

PODIUM

Journal of Science and Technology in Physical Culture

UNIVERSITY EDITORIAL

Volumen 17 | **2022**
Issue 2

University of Pinar del Río "Hermanos Saíz Montes de Oca"

Director: Fernando Emilio Valladares Fuente

Email: fernando.valladares@upr.edu.cu

Translated from the original in spanish

Original article

Methodology for teaching the folk dance of the Pasacalle rhythm

Metodología para la enseñanza de la danza folclórica del ritmo Pasacalle

Metodologia para o ensino da dança folclórica do ritmo do Pasacalle

Willian Andrés Cárdenas Toledo^{1*}  <https://orcid.org/0000-0002-4380-9171>

July Elizabeth Fabre Cavanna¹  <https://orcid.org/0000-0002-1770-5344>

¹Guayaquil University. Guayaquil, Ecuador.

*Corresponding author: willian.cardenas@ug.edu.ec

Received: 29/01/2022.

Approved: 28/02/2022.

How to cite item: Cárdenas Toledo, W., & Fabre Cavanna, J. (2022). Metodología para la enseñanza de la danza folclórica del ritmo Pasacalle/Methodology for teaching the folk dance of the Pasacalle rhythm. PODIUM - Revista de Ciencia y Tecnología en la Cultura Física, 17(2). Recuperado de <https://podium.upr.edu.cu/index.php/podium/article/view/1268>

ABSTRACT

The national rhythms are formed by urbanized versions of each nation, which create a set of musical genres that serve as the basis for the practice of specialized physical activity, while enriching the cultural heritage. The rescue of cultural traditions goes through specific actions that include Physical Education teachers. Therefore, the purpose of the research is to theoretically validate, through consultation with specialists, a methodological proposal for teaching folk dance with the Pasacalle rhythm. The research is of a descriptive-explanatory type with a prospective orientation. A methodological proposal was designed and validated through a survey by 15 national specialists. The proposal of a methodology for the teaching of the folkloric dance of the Pasacalle rhythm



is acceptable according to the specialists consulted ($w=0.513$), presenting an average score in the indicators "relevance" (4.20: very adequate), "originality" (3 : adequate), "affordable" (4.27: very adequate) and "objective" (3.93: between adequate and very adequate). The proposal includes characteristics of a methodological strategy that contains a theoretical and methodological foundation, with a diagnostic phase and a planning phase, plus three stages that include the determination of the methodological steps, the design of an optional subject and the evaluation. methodology, as well as a group of contents and objectives to be implemented in the physical education class, plus teaching resources and skills with performance criteria.

Keywords: Teaching methodology; Theoretical validation; Folk dance; Passacaglia Rhythm.

RESUMEN

Los ritmos nacionales se forman por versiones urbanizadas propias de cada nación, que crean un conjunto de géneros musicales que sirven de base para la práctica de actividad física especializada, a la vez que enriquecen el acervo cultural. El rescate de las tradiciones culturales pasa por acciones específicas que incluyen al profesorado de Educación Física. Por ello, el propósito de la investigación es validar teóricamente mediante consulta de especialistas una propuesta metodológica para la enseñanza de la danza folclórica con el ritmo Pasacalle. La investigación es de tipo descriptiva-explicativa de orientación prospectiva. Se diseñó una propuesta metodológica que es validada a través de encuesta por 15 especialistas nacionales. La propuesta de una metodología para la enseñanza de la danza folclórica del ritmo Pasacalle es aceptable según establecen los especialistas consultados ($w=0.513$), presentando un puntaje medio en los indicadores "pertinencia" (4.20: muy adecuado), "originalidad" (3: adecuado), "asequible" (4.27: muy adecuado) y "objetivo" (3.93: entre adecuado a muy adecuado). En la propuesta, se incluyen características de una estrategia metodológica que contiene una fundamentación teórica y metodológica, con una fase de diagnóstico y otra de planeación, más tres etapas que incluyen la determinación de los pasos metodológicos, el diseño de una asignatura optativa y la evaluación metodológica, así como un grupo de contenidos y objetivos a implementar en la clase de educación física, más los recursos didácticos y destrezas con criterio de desempeño.

Palabras clave: Metodología de enseñanza; Validación teórica; Danza folclórica; Ritmo Pasacalle.

