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Original article

The value of dance in the professional training of Physical Education teachers

El valor de la danza en la formación profesional de los docentes de Educación Física

O valor da dança na formação profissional dos professores de Educação Física

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ABSTRACT

Currently, dance is recognized as a form of expression and movement that contains elements of rhythm and bodily action essential for the training process in the area of Physical Education. By virtue of the above, the objective of the work that is shared in the present article is to systematize the theoretical and methodological bases that support the value of dance in the professional training of Physical Education teachers. A documentary-quantitative research was developed, for which sources and authors related to the subject were selected, documents from scientific journals indexed in databases, as well as in repositories of universities and research centers were collected; theoretical level methods were used such as the analytical - synthetic, inductive-deductive and content analysis as a methodological tool, for the processing, analysis and systematization of information, as well as the applied survey, which results showed a very acceptable concordance index (



w=0.722). The conclusions of the study made it possible to reveal the value of dance and the need for adequate professional training of expressive content in Physical Education teachers.

Keywords: dance, Physical Education teachers, professional training, value of dance.

RESUMEN

En la actualidad, la danza es reconocida como una forma de expresión y movimiento que contiene elementos de ritmo y una acción corporal indispensable para el proceso formativo del área de Educación Física. En virtud de lo expuesto, el objetivo del trabajo que se comparte en el presente artículo es sistematizar las bases teóricas y metodológicas que fundamentan el valor de la danza en la formación profesional de los docentes de Educación Física. Se desarrolló una investigación de tipo documental-cuantitativa, para lo que se seleccionaron fuentes y autores relacionados con el tema, se recopilaron documentos de revistas científicas indexadas en bases de datos, así como en repositorios de universidades y centros de investigación; se emplearon métodos del nivel teórico como el analítico-sintético, inductivo-deductivo y el análisis de contenido como herramienta metodológica, para el procesamiento, análisis y sistematización de la información, al igual que la encuesta aplicada, cuyos resultados evidenciaron un índice de concordancia muy aceptable (w=0.722). Las conclusiones del estudio posibilitaron revelar el valor de la danza y la necesidad de una adecuada formación profesional de los contenidos con carácter expresivo, en los docentes de Educación Física.

Palabras clave: danza, docentes de Educación Física, formación profesional, valor de la danza.

SÍNTESE

Atualmente, a dança é reconhecida como uma forma de expressão e movimento que contém elementos de ritmo e uma ação corporal indispensável para o processo de formação na área da Educação Física. Em virtude do acima exposto, o objetivo do trabalho partilhado neste artigo é sistematizar as bases teóricas e metodológicas que sustentam o valor da dança na formação profissional dos professores de Educação Física. Foi realizado um tipo de investigação documental-quantitativa, para a qual foram selecionadas fontes e autores relacionados com o tema, foram recolhidos documentos de revistas científicas indexadas em bases de dados, bem como em repositórios de universidades e centros de investigação; foram utilizados métodos de nível teórico, tais como análise analítico-sintética, indutivo-deducativa e análise de conteúdo como instrumento metodológico para o processamento, análise e sistematização da informação, bem como o inquérito aplicado, cujos resultados mostraram um índice de concordância muito aceitável (w=0,722). As conclusões do estudo permitiram revelar o valor da dança e a necessidade de uma formação profissional adequada em conteúdos expressivos para professores de Educação Física.



Palabras-chave: danza, profesores de educación física, formación profesional, valor da dança.

INTRODUCTION

In the formation of the personality of children, adolescents and young people, Physical Education (PE) acts as an important component (Morales *et al.*, 2016a; Morales *et al.*, 2016b). PE as a pedagogical discipline seeks to intervene intentionally and systematically in the comprehensive training of students, in this way, it cannot be limited only to motor skills, since it is an excellent means to develop knowledge and positive attitudes towards healthy lifestyle habits. Physical Education creates a favorable climate and promotes the motivation of practitioners towards permanent physical activity (Romero-Blanco *et al.*, 2020; Calero Morales *et al.*, 2019).

According to de Reyes (2005), Physical Education, as a school discipline, contributes specifically and interdisciplinary to the construction of the exit profile of the Ecuadorian national curriculum, since its contributions are oriented so that those who graduate are able to build their bodily, motor and social identity with autonomy and the development of skills that allow them to function as legal citizens within the framework of a democratic state, oriented to learn and generate knowledge, this implies an education that can be synthesized in the following paradigms: learning to learn, learning to do, learn to live together, learn to be.

