

La educación de la danza como parte de la formación integral en Colombia

Dance education as part of comprehensive training in Colombia

Aracelly Lorena Ibarra Eraso**Hugo Freddy Torres Maya****Ezequiel Romero Bello**

Escuela Superior de Pasto, Nariño. Colombia

Universidad de Cienfuegos "Carlos Rafael Rodríguez". Cuba

Universidad Central Marta Abreu de Las Villas. Cuba

ORCID: <https://orcid.org/0000-0001-5196-3286><https://orcid.org/0000-0002-0606-8108><https://orcid.org/0000-0002-0250-4574>**Correo electrónico(s):**

aracelly.ibarra@escuelanormalpasto.edu.co

hugofreddy2019@gmail.com

ezequielrbe@uclv.cu

Recibido: 10 de febrero de 2023

Aceptado: 26 de septiembre de 2023

RESUMEN: En el artículo se caracterizan los principales rasgos de la educación de la danza como parte de la formación integral en Colombia. Para ello se utilizó una metodología de análisis de fuentes que incluyen estudios realizados por algunos investigadores sobre los términos clave que se abordan. Los resultados permitieron identificar el valor de la educación de la danza en el contexto actual a partir de los Estándares de Competencias Básicas y del Plan de área del grado décimo-danza.

Palabras clave: Danza; Educación Artística; Proceso de enseñanza-aprendizaje; Formación integral.

ABSTRACT: The article characterises the main features of dance education as part of comprehensive training in Colombia. For this purpose, a methodology of analysis of sources was used, including studies carried out by some researchers on the key terms addressed. The results allowed us to identify the value of dance education in the current context based on the Standards of Basic Competences and the tenth grade dance area plan.

Keywords: Dance; Artistic Education; Teaching-learning process; Integral training.

Introduction

The Regional Conference of Latin America and the Caribbean of the United Nations Educational,

Scientific and Cultural Organization, on Arts Education (2006), pointed out as its purpose: to expand the capacities of appreciation and creation, to educate the taste for the arts, and to turn students into prepared and active spectators to receive and appreciate the cultural and artistic life of their community and to complete, together with their teachers, the training offered by the school environment.

In the midst of this social scope, Aesthetic Education, according to Gordillo-Mera et al. (2018) is the discipline that provides the student with outlines to understand the threshold of beauty. For Sánchez and Morales (2017) Art Education is part of Aesthetic Education and both are an important path for the quality of artistic culture and its development. These authors agree that in Artistic Education there is Music and Dance Education, and for its education it is necessary today to perfect the didactic components.

The arts, and in particular, dance, are an active part of the daily life of human beings, through them, they express, communicate and represent realities; helping the creative imagination, preparing the student and providing him with initiatives, skills, attitudes and skills in problem solving and development of critical, reflective and autonomous thinking.

The above makes clear the formative possibilities it possesses, given the integration of its components to develop values and attitudes necessary and applicable to the student's practical life, such as discipline, commitment and collaboration.

In order to unveil the significance of the teaching-learning process in the subject Dance in Secondary Education in Colombia, it is prudent to delve into the educational phenomenon, worked on by a great variety of scholars, among them Bernuy (2021) and Avila (2023).

The contributions of the previous authors focus on unraveling as an objective of education the multifaceted development of the student: physical, mental and human; development conceived as permanent growth for their active insertion in the contexts of action, which can be achieved from the didactic and pedagogical work through dissimilar formative agents that interact from the contents of the different subjects in the educational levels, one of them is dance.

From the previous analysis we intend to characterize the main features of Colombian dance education in the teaching-learning process of the subject Dance as part of the integral formation. The results allowed us to identify the value of dance education in the current context based on the Standards of Basic Competences and the tenth grade Dance Area Plan.

Development

The educational process has its genesis in the macro-social context, which includes the influences of international and national policies, contemplated from the educational actions emanating from the direction of the social political system in dialectic interaction with the micro-social context, which in turn creates a systemic educational environment, unique, organized and directed towards the formation of a human ideal.

Under this concept, the coordinated action of each of the elements that affect the educational process is developed as a guideline for the analysis and conformation of the theoretical and practical foundations of the conception that is assumed.