RESUMO

Os ritmos nacionais são formados por versões urbanizadas específicas de cada nação, que criam um conjunto de géneros musicais que servem de base para a prática da atividade física especializada, ao mesmo tempo que enriquecem o património cultural. O resgate das tradições culturais requer ações específicas que incluam professores de Educação Física. Por esta razão, o objetivo da investigação é validar teoricamente, através da consulta a especialistas, uma proposta metodológica para o ensino da dança folclórica com o ritmo Pasacalle. A investigação é de tipo descritivo-explicativo com uma orientação prospectiva. Foi concebida e validada uma proposta metodológica através de um inquérito a 15 especialistas nacionais. A proposta de uma metodologia para o ensino da dança folclórica do ritmo Pasacalle é aceitável segundo os especialistas consultados



($w=0,513$), apresentando uma pontuação média nos indicadores "pertinência" (4,20: muito adequado), "originalidade" (3: adecuado), "acessível" (4,27: muito adequado) e "objectivo" (3,93: entre adecuado e muito adecuado). A proposta inclui características de uma estratégia metodológica que contém uma base teórica e metodológica, com uma fase de diagnóstico e uma fase de planeamento, mais três fases que incluem a determinação de etapas metodológicas, a concepção de uma disciplina opcional e avaliação metodológica, bem como um grupo de conteúdos e objetivos a implementar na aula de educação física, mais recursos didáticos e competências com critérios de desempenho.

Palavras-chave: Metodologia de ensino; Validação teórica; Dança folclórica; Ritmo Pasacalle.

INTRODUCTION

Folklore refers to the traditional and cultural customs of a people, this includes stories, crafts, music and dances; where dance as an expression of dance is classified as an execution of movement to the rhythm of music (Dallal, 2020).

The promotion of popular music in Ecuadorians goes back to the first years of the Republic, where certain changes in popular music as a result of religious liberation are felt, here the village bands multiply and the bands of the military units are included. (Walter *et al.*, 2019). Waltzes, polkas, mazurkas and pasodobles, music imported from Europe, gallant and light music are danced in the halls of the 19th century. From the influence of the Spanish pasodoble, the old European polka and the Mexican corrido appears the Ecuadorian Pasacalle, the latter written as tributes to popular towns; they are considered as second hymns in Ecuadorian mestizo music (Guanoluisa *et al.*, 2021).

The Ecuadorian Pasacalle is a musical composition that is similar to the Spanish paso doble, which has its characteristic rhythm and composition of popular origin; It is based on an instrumental composition, its most representative theme is the one titled *Chulla Quiteño*, which is at the same time the most outstanding, its rhythm has a 2/4 beat. It should be noted that the Ecuadorian Pasacalle is one of the rhythms with which Ecuadorians identify the most, almost all the cities of Ecuador have their own song with the rhythm of the Pasacalle, which refers to each of them. This rhythm is played by village bands, hence its name *Pasacalle*, which has its own rhythm, compass and general structure, but preserving and highlighting the national particularity. The name of Pasacalle was motivated by the way in which the dance is executed; It has been used for parades and parades, with a festive, street and collective character, it is composed in a simple binary time signature, 2/4.

The way to dance it is performing a kind of tapping or march with movement of the hips, from left to right and with movements forward and backward, making turns to the left and to the right. In this step, the men place their arms raised, bent and their fists closed, while the women place their hands on their hips, their dance is a kind of live tap dance. In this sense, dancing Pasacalle implies a considerable body movement, for which it can be considered an element of the physical, recreational and cultural activity of the nation, which can serve as a specialized and motivating alternative to improve the quality of life. (Analuza *et al.*, (2020).



The importance of movement and body expression in dance brings great benefits to children (Schwender *et al.*, 2018; D'Souza, Wiseheart, 2018). Movement and body expression within physical education can help cover certain important functions such as the function of personal knowledge and the environment. Also included are: the development of motor skills, the playful function, the communication and relationship function, the expressive and aesthetic function, and the cultural function (Broqué *et al.*, 2018; Mendes *et al.*, 2018; Solano, Pereira, 2022).

Movement as a leading action is absolutely related to desire (emotional aspect), but also to will. The latter is guided by reflective thinking, as defined by Monroy, (2003). Dancing develops different abilities and mental processes, such as perception, attention, concentration, memory, mental agility, abstraction, deduction, imagination, among many others (Panchi *et al.*, 2019)

Body language and dance are very important educational agents in the teaching-learning process, including those related to specialized physical activity processes. (Calero, Gonzalez, 2015; Guambo *et al.*, 2020; Prada, Fernández, 2021). These movements have a high degree of pedagogical values that includes the strengthening of relationships and group communication; develops processes of socialization and promotion of non-competitive cooperative work, including the development of artistic taste and creative capacity (Morales *et al.*, 2016; Díaz-Moro *et al.*, 2020).

