauna found in the Department of Nariño.

Nature-inspired poetry arises from the art of contemplation; to create it, it is essential to connect with nature, by awakening the senses, they become more sensitive and capable of delighting in the different phenomena of nature after engaging in an act of contemplation, and so the poets can be able to express what they perceive from their surroundings."

The Department of Nariño offers a landscape that enables a connection with nature; along the trails, one can admire the flora and fauna, which captivates the senses.

Use sensitivity to perceive phenomena in the natural world. The landscape of the Department of Nariño enables people to connect sight, taste, touch, and hearing with nature. The Nariño landscape contains elements that stimulate the senses, through this process, poets can develop a sensitivity that enables them to write poetry, to perceive the stimuli present in nature, one must listen, smell, see, taste, and feel.

The landscape of Nariño stimulates the senses with a variety of colors, among which stand out green, red, blue, gray, violet, and yellow; these colors change in contrast depending on the light and create new ones that have no name; this event illustrates the charm of the landscape.

The fresh aromas of trees like pine, cypress, and eucalyptus, as well as the scent of various flowers, evoke sensations of serenity and affection.

The scent of flowers awakens emotions such as loneliness, joy, and nostalgia.

The sounds of the landscape are magical: birdsongs, the wind, and running water create a unique symphony. The landscape stimulates the senses, and Nariño is the ideal setting for writing eco-poetry. Eco-poetry is a form of creative, interdisciplinary writing that integrates multiple fields of knowledge, including scientific, humanistic, artistic, literary, ethical, philosophical, social, and cultural fields, enriching our understanding of the relationships between human beings and nature.

Eco-poetry is a tool that helps to raise environmental awareness and encourages action through aesthetic sensitivity and critical reflection on reality. It also promotes values that teach children to create spaces where they can live in harmony with nature.

The following are eco-poetic texts produced by fourth-grade students at the Heraldo Romero Sánchez Educational Institution in Pasto, Nariño.

Ballerinas

A joyful morning, the birds are singing,
my heart is thrilled.
The ballerinas dance
under the raindrops.
Author: Jader Alejandro Chávez

Eucalyptus

Your grayish color,
that aroma that fills me,
your soft texture,
and your full height.
Author: Alejandra Rosero

Pine tree

Shiny leaves,
Moving with the wind
And spreading their green scent,
Under your shade,
I find tranquility.
Author: Alejandro Chávez

My mother earth

I will love my mother earth,
with her beautiful flowers I will always
take care, her wonderful works
that all beings can see,
the trees, the roses, and all that she can give us.
Author: Sara Sofía.

CONCLUSION .

Eco-poetry is an interdisciplinary artistic expression through which writers reflect on the relationship between humans and nature, as well as on contemporary environmental concerns. Eco-poetry inspires ecological awareness and promotes greater care for the environment through beauty and artistic sensitivity. Ecological poets use their art to convey messages about sustainability, conservation, climate change, and the interconnectivity of all life on Earth. For this reason, implementing educational strategies for literary creativity focused on promoting green pedagogy becomes a necessity.

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22