From this perspective, the multifactorial aspect of the process of integral education can be appreciated, as the essence and purpose of educational institutions, in close relationship with society and through a curriculum that must make explicit the integrating intention, both academically and with its environment, so that the student receives an education as an active subject that develops skills, values, analytical and critical thinking, allowing him/her to solve problems of social commitment.

However, in most Latin American countries, the work towards integral development is currently, more than praxis, part of a systematic discourse collected in publications and events of the educational sector throughout the region. From its statement it is wrong to present them as synonyms, taking into account that while the word training seems to imply a result, the word development invites more to think about processes.

Colombia does not escape this reality and integral development, which should be a social act par excellence, is assumed from the total dichotomy of what is followed in public and private institutions, where the situation results from a complex academic and social interaction; marked, in addition, by the influences of the wide communicative and informatics networks.

The best example of what has been analyzed is related to the curricular guidelines issued by the Colombian Ministry of National Education (MEN, 2015), which states that education contributes to comprehensive training and that students should be taught to think, preparing them so that, in the future, they can solve problems effectively, make well-considered decisions and enjoy a lifetime of learning.

The document takes the expression integral development to refer to the "...processes, knowledge, skills, competencies, basic and fundamental values of individuals and groups, in the various cultures that make up the Colombian nationality". (MEN, 2015, p. 9). The same focuses more on the individual concept of the aforementioned categories, than on behavioral potentialities of the subject on them. With such background, we proceed to treat the subject of dance.

Without pretending to make history, it is appropriate to note that since the early twentieth century the Colombian Basic Secondary Education was very weak, especially the public one. Technical education was the best option for the popular classes and was taught in supplementary schools, night schools, schools of arts and crafts and industrial schools. The decade of the nineties marked a significant advance in education in Latin America, if we consider the number and variety of new laws and educational reform plans that were legislated, which included innovative administrative, pedagogical and didactic proposals.

During this period, education in Colombia benefited from Law 115 of 1994, whose Article 23 recognizes art education as Artistic Education, and the General Law of Culture of 1997, in its Article 65, modifies what was previously legislated in favor of the name Artistic and Cultural Education.

The above is taken into account because from Artistic and Cultural Education it is possible to access not only to works of art and the different objects, codes, mechanisms and purposes of artistic languages, but also to the culture that people have historically built, and from it to the formative growth in all its integrality.

In this regard, the guidelines for Arts Education of the Ministry of National Education state that the arts serve as a meeting point, integrating History, Mathematics and Natural Sciences and have cognitive consequences that prepare students for life (MEN, 2015).

Even so, teachers, parents and school administrators are unaware of the importance of Arts Education for the development of integrated personalities and democratic communities, and what is worse, the organization of the pedagogical areas in the institutions undervalues or ignores the above.

The Pedagogical Guidelines for Arts Education in Basic and Secondary Education originate in the National Arts Education Plan (2007-2010), formulated between the Ministries of Culture and National Education. The document gathers the general aspirations regarding the training process in

this area based on the perspectives of artists, educators and art and culture theorists, as well as the conceptual contributions of other disciplines such as pedagogy, communication, sociology and psychology.

In order to take on these challenges, it is based on: The types of processes through which such competencies are acquired: reception, creation and socialization; the different products that the student concretizes as a result of such processes; and the cultural and social contexts with which the student must interact in their development.

Regarding the concept of Artistic Education in Colombia and within the framework of public reflection, numerous definitions have been formulated, one of which understands it as:

Field of knowledge, practices and entrepreneurship that seeks to enhance and develop sensitivity, aesthetic experience, creative thinking and symbolic expression, from material and immaterial manifestations in intercultural contexts that are expressed in the sound, visual, corporal and literary, bearing in mind our ways of relating to art, culture and heritage. (MEN, 2015, p.12).

In this sense, the United Nations Educational, Scientific and Cultural Organization (2006), formulates the following precision:

That approach marks the substantive difference that exists between the specialized artistic education that aims at training artists (education for the arts) and the education that makes use of the expressive resources of artistic languages to harmoniously form individuals, which is arts education -or education for the arts- as it is also called. (p. 11)

When analyzing the previous positions, it is prudent to refer that in the theoretical order there are conditions in Colombia to assume an adequate conception for the teaching-learning of Arts Education in Secondary Education, but that it should be supported with the use of inductive and formative processes that go from the living experience to abstraction.