For dance in children to be motivating, it must be linked to the child's interests, responding to their experiences in a didactic way. The forms of communication between the child and the teacher must be taken into account, that is why the teacher must find an ideal methodology to connect with the child (Sánchez, 2019). The educator must have the sensitivity, the interest to approach the world with the child, and be able to interpret it from within. In this way, it will be possible to understand how the child's cognitive world works, remembering that the child's vision of a given phenomenon differs from that of an adult.

These educators, recognized as pedagogical mediators, are aware that the practice of folk dance as a physical activity is guided by a competent professional with innovative teaching strategies. They introduce new alternatives of creativity, which develop thinking, which generates a climate of relaxation and physical well-being or on many occasions using music, dance, rhythm and movement as a means, which seek to optimize learning, and, therefore, therefore, the quality of life (from Rueda-Villén *et al.*, 2018; Martinez, García-Pérez, 2019).

For this reason, in order to start a learning process in dance, it is important to take into account various important assumptions, such as: the interest of the child and the interest of the teacher. Most of the time, dance teaching is reduced to the explanation of a few basic steps, and the motivation of the child is not taken into account. It is not observed if the child enjoys while performing the step, if he enjoys the dance, if he performs the presentation with enthusiasm, and to a lesser extent if the child is aware of his learning. In addition, it must be taken into account that if the teacher shares the same pleasure in teaching, learning will develop in a positive way.

Considering the above, the present study aims to theoretically validate, through consultation with specialists, a methodological proposal for the teaching of folk dance with the Pasacalle rhythm.



MATERIALS AND METHODS

The present research will have a descriptive-explanatory orientation with a prospective basis, allowing to lay the theoretical and methodological bases to design a methodology for the teaching of the folk dance of the Pasacalle rhythm, oriented to the children of the fourth grade EGB of the private school "Ciudad de Zamora" in the Republic of Ecuador.

To validate the intervention proposal, the criteria issued by 15 national specialists will be used, whose assumptions of inclusion for the selection of specialists took into account the scientific level and teaching category, the prestige and recognition as a researcher, the research work on the subject analyzed and the experience in the exercise of the profession. Participation in more than five scientific events related to the topic addressed, scientific publications more than two, master's or doctor's degree were also taken into account. Years of experience (at least ten years).

Using the survey method, the specialists will evaluate in three rounds of consultation an observation protocol the criteria they have in four indicators arranged below. In them, the intervention proposal to be designed to create a methodology for teaching folk dance of the Pasacalle rhythm is analyzed:

1. Relevance (P): which is consistent with the needs of students who in the future will be intervened with a methodology such as the one presented in the research.
2. Originality (O): quality of a created work in relation to its novelty.
3. Affordable (A): that can convincingly achieve the general objective, as it is affordable for the age range that is intended to be studied.
4. Objective (Ob): if the purpose of the methodological proposal can fulfill its mission.

The specialists will evaluate the indicators through a Likert scale of five levels, arranged in an increasing manner, and described below:

- Level 1: inadequate.
- Level 2: not very suitable.
- Level 3: adequate.
- Level 4: very suitable.
- Level 5: quite adequate.

The scores achieved will be treated with central tendency statistics, while the concordance index between specialists will be measured through the Kendall W Test, with the concordance level being equal to or greater than 0.5 being acceptable.



RESULTS AND DISCUSSION

Figure 1 shows the graph adapted from *Borges et al., (2009)*, which illustrates the steps to be taken into account to improve the teaching-learning process of the Pasacalle dance, attending to the curricular needs of Physical Education (Figure 1).