Physical Education teachers in Ecuador must align themselves with what is proposed in the curriculum, that is, that contextualized contents must be cooperatively constructed in classes and apply curricular approaches and active methodologies, with the purpose that learning be meaningful for students and can be replicated at any time in their lives; so that, meaningful and permanent learning in Physical Education is the result of the contextualization of skills with performance criteria with the social environment, in which the student can function effectively, efficiently and effectively throughout his/her life (Posso Pacheco *et al.*, 2020).

Based on the new requirements of the 2016 Physical Education Curriculum, which, in this case, is the way to specify the professional skills acquired in undergraduate studies, future teaching professionals must comply with the requirements of the curricular content of skills with performance criteria (DCD) of block 3. Expressive-communicative body practices (PCEC), defined as those that have the intention of creating and expressing messages in which sensations, emotions, moods and stories are manifested with emphasis on expressive possibilities and communicative of the corporeality, (Soto & Vargas, 2019 and de Alencar *et al.*, 2019).

In relation to the above, in the PE 2016 Curriculum, it is stated that the PCECs are essential to help children and young people to recognize their sensations, perceptions and feelings, in order to work on disinhibition, respect and the right to people to express themselves, without the feeling of exposure subjected to value judgments. These practices help build



variety and quality of movements that, based on cognitive logic and the power of emotion, allow the body to express itself without fear.

This block is aimed at promoting other ways of interacting, in addition to using coded gestures, techniques and own movements and other practices, creating body languages individually and collectively, as stated in the DCD Physical Education.5.3.1 and Physical Education .5.3.2 and is consistent with the EC evaluation criteria. Physical Education.5.3 that raises:

"Produces stage creations combining different expressive communicative body practices (acrobatics, dances, theater, gymnastics, among others), based on the identification of their requirements (motor, emotional, cognitive, among others), recognizing them as valuable sociocultural productions for various contexts. , with meaning for the people who practice them".

Given the reality described, the need for adequate professional training for future teachers on dance content in Physical Education transcends, not only because it is a requirement of the curriculum, but also because of the values it contributes to the comprehensive training of students. The demands of the DCD of the PCEC block are infinite in their curricular contents or topics and this professional must not only know national dance contents, but also classical and contemporary dance, theater, mime, puppets, music and others. The arguments raised led to the objective of systematizing the theoretical and methodological bases that support the value of dance in the professional training of PE teachers.

MATERIALS AND METHODS

Documentary-quantitative research was developed, based on the collection, processing, analysis, synthesis and systematization of the main theoretical and methodological conceptions about the value of dance in the professional training of Physical Education teachers. Relevant sources and authors related to the subject (cited as theoretical basis) were selected, documents published in scientific journals indexed in databases such as Web of Science, Scielo, Lantixdex 2.0 and Dialnet, among others, as well as in repositories of universities and research centers were compiled. Academic search engines such as Google Scholar and Dialnet were used, the keywords: dance, Physical Education teachers, professional training, value of dance. The searches were carried out in English and/or Spanish, mainly from the period between 2017 and 2022.

Theoretical level methods were used such as the analytical - synthetic, inductive-deductive and content analysis as a methodological tool for the processing, analysis and systematization of existing information in the literature on the value of dance in the professional training of Physical Education teachers. As an empirical method, a survey of 23 national specialists was used to find out their criteria on the importance of dance in the professional training of education teachers in Ecuador, the following inclusion criteria were kept in mind:

1. Be university professors with a minimum category of associate professor.



2. Possess at least ten years of teaching experience, with a master's degree related to the field of action studied (Degree in Physical Activity, Sports and Recreation, or related)
3. Not be dance teachers, or any other directly or indirectly related subject.

The indicators analyzed are related to:

- a. Importance of national dances in the training of the future Ecuadorian teacher in Physical Activity and Sports (IDN).
- b. Importance of international dances in the training of the future Ecuadorian teacher in Physical Activity and Sports (IDI).
- c. Need to directly link the dances to the curriculum of the Degree in Physical Activity and Sports, or related, existing in Ecuador (VDC).
- d. Need to improve existing dance curricular programs in Ecuadorian universities (NPP).
- e. Personal opinion on the importance given by university directors to traditional dances as curricular content at the university (CPID).