This should also include actions of integration with all the components of the area and the realization of practical activities, in permanent reflection on them and the use of imagination for the resolution of problems based on the development of competencies. Seen as skills, knowledge and attitudes that are related in particular contexts, and that must have specific domains.

In this sense, the set of knowledge, skills, attitudes, understandings and dispositions that are the responsibility of the arts at school respond to three competencies whose development should be addressed by Arts Education: sensitivity, aesthetic appreciation and communication. It is necessary

to recognize that Arts Education works in two spheres or dimensions of the individual: the subjective and the social and cultural, also called intersubjective.

In the literature consulted on the subject, from positions and experiences of authors from different geohistorical and educational contexts, among which stand out: Cabrera (2010), Sánchez and Morales (2017), it is noted how Art Education for decades was limited to the learning of techniques and the development of skills and abilities typical of the different modalities of the arts.

This learning was evolving in some contexts, but in Colombia it is still manifested in teachings that lead to mechanical learning, which sometimes facilitates good results as a show or as a moment that responds more to the individual professional interests of whoever directs it, than to that of reflecting joy, pleasure and happiness.

This means that the teacher feels part of a creative team that interacts with motivated, creative and committed students, with independence to use the tools and perceptual, valuative and cultural skills that identify him/her for his/her leading role towards positive transformation, in harmony with the environment and through a spatio-temporal relationship.

The peculiar characteristic of Arts Education is that it places greater emphasis on the emotional life of students, which is often underestimated, but which is fundamental both for the development of the individual and for the construction of knowledge itself.

- This situation is possible only when the educational institution:
- Designs study plans and integrated curricula, in which pedagogical strategies containing objectives or purposes, contents or concepts and didactic designs are visible.
- Undertake educational processes that take into account the different educational environments and scenarios, in which the student can assume roles as spectator, creator or exhibitor.
- Guarantee in the design of the curricula and in practice the articulated realization of pedagogical processes of reception (perception and analysis), creation (appropriation and creation) and socialization (management and circulation) clearly defined for each of the grade groups.
- Contribute from the curricula to the strengthening of Arts Education and other areas of knowledge, based on the development of their competencies, with a perspective of inclusion.
- Guarantee the development of autonomous, critical, reflective and collaborative learning, through the use of technical, technological and computer media that are available.
- Promote a culture of inquiry, creation and knowledge management.

Such elements still constitute utopias, and thus constitute a need to establish integrating curricula where the arts contribute in two ways to the development of basic competencies. On the one hand, by providing attitudinal, practical, expressive and conceptual elements that enrich the development of communicative, mathematical, scientific and citizenship competencies, and on the other hand, as a propitious scenario for their exercise and strengthening.

Another essential component to take into account is to ensure that Arts Education links in the teaching-learning process various types of environments conducive to the realization of reception, creation and socialization processes. These environments favor the spectrum of opportunities for didactic and pedagogical innovation in the arts, and facilitate the participation of educational actors in various scenarios, enhancing students' relationships with art, culture and technological media.

The favorable scenarios are: Physical spaces in the school. Art Education favors a particular relationship between students and their environment, through which they value the arrangement of the elements and the aesthetics of the physical space; they have the opportunity to cultivate a sense of belonging to the habitat in which they spend their learning hours.

Social spaces for practice: this poses a number of challenges to the teacher and the institution, as they must generate the possibility of collective work that will stimulate individual learning processes. In the arts, group work is essential.

Both in the processes of creation and in the processes of socialization, the collaborative experience generates the presence of the so-called co-learning, in which students exert peer pressure on others, in the realization, comparison and permanent criticism of their products and for the cultural development of the educational institution and the community.

As in other areas, the arts are immersed in a universe of possibilities through technology and audiovisual media. Audiovisual and computer resources easily put students in contact with the arts and culture of different times and places, and propose multiple ways of using them as an expressive medium in Arts Education.