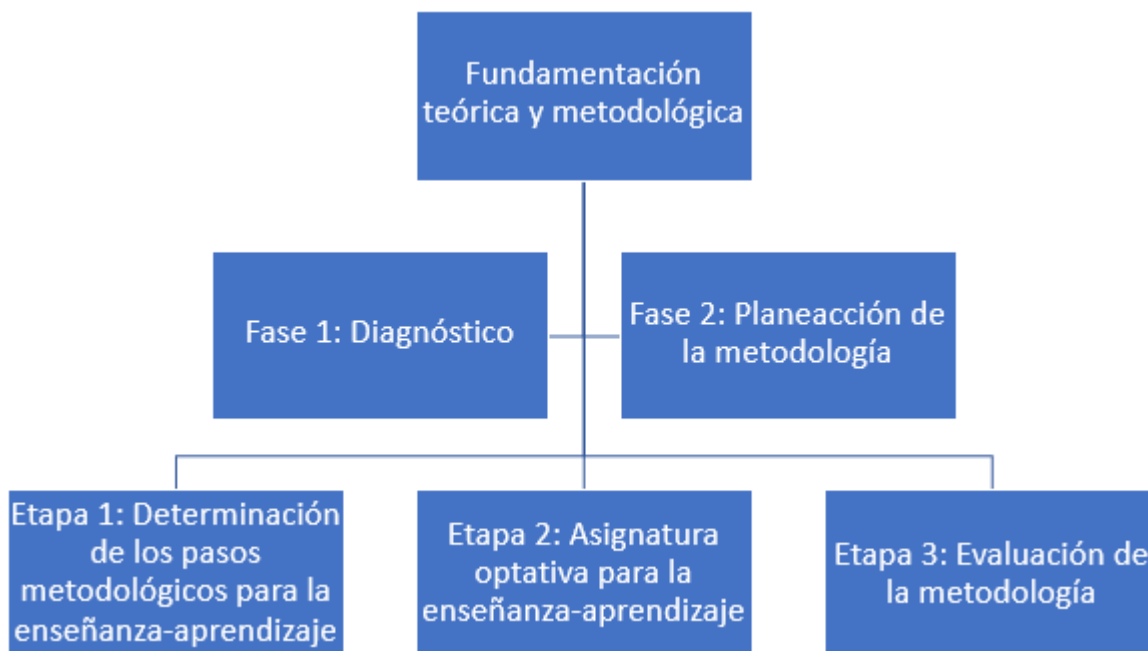


Fig.1. - Methodological strategy

In this sense, part of the intervention proposal to be designed must include the theoretical and methodological foundation that justifies the expenditure of human and economic resources. This budget will be necessary to develop a methodological proposal based on the teaching of folk dance of the Pasacalle rhythm, given the need to adjust the current criteria existing in the literature to support an idea to be investigated (*Talavera, 2020*).

Once the intervention proposal has been substantiated, it must go through various phases and stages, as this is extremely useful as a first phase, a diagnosis of the needs, possibilities, demands, general and specific characteristics of the environment where the research will be carried out. These experiences are recorded in numerous works related to applied physical activity (*Recalde et al., 2017; Suarez et al., 2018*). This moment belongs to the second phase as planning of the methodology to be implemented, where authors such as *Morales Salas, (2018)* determine that the planning of teaching-learning is one of the competencies that strengthens the teaching profile, where the importance is specified. to communicate, teach, undertake and plan as essential skills of the educator.

Planning involves identifying prior knowledge and student training needs; Strategies are developed to improve the teaching-learning process. This includes designs of disciplinary and interdisciplinary work plans aimed at developing skills, as well as the proper use of sports implements for the development of these skills (*Benítez, Calero, 2016*). The contextualizations of the contents of the curriculum have been oriented for this case with



the Pasacalle dance, and the social reality of the community to which the students belong.

The determination of the methodological steps for teaching-learning is the first stage to be taken into account by the present intervention proposal, where the explanatory-demonstrative method should be prioritized (Guambo *et al.*, 2020). This method is applied with a view to the students acquiring the specific motor habit of the Pasacalle dance. The second stage is related to the possibility that the dance object of study becomes a subject or part of an optional subject or not. This procedure will allow the mobilization of resources by the educational institution, in addition to the recognition by the academic community of the importance of the nation's cultural dances; it is emphasized in its manifestation of dynamic and physical activity.

The last stage is related to the possibility of evaluating the methodology, both internally and externally. This allows the feedback of the process, an aspect that generates difficulties in the training of physical education teachers, as stated by Dieste *et al.*, (2020). The evaluation of a training process, shared in cooperative learning contexts, (González *et al.*, 2020) has as its supreme objective: to perfect the process, detecting strengths and weaknesses for subsequent decision-making before, during and at the end of a methodological design. specific (Barroso *et al.*, 2015; Rodríguez *et al.*, 2015).

For the formulation of the objectives of the physical education class where the content of the Pasacalle dance is taught, it is necessary to take into account the means to be used, the time available, the learning conditions and the number of students in each group. On the other hand, the didactic objectives can be based on the recommendations of Pujante, (2011) for the design of didactic units of dances applied to physical education, such as:

1. Perform songs accompanying them with sound effects and movements.
2. Feel the musical value.
3. Coordinate body movements to the rhythm of music.
4. Strengthen the sense of balance by applying the game method.
5. Dramatize a new song using this rhythm more as a physical activity than as an artistic expression.
6. Develop imagination and creativity in infants.
7. Act with autonomy and responsibility in the proposals of activities with the Pasacalle dance.
8. Evaluate body hygiene habits as a means of improving health and quality of life.
9. Know the different steps of the dance.