The scores were registered under a Likert-type scale, the precepts of Morales-Vallejo et al. (2003) were followed, the agreements and disagreements of the specialists on the subject researched and the qualification were taken into account, corresponding to (1, nothing important, 2 unimportant, 3 important, 4 very important, and 5 highly important). The theoretical review was elaborated from criteria contextualized to the present study, given in: definition of the problem, definition of the databases and keywords for data collection, analysis of the articles, qualitative presentation of the results and conclusions.

RESULTS AND DISCUSSION

The term dance has been used to designate different concepts and ideas that as a whole express the globality of the term. According to Urbeltz (1994) dance is associated with body creation, art and body language that are polarized towards the more expressive or aesthetic sense of the concept; it also states that the meaning of the word dance varies according to culture and time and that the current term cannot take the wide spectrum of meanings that it has had throughout history.

Dance as a meaning appears linked to the word dance* and even, on numerous occasions, both terms have been used to designate the same reality and alternate the sign value of the signifier and signified mutually. In a general sense, the term dance is usually used to refer to the entirety of this art, while dance* would be included in the first. For Costales, according to Analuiza & Cáceres (2015) "We establish a difference between dance and dance*, due to the festive and simple nature of the first, and the ritual and complicated nature of the second" (p.5).



Ossana (1984) emphasizes the personal-affective element when he describes the impulse that moves towards dance as spiritual and considers it an inner need closer to the spiritual than to the physical. Likewise, Robinson (1992) conceives it as the bodily response to the impressions and feelings of the spirit, because the latter are always accompanied by the gesture.

For their part, Analuiza & Cáceres (2015) highlight that dance is a complete philosophy of life that gives authenticity to a people and that it is transmitted from generation to generation orally and is based on certain ritual codes and dance*, to express feelings and emotions in gratitude to their gods, to their land and to life.

Although almost no author ignores or denies the emotional component of the dance, some emphasize the bodily element over others. Thus, Laban and Ullmann (1978) consider dance more as the language of action than of emotion; It is a set of bodily and mental actions ordered coherently,

"Dance can be considered as the poetry of bodily actions in space" (p. 43). The idea of order is also shared by Ruiz (1994) when he defines dance as "(...) the cultural fusion between music and organized body movement" (p.18).

All these interpretations bring us closer to a multiple dimension of the term. The proposal of González (1994) serves as an example, who points out as one of the purposes of dance the mastery and control of the body, both physically and communicatively.

Along with the bodily and affective elements, there are others such as social, aesthetic and hedonistic ones that are part of the essence of dance and are present in most of the activities related to it. Anguera *et al.* (2008) mention, along with the search for individual Translator notes: *(baile in Spanish) expression of feelings and thoughts, the importance of contemporary dance as a stimulus for creativity and problem solving.

Dance classification

For Salvador (2007) dance is classified into four groups: classical, modern, contemporary and folk dance:

- Classical dance: It is one that seeks the perfection of technique and style. Classical ballet intervenes in this dance, which has lasted for more than 400 years and survives as an idea of technical training that seeks physical perfection, until turning the body into an ideal instrument. for expression.
- Modern dance: is one that follows a technical language or school style and respects some aesthetic lines. It is dance for theatrical performances, born from the need to free the body from all the academic structures established by classical dance, it is danced barefoot and in light tunics inspired by Greek antiquity.
- Contemporary dance: corresponds to experimental work, laboratory, breaking forms and codes, characterizes the search for new proposals. There is no dividing line within this modality, just to guide competition and comparison. At present,



there are fusions, crises or mixtures that use terms that go from the ethnic to the urban and marginal.

- Folk dance: comes from the word folklore as the science of a people, it seeks only those more exotic and external dimensions of culture that may be destined for consumption and the market. This last classification is out of use because the term folklore is segregationist, racist and derogatory as Analuiza proposes. *et al.* (2021).

Dance characteristics

There are several characteristics that identify the different dance styles, these are:

- The choreography: It is the art of graphing and drawing the movements and figures performed by a dancer or group of dancers on stage. It is the combination of different body movements to form a dance or dance and is usually created by a choreographer. Some dances and dances have predetermined steps and others allow for improvisation and the creation of new steps. The PE teacher must be able to create a choreographic sketch.
- The dressing: It implies the use of special costumes that dancers use when performing the dance. The clothing and accessories used vary according to the types of dances and dances and represent nationalities and ancestral peoples, several dances are performed in distinctive costumes unique to that party and some costumes are created only for performances in front of an audience. The PE teacher must be able to design, create and build costumes and accessories.
- The training: It involves studying and practicing the steps, links and movements of dance and dance*, practice or rehearsals is an essential part of achieving a better performance, as well as helping to improve coordinative abilities (rhythm, coordination, orientation and balance) and balance. technical quality of the dancer.
- Interpretation: It refers to the technical and expressive characteristics that each dancer brings to the dance or dance, although the choreography is unique, each one interprets it with their own style and manner, puts their taste, their gestures and the way of feeling the message.