In this way, virtual learning environments make it possible to work with students in areas that go beyond the boundaries of the classroom, such as museum tours, pages of artists from all over the world, academic documents, recordings and multimedia, among others.

Arts Education should insist on the cultivation of identity through meaningful experiences with cultural heritage. The teacher must facilitate opportunities for students to learn first-hand about the

heritage of the municipality, city or region to which the educational establishment belongs. To do so, they must identify the spaces, practices or people that constitute or are linked to heritage landmarks, design and carry out pedagogical visits and connect this direct experience with the creative work in the classroom.

These spaces are the different scenarios of the community where artistic productions and cultural manifestations take place. The spaces and scenarios provided by the community for the arts are indispensable for Arts Education.

The teacher must organize activities that allow the student to appropriate these spaces. Participating as an artist or spectator in concerts, exhibitions, festivals and carnivals is an essential part of the learning process. Reception in spaces socially destined for exhibition (community classrooms, houses of culture, museums and other cultural scenarios of the municipality or city), strengthens the student's role as a spectator, as well as his or her experiences in the socialization of his or her products.

Artistic Education comprises an area integrated by music, theater, plastic arts and dance. Each one constitutes a subject in itself; but as a whole and in an interdisciplinary way they contribute to the integral formation of the student of Secondary Education.

Dance as part of the integral formation

The concept dance comes from the Old French dancier which according to the Encyclopedia of Concepts (2018) understands it as the "...art where a sequence of body movements is performed that are rhythmically accompanied and act as a means of expression and communication." (p. 322). It is one of the first seven recognized arts and has been identified as a gift from the gods for being an important element in religious worship, pedagogy and war arts.

There is a great diversity of authors who have approached the conceptualization of dance and its possible scopes, such is the case of Escobar (2003) when he states that "...in a broad way, it can be said that dance is a visual art that develops in time and space and is associated with music and even with the word". (p. 7)

The most significant of the previous incursion is that dance appears as a concrete historical phenomenon, from its spatial-temporal relationship, and its relationship with other arts, which confers its aesthetic value.

In the dance several factors intervene, one of them is the space, occupied by the dancers to draw invisible lines with their feet on the ground they step on, or with their hands waving in the air. Time

is also important. That is why there are fast or slow dances, like musical rhythms; the weight: one can dance with agile or heavy steps, and the energy: there are abrupt and choppy dances, as well as fluid and subtle ones.

The dance has accompanied the human being since its emergence, cave paintings dating back many thousands of years show images that look like figures dancing and along with it has evolved as part of the history of mankind.

This shows that human beings have incorporated dance into their daily lives throughout time. It is, undoubtedly, the manifestation of primitive man, which allowed him to express his emotions and feelings, dancing to establish contact and communication with the people around him and his environment. It is one of the first arts of time, associated from its origins with singing.

Primitive man danced naked, then talismans, amulets and masks were empowered to give greater strength to the dancers. The dances were imitations that identified man with the animal he hunted.

The drum was used to mark the song or as a ritual to pay homage to a divinity. There were also war dances that represented what they hoped to achieve in order to win victories, fertility dances, demonic dances, sports dances, dances in couples to celebrate weddings and choral dances to strengthen the tribe.

The Greeks, on the other hand, danced for the gods and believed in the magical power of dance. They used the mask to have a wide freedom of action. They also considered dance, poetry and music as equal; they performed dance rituals to the gods, which have been considered the origins of contemporary Western theater. They also had military dances (pyrrhic) that had as purpose the warrior virtues of the soldiers.

The difference came with the Romans, for whom dance was not significant in their culture, especially, in the early times; the place it could occupy belonged to the games in the circus. Later on, a dance similar to what is known today as pantomime or mime emerged, which consists of gestural communication using body movements and leaving aside the language of words, becoming a non-verbal language whose popularity was growing in multicultural Rome.

In America, dance was more than a rite, it was a way of meriting the favor of the gods, while in Africa the religious or magical character prevailed. For India, dance was one of the first forms of expression of art, characterized to this day by its high degree of complexity in musical language and gestures used, while Asians considered it a privileged institution. Towards the 16th century,

ballet began to be practiced as a refined version of the dances that were danced in the courts of France and Italy.