The contents to be developed in the different didactic sessions should include:

1. Dramatization of a song and dance Pasacalle with mime that implies mechanical movements.
2. Application of children's creativity and imagination.



3. Appropriate use of body segments.
4. Acceptance and respect of established norms.
5. Development of children's imagination and creativity
6. Development of skills and abilities.
7. Knowledge of the different steps of the dance.

The methodological strategy must be structured as an approach to efficiently treat the topics of each unit or class session, with a view to achieving significant learning. Participation should be prioritized by continuing to present all classes in an active way; increase student interest and motivation. Good communication must be generated to correctly transmit all the concepts related to the process, while knowledge will be presented by gradual difficulty (Calero, González, 2015).

The teaching resources must be included in the methodology (Prada, Fernández, 2021), which includes the human team, the materials used by the teacher and those used by the student. The necessary physical-recreational spaces must also be duly selected (Benítez, Calero, 2016). In the same way, the timing of the activities to be implemented, the pedagogical evaluation, the development and the objectives of each session and the parts that make up the class or session must be adjusted.

On the other hand, the skills to be developed must have curricular blocks, combining them with the skills promoted in physical education. In this sense, Tables 1 and 2 show the grade, curricular block and skill with performance criteria that should be taken into account prospectively. This route should be considered to develop a methodology based on the teaching of the Pasacalle folk dance; a curricular block where dance is immersed (MFAE) is used, based on the indications of Tarpuk, (2016) (Table 1) and (Table 2).

Table 1. - Grade, Skills curricular block with performance criteria in Basic General Education (EGB) grade

Grade	curriculum block	Skills with performance criteria
1	my country and me	Active participation in corporal expression, rounds, dances and dances organized by the educational institution are included.
2	MFA E	Creative participation in rounds, dances and national dances, is emphasized in the Pasacalle
3	MFA E	Participate actively and creatively in the design of dances and national dances
4		Train the dance steps, using different pedagogical instruments
	MFA E	Design choreographies of national dances (Pasacalle)
5	MFA E	Structure simple choreographies with the basic steps of the Pasacalle dance
6	MFA E	Organize choreographies with the fundamental steps of the national dance



7	MFA E	Propose choreographies with the fundamental steps of the national dance
8	MFA E	Propose and organize choreographies with the best students of the educational institution

Once the basic methodology provided in this report has been described, Table 3 establishes the scores issued by each specialist consulted in the four study indicators (Table 3).

Table 2. - Grade, Curriculum Block and Skill with performance criteria in the Basic General Education course (BGU)

	curriculum block	Skills with performance criteria
1	MFA E	Design and propose small choreographies with the fundamentals of the Pasacalle folk dance Apply the fundamentals of a Pasacalle folk dance.
2	MF AE	Propose and organize small choreographies with the fundamentals of the Pasacalle dance, with the peculiarities of the Ecuadorian coast Apply the fundamentals of the Pasacalle folk dance in a choreographic proposal.
3	MF AE	Propose and organize small choreographies with the fundamentals of the Pasacalle dance, including regional characteristics from all over the country Apply the fundamentals of a Pasacalle dance in a choreographic proposal.

Table 3. - Scores achieved in the four indicators that analyze the intervention proposal

	Do not	Relevance	Originality	Affordable	Goal
1		5	3	4	4
2		4	4	4	3
3		4	2	4	3
4		4	3	4	4
5		4	4	4	5
6		5	4	5	4
7		4	3	5	4
8		4	2	4	4
9		3	2	3	4
10		5	3	4	3
11		4	2	4	4



12	4	3	5	4
13	4	4	5	4
14	4	3	4	5
15	5	3	5	4
□	4.20	3.00	4.27	3.93

As evidenced in table 3, the mean or average reached in the *Relevance indicator score* was 4.20 points, for a qualitative rating of *very adequate*. When analyzing this result in this intervention proposal, the criteria of the specialists are taken into consideration and this shows that the proposal is consistent with the needs of the students, who must receive a methodological intervention strategy for the teaching of the Pasacalle folk dance.

