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FORMALIZATION OF DANCE EDUCATION IN PARAGUAY

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Abstract. The aim of this work is to describe the process by which dance acquired its place in the formal educational structure of Paraguay (1964-1977). Paraguay is one of the few countries where the study of dance is carried out through a single National Program. The program is implemented in academies, which are enabled to grant the title of High School Teacher of Dance, officially endorsed by the Ministry of Education and Science. This article also explains the process of Paraguayan Dance's systematization, whose main purpose was the preservation of the national identity through its dances as Polca Paraguaya, Chopí, Palomita, and London Karapé, among others. The formalized structure additionally facilitates the transmission of Paraguayan traditional dances nationally and internationally. In order to achieve these objectives, the qualitative research consisted of document analysis and personal interviews as the main methods of data collection. For document analysis, there is an exhaustive body of laws, official resolutions, and programs related to dance education in Paraguay. The interview portion included two of the most renowned teachers in the field of dance as part of the formalization process in Paraguay. As a result, a detailed description of dance formalization in Paraguay was obtained. Thus, the formalization of dance in Paraguay is described in detail, concluding that unification of the program at national level facilitates its implementation in academies allowing students from different parts of the country to access the formation of High School Teachers.

Keywords: Dance education, teacher training, systematization and formalization of study plans, legislation in Paraguay.

FORMALIZACIÓN DEL ESTUDIO DE LA DANZA EN PARAGUAY

Resumen. El objetivo de este trabajo es describir el proceso a través del cual la danza adquirió su lugar dentro de la estructura educativa formal de la República del Paraguay (1964-1977), ya que se trata de uno de los pocos países donde el estudio de la danza es realizado mediante un único programa nacional, implementado en academias, públicas o privadas, que tienen la potestad de otorgar el título de Profesorado Superior reconocido y avalado oficialmente por el Ministerio de Educación y Ciencias. Expone, además, dentro del mismo proceso, la manera en la que se llevó a cabo la sistematización de la danza paraguaya,

cuya finalidad principal fue la preservación de la identidad nacional a través de sus danzas (Polca Paraguaya, Chopí, Palomita, London Karapé, entre otras); teniendo así la posibilidad de transmitir y difundirlas a nivel nacional e internacional. Para la consecución de estos objetivos se realiza una investigación cualitativa utilizando como principales métodos de recolección de datos el análisis de documentos y la entrevista. Se hace una revisión exhaustiva de leyes, resoluciones, programas y afines relacionados con la pedagogía de la danza en Paraguay. Son entrevistadas dos de las maestras más destacadas de la danza en ese país que han sido pieza clave en el citado proceso. Así, queda descrita en detalle la formalización de la danza en Paraguay, concluyéndose que la unificación del programa a nivel nacional facilita su implementación en academias particulares permitiendo a los estudiantes de diferentes puntos del país acceder a la formación de Profesorado Superior.

Palabras clave: Educación en danza, formación del profesorado, sistematización y formalización de planes de estudio, legislación en Paraguay.

Introduction

The question about the origin of artistic capacities, whether the artist is born or made, has always been present in the questions that both artists and professionals in the teaching of the arts ask themselves. Woods (1998), answers this question from the teaching perspective: if it can be analyzed in scientific terms, it can be imparted, that is, it can be built on knowledge, accumulate it and increase it. This response can be transferred to art, and therefore to dance.

Dance, like any other artistic manifestation, must be studied and in turn transmitted to other people, constantly improving and evolving during the process, drawing on the experience of each of the participants. Teaching is part of science, since it is a rational activity linked to general principles and laws that can be deciphered through scientific research.

Furthermore, as research and knowledge in the field advances, teaching can become more systematic, structured and stable. Following the reasoning explained in the previous paragraph, if the same characteristics of teaching can be applied to art and dance, then it is possible to conclude that both are feasible to be taught.

In Paraguay, unlike most countries, dance teachers are trained through a single national program that integrates and unifies dance teaching and learning. This program is taught in private academies, registered and enabled by the General Directorate of Education in Art. One of the distinguishing characteristics is that the aforementioned program accompanies the development of the individual from the initial stage to the professional one that culminates in obtaining the title of Higher Professor of Dance awarded by the Ministry of Education and Sciences.

How is the training of dance teachers in Paraguay, which allows private academies to grant an official degree endorsed at Ministerial level? In order to approach dance education in Paraguay, we have developed a descriptive study, since it “seeks to specify important properties, characteristics and traits” (Hernández, Fernández and Baptista, 2010, pp. 80) about it. In addition, it is necessary to understand the systematization process and how it is used in teaching, so these topics are covered in broad strokes.