Dance elements

Dance is made up of various interrelated structural elements that manage to transmit emotions to the public and to the performer him/herself (Mendoza & García, 2022). The predominant use of one or another of the movement elements is not always even. In certain dances rhythm predominates, in others the use of space, etc. It is also important to note that, according to the type and genre of dance, the use of one element or another is accentuated.

The elements according to the aforementioned authors are:

- The impulse of movement. The dance is exclusive to the human being, a quality of the movement of the body that intensifies the act and that expresses something with the dance language.



- The movement. Movement in dance is basically everything, it is the way in which you express your feelings through your body, your face, etc. Through movement you can learn things about our body, the space that surrounds us and knowledge about ourselves.
- Rhythm. It is a controlled or measured flow of movement, sound or visual, generally produced by an arrangement of different elements of the medium in question. Rhythm is a basic characteristic of all the arts.
- The space. It can be partial (a small space) or total (the whole space). Terms such as the space points from 1 to 8 and the planes are also handled: right, left, in front, behind, above, below and diagonals.
- Time. It is the period of time that is used when performing a movement with or without sound accompaniment. It can be short, long, adagio, piano, allegro, etc. And music cannot be forgotten as an accompaniment and its use in movements, rhythm, accent and melody, through an instrument, objects and parts of the body.
- The color. This item It is difficult to define, but it is the result of the set of sensations that make a dance something particular. For example, the color is what makes a tango different, interpreted by an expert person, than the one interpreted by someone who is barely an expert.
- Sound. It has a fundamental role in rhythmic education, either as a movement accompanist, as a generator of this or as a stimulus for dance. Sound can be defined as vibrations regulated, organized, captured and processed by reflection and human will.

Benefits of dance

The wonderful dance, mistreated and belittled in the educational field, where its richness and the variety of its contributions and benefits in the integral formation of human beings are considered not sufficiently valued, especially from the treatment of its contents and themes so that contribute to the simultaneous development of the cognitive, motor and social-affective areas as an expressive tool to solve problems of life itself.

Dance brings a bodily and mental benefit to those who practice it and if said practice is proportionate, coherent and coordinated, as well as healthy it will be pleasant. Through dance a movement is transferred from the bodily plane to the artistic one, beauty is sought as a means of communication between oneself, the rest of the dancers and the spectator, (Pellicer et al., 2020; May et al., 2021). Dancing develops different capacities and mental processes such as perception, attention, concentration, memory, mental agility, abstraction, deduction, imagination, among many others (Panchi Culqui et al., 2019).

The effects of dance as a physical activity are the same or similar to walking or cycling, this produces an improvement in cardiovascular health and heart disease. At the time of dancing, endorphins known as happiness hormones are released that produce a feeling of



well-being in people and during the dance, neurotransmitters are stimulated, which favors an increase in brain activity.

According to García (2003), dance develops aspects of the body, cognitive and emotional; in addition, it incorporates a social component that includes practice and enjoyment from the position of the spectator. Like any other aerobic activity, dance* and dance help to lose weight, therefore, dance can also be an alternative physical activity. Tarpuk (2016) shares the benefits of dance with the previous authors and supports ideas, mentioning that:

"The well-founded and well-worked National Dance contributes significantly to the integral development of children and young people; I firmly believe that the national dance influences the development of physical and coordination capacities and especially contributes to the development of attitudes and values"

Dance in educational settings

When it becomes clear that dance "(...) is a very important educational agent in the teaching-learning process in the school environment, due to its high content of pedagogical values", (García and Pastor, 2014) it is specified that dance favors the development of personal abilities, facilitates integration, helps self-confidence and body control and orientation of space and time.

Dance must be channeled, studied and applied in the educational field at all levels to generate significant learning, movement, thoughts, creativity and identity (Aviles, 2018) and cannot be left out of the educational process; on the contrary, current learning must be inserted, so that the new generations strengthen the cultural identity. In the educational field, dance and dance* are used to refer to the acquisition of abilities, skills and a technique and management of expressive-body language, when talking about a choreography or a certain way / style of interpreting.