In the case of the originality indicator, the mean score was established at three points (adequate), which shows that it is the indicator with the lowest average score. The originality of the intervention proposal is established with an acceptable quality. In this case, it is recommended to expand in detail the potential that the methodology to be implemented must possess, with a view to increasing the average score.

Affordable indicator, the average score reached was 4.27 points (very adequate), which is the indicator that obtained the highest score in the investigation. The criteria of the specialists for the intervention proposal are taken into consideration. This must meet the general objective formulated based on the needs and possibilities of the age range to intervene, once it is implemented in practice. Finally, the "objective" indicator reached an average score of 3.93 points (between adequate and very adequate), considering the criteria of the specialists regarding a methodological proposal that could fulfill its purpose (Table 5).

Table 4.- Kendall's W test

Rangos	
	Rango promedio
Pertinencia	2,97
Originalidad	1,33
Asequibilidad	3,13
Objetivo	2,57



Table 5. - Test statistics

N	15
W de Kendall ^a	,513
Chi-cuadrado	23,095
gl	3
Sig. asintótica	,000

a. Kendall's concordance coefficient

In response to the need to know the existence of concordance between the specialists, in relation to the scores issued in each analysis indicator, the Kendall W Test (Table 4) shows an index of 0.513, acceptable in statistical terms. Therefore, the observed agreement is usually the first approximation to the agreement between observers, which makes it a statistical intuition that the intervention proposal to improve the folk dance teaching process. According to this analysis, the Pasacalle rhythm is adequate, deducing that it can prospectively improve said process.

CONCLUSIONS

The proposal of a methodology for the teaching of the folkloric dance of the Pasacalle rhythm is acceptable according to the specialists consulted. The proposal includes a methodological strategy that includes a theoretical and methodological foundation, with a diagnostic phase and a planning phase, plus three stages that include the determination of the methodological steps, the design of an optional subject and the methodological evaluation. as well as a group of contents and objectives to implement in the physical education class, plus teaching resources and skills with performance criteria.

ACKNOWLEDGMENT

To the Master's Program in Physical Education and Sports of the University of Guayaquil.

REFERENCES

Analuiza, E. T., Sánchez, C. C., Campos, N. A., & Campos, C. G. (2020). Actividad Física, recreativa y cultural, alternativa para mejorar la calidad de vida de los adultos mayores rurales. *EmásF: revista digital de educación física*, 62, 90-105. 18 de septiembre de 2021. https://emasf.webcindario.com/Actividad_fisica_recreativa_y_cultural_altenativa_para_mejorar_calidad_de_vida_adultos_mayores.pdf



- Barroso, G., Calero, S., & Sánchez, B. (2015). Evaluación Exante de proyectos: Gestión integrada de organizaciones de Actividad Física y Deporte. Quito: Editorial de la Universidad de las Fuerzas Armadas ESPE. <http://repositorio.espe.edu.ec/bitstream/21000/10166/3/Evaluaci%C3%B3n%20exante%20de%20proyectos%20de%20gesti%C3%B3n.pdf>
- Benítez, J., & Calero, S. (2016). Espacios para la actividad físico deportiva y recreativa (2 ed.). Quito, Ecuador: Editorial de la Universidad de las Fuerzas Armadas ESPE.
- Borges, D., Padrón, E., & Negrín, R. I. (2009). Estrategia metodológica para el perfeccionamiento de la enseñanza-aprendizaje de los bailes populares cubanos en los estudiantes de la carrera de Cultura Física. Lecturas: Educación Física y Deportes, 13(128), 1-5. 20 de septiembre de 2021. <https://www.efdeportes.com/efd128/ensenanza-aprendizaje-de-los-bailes-populares-cubanos.htm>
- Broqué, Y. Y., Castro, A. D., & Vázquez, L. (2018). La expresión corporal como alternativa del Deporte para Todos. Selección de ejercicios. Lecturas: Educación Física y Deportes, 23(239), 77-86. 19 de septiembre. <https://www.efdeportes.com/efdeportes/index.php/EFDeportes/article/view/418>
- Calero, S., & González, S. A. (2015). Teoría y metodología de la educación física. Quito: Universidad de las Fuerzas Armadas ESPE. https://www.researchgate.net/publication/319761738_Teoria_y_Metodologia_d_e_la_Educacion_Fisica
- Dallal, A. (2020). Los elementos de la danza. México: UNAM, Dirección General de Publicaciones y Fomento Editorial. https://books.google.com/cu/books/about/Los_elementos_de_la_danza.html?id=vUjcDwAAQBAJ&source=kp_book_description&redir_esc=y
- de Rueda-Villén, B., López-Aragón, C., & Gutiérrez, C. A. (2018). Efectos de un programa de intervención artístico sobre la salud físico-emocional: Proyecto Saludarte. Cuadernos de Psicología del Deporte, 18(1), 209-222. 18 de septiembre de 2021. <https://revistas.um.es/cpd/article/view/275001>
- Díaz-Moro, E. M., Góngora-Gisbert, A. M., & Álvarez-Merino, E. (2020). La identidad danzaria local en la formación inicial de los estudiantes de la carrera Educación Artística. Revista Cubana de Educación Superior, 39(1), 1-19. 20 de septiembre de 2021. <http://www.rces.uh.cu/index.php/RCES/article/view/359>
- Dieste, S. A., Aranda, A. F., Herguedas, J. L., & Martín, M. D. (2020). Dificultades en el uso del feedback en la formación del profesorado de Educación Física. Retos: nuevas tendencias en educación física, deporte y recreación, 37, 85-92. <https://doi.org/10.47197/retos.v37i37.71029>
- D'Souza, A. A., & Wiseheart, M. (2018). Cognitive effects of music and dance training in children. Archives of Scientific Psychology, 6(1), 178. <https://doi.org/10.1037/arc0000048>
- González, D. H., López-Pastor, V. M., & Arribas, J. (2020). La Evaluación Formativa y Compartida en contextos de Aprendizaje Cooperativo en Educación Física en