In a general sense, the human being evolved and with him the dance, leaving behind its magical significance. At this time it is disincorporated from the human being as an art, rather than as an amusement, accompanied by music and acrobatics, makeup, costumes and masks, it becomes a kind of scenic art that is able to tell a story with movements instead of words. Thus modern dance became an expression that performs natural movements and tells a story.

From a perspective of analysis, the consulted authors already mentioned throughout the article see dance as an element that complements the personality in an integral way. Among the most outstanding characteristics of this perspective are the following:

- There are expressions that every human being makes and that somehow communicates an image and meaning to all other human beings, whatever their race, sex, creed or culture. These expressions appear in dance and are of vital importance to strengthen the communication process through the demonstration of feelings, emotions and interacting with others.

- Dance turns out to be a valuable resource not only in the field of Physical Education, but it can also be used as a complement in all other subjects of the Colombian educational process, from preschool to post-secondary education.

- Therefore, it can be used as recreation or as a complement to the development of psychomotor skills and abilities, which helps the coordination of movements, contributes to the development of the rhythmic sense, its theoretical framework serves as a complement to the analysis of the Colombian social problems and the study of the historical-cultural process.

- All this happens because dance is undoubtedly a universal phenomenon that, like almost every cultural phenomenon, was religious, and more strictly, magical. Throughout history dance has had a social, religious and fantasy value within the culture of peoples. And it is its values of social significance that lead to the educational field, first as a general element and then as content of the curricula in institutionalized education.

Place of the teaching-learning process of Dance in Secondary Education

When approaching the generalities and specificities of the teaching-learning of dance in Colombian secondary education, it is necessary to explore some elements of the conceptualization of such an important process in general. The incursions on the subject are wide, varied and updated, with a

high level of coincidence in its characteristics, structural components and relationships established among them.

From general didactics, we focused on the studies of authors such as Addine et al. (2020), which allowed us to assume their contents to be taken into account as important references.

The authors agree that the teaching-learning process is the process of interaction between the teacher and the students through which the teacher facilitates learning by means of an adequate activity and communication, providing the appropriation of the historical-social experience and the individual and group growth, in a process of personal and collective construction.

Secondly, it emerges from the unity of two processes, with an internal dynamic characterized by communication and transmission of contents, which in turn are structured from the curriculum: teaching as a process that induces learning, through the implementation of accessible methods and means that enable the achievement of the proposed objectives, and learning as an autonomous process of appropriation, mediated by two factors: those that depend on the learner (motivation, active participation, age and previous experiences) and those inherent to the teaching modalities.

It also makes it possible to establish the features that condition it in a subject. In this regard, knowledge of the current situation of the students and their expectations is required, the latter converted into goals, and the former as essential organizers of the appropriation process.

With this information, the teacher is able to design and plan a more efficient process, where the formulated objectives are defined and ordered sequentially and serve as the axis for structuring and organizing learning. This implies not only working to optimize the type of activity used, but also explaining the interactions, selecting the appropriate methods, means and resources, establishing, in addition, a methodology for the collection, organization and analysis of the required information, in order to evaluate the educational situations.

It is assumed that the activities of the teaching-learning process at each stage have their essential objectives that ensure the subsequent ones. In this case, the motivational activities are oriented to recognize and affirm the established, previous expectations towards learning, and demand an identification by the student of the motives and interests he/she has and the updating or creation of new motives to get involved in learning. This activity takes place under the influence of the teacher and the group itself.

The dance, undoubtedly has a pedagogical foundation. Through it, perceptual-motor skills are developed, through the acquisition of knowledge and body control and an improvement in attention and memory, without forgetting the importance of creativity in the choreographic elements, helping to increase the expressive and communication possibilities, which favors the interaction between a group of people and the surrounding environment, as an expression of socialization of the individual.

Dance is also a validation of messages, whose role affects general training scenarios, and is developed linked to the areas of the arts and physical education. Its practice is based on the treatment of abilities, skills, motor skills, playfulness, coordination, perception, creativity, memory, expression and communication.