The use of dance as a formative-developer medium should not focus only on the mere transmission of new techniques or pre-established steps, but should create situations through a pleasant bodily experience, in which there are reflection processes and all proposed activities. It is considered a vehicle for the student to learn to learn, since cognitive, affective and value formation processes are fundamental in all learning (Rocafuerte, 2020).

Dance in Physical Education

In the educational context, dance has always been hand in hand with PE, or in other words, dance has always lent its contents to enrich the PE class. Make no mistake, Physical Education teachers do not teach dance classes. In the opinion of Cagigal, *et al.* (1979) dance as a motor behavior has been linked to the human being since ancient times, recognizing the physically active game (or ludic movement) as the first natural behavior of the human being, from an anthropological perspective. From this first game, physically active, the two great sociocultural forms that will be present in most cultures, from the most primitive to the most developed, become more elaborate: these are dance and playful competition (today called sport).



Viciano and Arteaga (2011) state that dance is an educational element that is often wasted due to ignorance of its immense value. Dance can and should be used as an educational agent of Physical Education due to the values it provides, such as the development of musical, aesthetic and movement education. Movement and body expression within EF can help to cover certain important functions such as the function of personal knowledge and the environment, the development of motor skills, the playful function, the communication and relationship function, the expressive and aesthetic and the culture.

Body expression and dance are very important educational agents in the teaching-learning process that involves what is related to specialized physical activity processes (Morales *et al.*, 2016b) and have a high degree of pedagogical values that include strengthening relationships and group communication, developing socialization processes and promoting non-competitive cooperative work, as well as developing artistic taste and creative capacity (Díaz-Moro *et al.*, 2020).

Much has been discussed about the treatment of dance from the PE, in the world of dance it was understood that the PE teacher was also a dance teacher and that is that dance was never present as a subject in school and was always approached from superficial and spontaneous way as contents of the subject of Physical Education; only when activities were organized for patron saint festivities in educational institutions, the person in charge of organizing the choreographies was the PE teacher. However, most of these teachers did not have the minimum training or knowledge about dance, therefore, most of the comparsas and choreographies were poorly achieved and without foundation, to the point of ridiculing the Kichua peoples, especially the Otavalos and Cayambis.

In Ecuador, the subject of Physical Education and dance work on movement and its working instrument is the body and are closely related, since both develop movement and require knowledge and the development of basic motor skills, management of notions, sensations and perceptions, time and space management, laterality, planes, individual and team work, recognizing physical abilities and coordinative abilities.

Dance in the professional training of Physical Education teachers

Carreiro da Costa (1995) states that the role of the teacher is essential to achieve the educational objectives set, therefore, it is essential to improve the pedagogical capacity of teachers, through appropriate training. From the elements analyzed, it can be seen that dance becomes an important knowledge that the Physical Education teacher must take into account in the teaching proposals, so that students can participate in different stage creations in a valuable way as in acrobatics, dances, theater and gymnastic compositions, which contributes to their integral formation.

In relation to this, Onofre cited by Cuéllar (1998) proposes six phases, to be taken into account in the professional training process:

1. Pedagogical and scientific training that deals with the preparation of teachers within this field, on the subjects and contents of their specialty.



2. Specific and general training, this must be extensive, as a basis for the teacher to obtain more culture and therefore, can influence the learning of students with a broader background, to not only focus on technical aspects of dance, but that they have adequate training in movement sciences.
3. Theoretical and practical training, in this section reference is made to the balance between both training, since the theory must be put into practice, to visualize and reinforce what has been learned.
4. Realism in training, in this section it is emphasized that the situations that are revealed in the classroom must be faithful to the means available and to the reality of the context. In this regard, Pérez Brunicardi , cited by Montañez and Moreno (2013) point out that teachers who work on body expression in their classes face certain difficulties that limit or condition the development of this type of content, such as teaching practice, students and their own training and field experiences. In the same way, Learreta , Sierra and Ruano, cited by the previous authors, ratify the need for adequate training in expressive content if we want to influence the comprehensive development of our students, both for the manifestation of teachers who declare that they do not feel prepared to work on them as well as by their explicit presence in the normative curriculum for Primary and Secondary Education.
5. Collaboration with professionals interested in this same field, help and collaboration is sought, both in colleagues of the same or higher level or, through professionals who teach courses to specialize and improve in this subject, with this we acquire sources of updating, information and feedback to complement our specialization and training.
6. Finally, there is the need for individualization of the training, this depends on the teacher, his/her involvement and training in the subject and the interests he has. With this, an attempt is made to cover the interests of the teacher and, on the other hand, to cover the demand that today's society requires.