- Primaria. Cultura, Ciencia y Deporte, 15(44), 213-222.
<https://doi.org/10.12800/ccd.v15i44.1463>
- Guambo, A. I., Cuenca, G. M., Mediavilla, C., & Machado, J. C. (2020). La danza en el desarrollo de las habilidades motrices básica en edades escolares. Polo del Conocimiento: Revista científico-profesional, 5(11), 12-28.
<https://doi.org/10.23857/pc.v5i11.1905>
- Guanoluisa, T. E., Sánchez, S. S., Pérez, C. P., & Santamaría, J. L. (2021). Sistemas vestimentarios de la ambateñita primorosa y el altivo ambateño: catalogación de archivo de 1950 a 1990. Revista Inclusiones: Revista de Humanidades y Ciencias Sociales, 8(1), 273-291. 16 de septiembre de 2021.
<http://www.revistainclusiones.org/index.php/inclu/article/view/237>
- Martinez, G. J., & García-Pérez, J. A. (2019). Intervención coeducativa para activar físicamente a jóvenes de 10 a 16 años en los recreos. Lecturas: Educación Física y Deportes, 24(259), 18-32. 19 de septiembre de 2021.
<https://www.efdeportes.com/efdeportes/index.php/EFDeportes/article/view/1624>
- Mendes, A. A., da Silva Mendes, E., Garcia, N. C., & da Silva, C. B. (2018). Imagem corporal ea dança. Lecturas: Educación Física y Deportes. 22(238), 102-111. 18 de septiembre de 2021.
<https://www.efdeportes.com/efdeportes/index.php/EFDeportes/article/view/291/85>
- Monroy, M. (2003). La danza como juego, el juego como danza. Una pregunta por la pedagogía de la danza en la escuela. Educación y educadores, 6, 159-167. 20 de septiembre de 2021. <https://www.redalyc.org/pdf/834/83400611.pdf>
- Morales Salas, R. E. (2018). La planeación de la enseñanza-aprendizaje, competencia que fortalece el perfil docente. RIDE. Revista Iberoamericana para la Investigación y el Desarrollo Educativo, 8(16), 311-334. 19 de septiembre de 2021. http://www.scielo.org.mx/scielo.php?pid=S2007-74672018000100311&script=sci_arttext
- Morales, S., Pillajo, D. P., Flores, M. C., Lorenzo, A. F., & Concepción, R. R. (2016). Influence of physical activity on the social and emotional behavior of children aged 2-5 years. Revista Cubana de Medicina General Integral., 32(3), 1-16. 16 de septiembre de 2021. <http://revmgi.sld.cu/index.php/mgi/article/view/268/97>
- Panchi Culqui, W. E., Lara Chala, L. D., Panchi Culqui, J. C., Panchi Culqui, R. C., & Villavicencio Álvarez, V. E. (2019). Influencia de la música en el desarrollo motriz y emocional en niños de 8-10 años. Revista Cubana de Investigaciones Biomédicas, 38(2), 104-121. 19 de septiembre de 2021.
<http://www.revibiomedica.sld.cu/index.php/ibi/article/view/283/263>
- Prada, R. P., & Fernández, A. M. (2021). Didáctica de la danza tradicional para la escuela: revisión bibliográfica. Retos: nuevas tendencias en educación física, deporte y recreación, 41, 57-67. <https://doi.org/10.47197/retos.v0i41.82280>