Systematization for the teaching of art

The investigation of artistic education, especially focused on the teaching of the arts, is generally made up of practice and theory. It is sought through theory and implications are found for practice; or there is a reflection on practice through the optics

of theory. Currently both are closely linked. Restrepo and Tabares (2000) express that the process of systematizing educational experiences responds to the theoretical foundation that supports educational research, "it is a process that seeks to articulate practice with theory" (Ramos and Vidal, 2016, pp. 54); In addition, the aforementioned process explores and investigates contexts and subjects to achieve details, stories and descriptive narratives in order to explain the subjective reality of the action (Barbosa, Barbosa and Rodríguez, 2013, pp. 87).

The curricular conception of the study of arts in formal education proposes in the school stage a literacy of the individual through the knowledge of the elements and the organization of codes, resources and techniques, as well as the artistic manifestations of the environment; In art education, students are required to master the elements that make up this field through specific training.

The concept of systematization has been adopted by educational agents as a contemplation of their own knowledge based on practice: "The state of the art is to investigate from the point of view of 'going in the footsteps' of the field of knowledge that is intended to deepen, allowing determine how this has been treated and what the trends are "(Barbosa, Barbosa and Rodríguez, 2013, pp. 89). Art, however ephemeral and intangible it may seem, no matter how many feelings it expresses and that is closely linked to each individual's own perception, is made up of materials (physical or intangible) through which the artist expresses himself. Sentiment is necessary and essential in a work of art; it is the artist's deepest expression and the way the public perceives the work. But how is a work perceived? It is perceived from knowledge. People feel cognitively. Everything starts from knowledge (Arnaud, 1981, pp. 31). For his part, Gardner (1994) supports this same idea, noting that "human artistic ability focuses first and foremost as an activity of the mind, as an activity that involves the use and transformation of various kinds of symbols and systems of symbols" (pp. 30).

If it can be known, it can be felt. If it can be analyzed, it can be taught. In this way, dance and its teaching can be built through the accumulation of knowledge. Knowledge that can be imparted in dance schools, institutes and academies, using curricular programs that facilitate teaching-learning and can develop the necessary skills for the creation of future dance teachers. The component elements of art such as technique, the symbol system or its own language can be systematized and taught through curricular programs created for this purpose.

Through systematization, no attempt is made to teach dance as something mechanical, since its nature starts from the essence of the human being; But they do want to combine knowledge and techniques that help the training of dance professionals from the beginning. The technique can be taught to defy gravity using the centripetal and centrifugal forces, balance, balance, inertia; in short, to combine body movements with mechanical physics. However, what each dancer feels and expresses is unique and individual, it is closely linked to their own self, their experiences, their feelings, their knowledge (Dewey, 2008).

This unique thing cannot be taught, it is up to each student to discover it on stage and in each class, unite their experiences with the theoretical basis and transmit it through pedagogy to future disciples, thus achieving the training of new professionals in dance.

Systematization for the teaching of dance

Dance is a physical-aesthetic-intellectual art, through which ideas and feelings are transmitted with the movement of the body in a given space and time. The sentence of

the philosopher Plato, "good education is what gives the body and soul all the perfection and all the beauty of which they are capable" (Ballén, 2010, pp. 37) is perfectly suited to the teaching of dance, through which students are provided with the technique of aesthetic movement that will be transformed into a message. Teaching to dance "implies the transformation of knowledge more than the mere application of known routines" and it has a partner "the idea of guided purposeful thinking, that is to say with an end" (Keating and Sasse, 1996, cited by Lindo, 2016, para. 17).

Similarly, teaching a dance class is not a demonstration of the teacher's qualities so that the students try to follow him by copying his movements; It is about their being able to learn by concentrating on their own representation of movement. It is about providing the necessary tools -technique- so that each student can express himself consciously through movement, within a time and a space.

Dance, in addition to being an artistic expression and a cultural manifestation, is a physical activity that requires solid training on the part of those who will be in charge of teaching. It is essential that educators, in addition to technical knowledge in the area, have a well-established pedagogical base so that they can apply the appropriate methodological mechanisms in the training of new professionals (Lindo, 2014).