All of the above encourages the artistic from the construction of their own creations and the recognition of others in an open process of socialization of the student and that includes the reality of which it is part.

Through rhythmic movement, the student's capacity for socialization is improved, as well as their self-esteem. In this sense, body expression helps in the creative process, develops free expression and communication based on the recognition of their body, space management, different materials and the strengthening of their self-confidence.

Dance is also important to recognize their values through the work with Art Therapy, trying to include tools that help to avoid conflicts, aggressiveness and violence in the classroom, initiating more direct processes, reinforcing self-esteem and recognition of the other, to promote positive social exchanges.

We emphasize that there is an instinctive connection between sound and body movement, in such a way that musical impressions awaken motor images and music is not only perceived with the ear, but with the whole body (kinesthesia). The body thus becomes a great inner ear, to the point that any musical fact, be it rhythmic, melodic, harmonic, dynamic or formal, can be represented with bodily facts.

When it is formed through kinesthesia, the body internalizes what happens around it through its senses. In general, what is learned with the body is not forgotten, as in the case of a child who learns to ride a bicycle, this act of learning is never forgotten, remaining engraved in his bodily memory forever.

Body movement needs space. Here space is the environment in which it unfolds. The type of space that interests us is the one related to the person, space encompassed by the body movement, decentralizing the person from his self, helping him to become aware of his place in relation to others and to use space differently, the space in which rhythmic movement and dance take place.

The rhythm: form, space and sound times, is the succession of movements in a natural way, refers to body designs, through the sound that is the music that accompanies the action.

These actions must be fulfilled from the Artistic Education Area Plan that operates from the following structure based on the components in: Standards of Basic Competencies, the General Plan of Artistic Education and the area plan of the DECIMO-DANZA grade.

Conclusiones

The process of integral formation constitutes today an edge that is appreciated from the multifactoriality, as essence and purpose in the educational institutions, in close relationship with society and through a curriculum that must make explicit the integrating intention, both academically and with its environment. In this way, the student receives an education as an active subject that develops skills, values, analytical and critical thinking, allowing him/her to solve problems with high social commitment.

In this training process, dance occupies a valuable place in the teaching-learning process. Its treatment should be taken into account, to rescue the feelings of identity rootedness, which have been damaged by the circumstances and the bad social and educational proceeding.

Bibliographic references

- Addine, F., Recarey, S., Fuxá, M., y Fernández, S. (2020). *Didáctica, teoría y práctica*. Ed. Pueblo y Educación.
- Ávila, I. (2023). *Hibridación entre la danza urbana y la danza folclórica colombiana. Sistema de prácticas pedagógicas investigativas*. Tesis de Licenciatura en Educación Artística. Universidad Antonio Nariño.
- Bernuy, N. (2021). *Estrategias didácticas virtuales para la enseñanza de las danzas folklóricas en educación inicial*. Tesis de Licenciatura en Educación Artística.
- Cabrera, R. (2010). *Indagaciones de arte y educación*. Ediciones Adagio.

Enciclopedia de conceptos. (2018). "Danza". Online, más viva, más simple, más confianza.
<http://concepto.de//danza/>

Escobar Zamora, C. (2003): Danzas folclóricas colombianas. Guía práctica para la enseñanza y el aprendizaje. Magisterio.

Gordillo-Mera, S.; Guerrero, A.; Sarango, F. y Ordoñez, J. (2018). La cultura estética pedagógica y las estrategias didácticas en desempeño docente. ROCA. Revista científico-educacional de la provincia Granma. Vol.14 No.3 ISSN: 2974-0735.
<https://revistas.udg.co.cu/index.php/roca/article/view/147>

MEN. Ministerio de Educación Nacional. (2015). Área de Educación Artística. Lineamientos Curriculares. Bogotá: MEN.

Sánchez, P. y Morales, X. (2017). Educación musical y expresión corporal. Ed. Pueblo y Educación.

UNESCO. (2006). Hoja de Ruta para la Educación Artística. Conferencia Mundial sobre la educación Artística: construir capacidades creativas para el siglo XXI.
[http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_Road Map_es.pdf](http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_Road_Map_es.pdf)