Analysis of the results of the survey of specialists

Table 1 shows the results of the opinions issued by each specialist consulted, for each analysis indicator (Table 1).

Table 1 - Results of the survey

No	IDN	IDI	VDC	NPP	CPID
1	3	2	4	5	3
2	4	3	5	4	3
3	4	3	5	4	3
4	4	3	5	5	3
5	4	3	5	5	3
6	5	3	5	5	2
7	5	2	5	5	2





8	4	3	5	5	3
9	5	2	5	4	3
10	5	2	5	5	3
11	4	2	5	5	2
12	5	3	5	5	2
13	4	3	4	4	2
14	4	3	4	5	2
15	4	3	5	5	3
16	5	3	4	5	3
17	5	3	5	4	3
18	5	3	5	4	4
19	4	2	5	4	4
20	4	3	4	5	4
21	4	3	5	4	3
22	4	3	5	4	4
23	4	3	5	4	3
24	3	3	4	4	5
25	4	4	4	5	3
□	4.24	2.80	4.72	4.56	3.00

The results of the survey showed the criteria of the specialists consulted, for each indicator of analysis, where the VDC indicator is positioned with the best score of 4.72 points, this demonstrated the need to directly link the dances to the curriculum of the Bachelor of Activity Physics and Sports or similar existing in Ecuador, an aspect that is fulfilled in some Ecuadorian universities, but not in all and that deserves planning awareness actions, in addition to the pertinent legal justification for the incorporation into the Physical Activity and Sports careers.

On the other hand, the NPP indicator reached the second-best average score with 4.56 points, for a qualitative qualification between very important and highly important, since there is a need to improve the existing dance curricular programs in Ecuadorian universities; With this purpose, in the present investigation the theoretical bases that allow decision-making related to said strategy are established.

In the case of the IDN indicator, the average score was established at 4.25 points, the importance of national dances in the training of the future Ecuadorian teacher in Physical Activity and Sports was assessed as necessary (with a rating of very important).

In the CPID indicator, the score was averaged at 3; in this sense, the specialists have a personal opinion on the importance given by university directors to traditional dances as a curricular content at the university of an important average level, without being relevant to them. In this last aspect, the authors of the research consider the need to make university managers aware of the playful scope of national dances, in addition to their cultural



significance, an aspect that deserves to be defended as content in the Physical Activity and Sport curricula.

On the other hand, the indicator with the lowest IDI average score with 2.80 points showed that the importance of international dances in the training of the future Ecuadorian teacher in Physical Activity and Sports are not of high interest (qualification: little important to important), although in conversation with the specialists, they commented that the importance of having a comprehensive general culture in terms of international dances should be considered, an aspect that enriches the general curriculum of the Bachelor of Physical Activity and Sports, although the priority is national dances.

In the analysis of the concordance index between the specialists, Kendall's W Test revealed a very acceptable concordance ($w=0.722$), which satisfactorily validates the applied survey.

CONCLUSIONS

The critical analysis of the consulted bibliography made it possible to argue the benefits of dance in the educational context that, due to its high content of pedagogical values, allowed generating significant learning, movements, thoughts, creativity and identity; in addition to favoring the development of personal skills, facilitating integration, as well as contributing to self-confidence, body control, orientation and mastery of space and time.

In the teaching-learning process of Physical Education, dance constitutes a very important educational agent for the development of movement education and body expression that can help cover certain important functions such as personal and environmental knowledge, the development of the motor, playful, communication and relationship, the expressive and aesthetic, as well as the cultural capacity.

The value of dance in the professional training of PE teachers is sustained, not only because it is a requirement of the 2016 Physical Education curriculum, but also because of the values it brings to the comprehensive training of students and the strengthening of identity. culture, aspects that were also reinforced by the results of the survey.

The systematization of the theoretical and methodological bases that support the value of dance in the professional training of PE teachers allowed the identification of criteria and phases that can guide the development of this process, according to the current needs of the teaching staff and the professional demands and social of the country.



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The authors declare not to have any interest conflicts.



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



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