One of the pioneers in the systematic teaching of dance was Margaret Newall H'Dubler, who, through her knowledge as a biologist, placed dance within a scientific framework and established the first university career in dance at the Department of Education Physics from the University of Wisconsin. In this regard, Moore (1975) expressed that, in his classes, Newall:

He explored in detail with his students the natural movements of the body, as well as the basic vocabulary of dance. In carefully focused movement experiences, he helped them discover intellectually, physically, and emotionally the facts, theories, and philosophies he was synthesizing. She helped them find the magic of dance in their own body structures and how they moved in space and time, rather than in the body of a model external to themselves (pp. 12-13).

Dance as an academic discipline has a coherent body of knowledge formed by its conceptualization and its elements, its cultural and multisensory dimensions, its meanings, its progressive learning, its non-verbal communication, among others (Hanna, 2008, pp. 492). For this reason, it can and should be systematized through training programs and processes.

Dance teaching with an emphasis on professional training is generally taught in public dance academies and conservatories, through which a medium or higher degree is offered. Private dance academies generally do not offer an official degree (Fuentes, 2008, pp. 12); however, in Paraguay, yes, as long as they are enabled for this purpose.

Dance education in the Republic of Paraguay has three characteristics that make it very peculiar. The first is that it unifies and systematizes dance teaching through a single national program. The second is that the program covers all the average education of students, from 7 to 18 years old, accompanying formal education. The third characteristic is that said program is taught in private dance academies authorized by a government agency under the Ministry of Education and Sciences, which officially validates the title of dance teacher awarded by the academies, throughout the national territory.

In several countries the teaching of dance generally begins in official schools from the age of 12, when it is believed that the individual already has a developed awareness of class work and of his own body. At this level, it is assumed that the dancer already had

a previous preparation because he knows how to move and handle himself within a typical class; therefore, it is assumed that he has prior knowledge of what he is doing, but the level of compression that he has on his body, on the way in which the steps are carried out and the consequences that these might have on your integrity is not exactly known physical. It begins to shape it in pure technique and in expressions and interpretation on stage, without taking into account that the students have a very heterogeneous training, which could make them susceptible to injury (Ávila, 2015).

Dance has an intellectual dimension, a physical dimension and an emotional dimension (Moore, 1975; Quintana, 2019). Therefore, what happens in the body internally, its relationship with space and with the mechanical forces with which it interacts through a vast knowledge in anatomy and epistemological bases must be taught. For this it is essential that the individual is in contact with all dimensions of dance from an early age in order to avoid future injuries and create professionals who are aware of their own body and technique. The teacher must recognize that the students training, at a certain degree, is very varied and that if it demands too much from them, without them being aware of the work they are doing, they will be injured; not to mention that they may suffer frustration and experience low self-esteem if their interpretive performance does not reach the ideal (Ávila, 2015). This generally occurs when a student has many physical conditions, but does not have the knowledge and preparation to take control and manage their conditions.

In dance it is not about imitating the teacher and memorizing the steps, but creating an awareness and habit of working on the human body, learning to master it and creating a deep understanding of the art that is being practiced and the technique that is being used for it. Only in this way can professionals with theoretical support and extensive knowledge in the three dimensions of dance be trained: intellectual, physical and emotional. It is necessary to train professionals from the initial level at an early age, who learn to develop their physical and mental capacities, who are deeply motivated and who show interest in both dance practice and theoretical training.

Method

The objective of this work is to describe how the formalization of the dance study in Paraguay was achieved; in addition to understanding and deepening the training of dance teachers. For this, qualitative research is used, based on the socio-critical paradigm. Taking into account the proposal of Latorre, del Rincón and Arnal (2003), a diagnostic investigation-action is proposed, the data is collected and an interpretation is made to meet the proposed objective, passing through a review of the historiographic frameworks, legal and educational of dance in Paraguay.

The instruments and techniques used for data collection are the study and analysis of documents and the interview.

The interview is conducted with two of the most prominent figures in the field of dance in Paraguay, the teachers Lilú Torres and Reina Menchaca. Lilú Torres is one of the pioneers in dance teaching in the country; founder and first director of the Municipal Dance School of the city of Asunción, of the Artistic Training School for National Police Officers and director of a dance academy of her property with 55 years of uninterrupted operation, which has more than 120 professionals trained in it. Reina Menchaca is the director of the academy that bears her name, the first dance academy recognized by the Ministry of Education, with more than 62 years of continuous activity and more than 150

professional graduates. Both teachers have been part of the systematization and formalization of dance in Paraguay.