- Pujante, M. D. (2011). Unidad didáctica: 'La danza aplicada a la Educación Física'. *Lecturas: Educación Física y Deportes*, 15(152), 1-4. 21 de septiembre de 2021. <https://www.efdeportes.com/efd152/la-danza-aplicada-a-la-educacion-fisica.htm>
- Recalde, A. V., Triviño, S., Pizarro, G. D., Vargas, D. F., Zeballos, J. M., & Sandoval, M. L. (2017). Diagnóstico sobre la demanda de actividad física para la salud en el adulto mayor guayaquileño. *Revista Cubana de Investigaciones Biomédicas*, 36(3), 1-12. 20 de septiembre de 2021. http://scielo.sld.cu/scielo.php?script=sci_arttext&pid=S0864-03002017000300001
- Rodríguez, G. B., Córdova, B. S., Morales, S. C., Recalde, A., Montero, R., & Delgado, M. (mayo de 2015). Evaluación ex ante de proyectos para la gestión integrada de la I+ D+ i. Experiencia en universidades del deporte de Cuba y Ecuador. *Lecturas: educación física y dep.* *Lecturas: Educación Física y Deportes*, 20(204), 1-7. 11 de septiembre de 2021. <https://www.efdeportes.com/efd204/evaluacion-de-proyectos-en-universidades-del-deporte.htm>
- Sánchez, M. Á. (2019). De la mudanza al paso: Iniciación a la metodología de enseñanza del baile tradicional hacia su contexto natural en el sureste español (2 ed.). Murcia: Escuela de Folklore Caldo de Péssoles. https://books.google.com/cu/books/about/De_la_mudanza_al_paso.html?id=ILRZDwAAQBAJ&redir_esc=y
- Schwender, T. M., Spengler, S., Oedl, C., & Mess, F. (2018). Effects of dance interventions on aspects of the participants' self: a systematic review. *Frontiers in psychology*, 9, 1130. <https://doi.org/10.3389/fpsyg.2018.01130>
- Solano, M. R., & Pereira, L. G. (2022). Actividades de danza folclórica en la clase de Educación Física. *Lecturas: Educación Física y Deportes*, 26(284), 42-51. <https://doi.org/10.46642/efd.v26i284.3288>
- Suarez Lima, G. L., Palacios Loja, P. C., Posligua Fernández, J. A., Vargas, G., Esperanza, M., Espinoza Carrasco, F. A., & Witer, I. (2018). Diagnóstico del nivel de actividad física en adultos mayores hipertensos del hospital " León Becerra". *Revista Cubana de Investigaciones Biomédicas.*, 37(4), 1-9. 20 de septiembre de 2021. http://www.revibiomedica.sld.cu/index.php/ibi/article/view/198/html_1
- Talavera, F. J. (2020). Fundamentos Metodológicos de la Investigación: El Génesis del Nuevo Conocimiento. *Revista Científic*, 5(16), 99-119. 20 de septiembre de 2021. <https://www.redalyc.org/jatsRepo/5636/563662985006/563662985006.pdf>
- Tarpuk, E. (2016). Propuesta metodológica de inter aprendizaje para danzar y bailar los ritmos ecuatorianos de raíz nativa, mestiza y afro, para la Carrera de Cultura Física de la Universidad Central del Ecuador. *Lecturas: Educación Física y Deportes*, 21(215), 1-5. 21 de septiembre de 2021. <https://www.efdeportes.com/efd215/bailar-los-ritmos-ecuatorianos-de-raiz-nativa.htm>



Walter, W. B., Mendoza, K. G., Burgos, C. V., & Rivera, D. I. (2019). El fomento de la música popular y la identidad cultural de los ecuatorianos. *Universidad Ciencia y Tecnología*, 2(2), 171-176. 17 de septiembre de 2021. <https://www.uctunexpo.autanabooks.com/index.php/uct/article/view/236>

Conflict of interests:

Los autores declaran no tener conflictos de intereses.

Authors' contribution:

The authors have participated in the writing of the work and analysis of the documents.



This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International license
Copyright (c) 2022 Willian Andrés Cárdenas Toledo, July Elizabeth Fabre Cavanna