Results

Historiographical framework: Paraguayan dance

In the second half of the 20th century, between the years 1950 and 1970, a group of people dedicated to the practice of dance in Paraguay emerged. Concerned and in turn occupied by the rescue of the traditional dances of the country, their greatest concern is that these dances are losing validity and being less and less practiced by the people. This is how the first group of professionals in Paraguayan dance was born, dedicated to research and historical, choreographic and musical compilation of traditional dances that were danced on different occasions and places in the Republic of Paraguay (Torres, 2017).

Subsequently, with the systematization of dance and the creation of the first National Paraguayan Dance Program (1977), the compilation of traditional dances was carried out, in order to teach them in dance schools nationwide. This implies the recovery of the dances and their subsequent dissemination among students and society in general. Although some of them have stopped dancing, they remain in the collective memory as heritage and cultural identity of the Paraguayan people through their teaching in the country's dance schools (Menchaca, 2018).

Paraguay is a country of deep-rooted cultural heritage. There are still patron saint festivals where certain traditional dances can be seen dancing. As a country colonized by Spain, Paraguay acquires many of the customs of its colonizer, including the patron saint festivities, but with its own nuance. This also carries over into the repertoire, for example, in dance pieces such as polka; according to Torres (2004) "the polka, is like the orange and the rose, has taken the flavor of the earth, whose vibrations are translated with the lyrical Guaraní accent" (p. 6).

Most of the cities in Paraguay were founded by Jesuits and Franciscans. Those places have their patron saint, in honor of which the patron saint festivals are celebrated. With regard to the festivities in the city of Ybytymí, in honor of the Virgen del Rosario, Professor Lilú Torres (2004) reports that:

[...] In the festivities of the patron saint of that place, the Virgen del Rosario, everything began with the bullfights, later to the sound of Polca María executed by the military band of the Paraguarí regiment, local gallopers and other guests entered. The gallopers danced with a bottle of cane or cognac delivered by the frayed potí, the men who would later dance the traditional dances with them. The bottle was the expense of each of them; once the dance was over, they opened them alive to the patron saint of the town. I still remember the color, the joy of the dancers and the audience who applauded and cheered ... The sounds of Chopi, Solito, Palomita, London Karapé, etc., filled the air and hearts of these people. (p. 21-22).

The vast majority of traditional dances in Paraguay derive mainly from European dances, which, implanted in cultured sociability spaces, were transferred to popular areas, as Celia Ruiz (1974) exposes:

Undoubtedly, Paraguay, like other American countries, received countless European dances from the Old World that were danced in the highest halls of the capital and other cities. This first step of acceptance served as a bridge so that it later spread

throughout our popular sphere. This movement produced transformations of different natures, already motivated by simplification, fusion, or by the creation of new choreographic forms (p. 23).

One of these popular areas was the rural world. During harvests, for example, some traditional dances were danced. All the country houses had a large place in the courtyard, generally under a branch. At harvest time, the locals gathered to work day and night. When tiredness overwhelmed them, the musicians began to play and the local people danced. Everything was commanded by a walking stick, who was in charge of directing both music and dance. This figure was the one who dictated the dances to be performed; And, it is the one that today is transferred to the classrooms and under the image of Paraguayan dance teachers (Torres, 2017).

As pointed out at the beginning of this section, to avoid losing the Paraguayan cultural wealth in the dance area, that first group of researchers compiled most of the traditional dances with their respective music, choreography and clothing, which became part of the first Paraguayan national dance program. This program was based on traditional dances, their steps and figures, to systematize them and create a technique that allows the formal learning and teaching of Paraguayan dance (Menchaca, 2018 and Torres, 2017).

Legal framework for the study and learning of dance in Paraguay

In accordance with the current National Constitution of the Republic of Paraguay, promulgated in 1992, teaching within the Paraguayan territory is free, with no other requirements than suitability and ethical identity (Art. 73). It also states that the organization of the educational system is the essential responsibility of the State and that it will promote secondary, technical and higher education, among others, as well as scientific and technological research (Art. 76). Artistic manifestations are part of the nation's cultural heritage. The same Constitution guarantees that the law will establish a stimulus regime for the introduction and incorporation into the country of the elements necessary for the exercise of the arts and scientific and technological research, as well as for their dissemination in the country and abroad (Art. 83).

Currently in Paraguay there is a National Higher Dance Teacher recognized by the Ministry of Education and Sciences (MEC), with specialties in four dance disciplines: classical, Paraguayan and Spanish. The formal study in dances is carried out in public and private academies enabled by the General Directorate of Education in Art (DGEA), dependent on the Ministry of Education, specifically the Vice Ministry of Higher Education. Dance academies or institutes that wish to provide official titles endorsed by the MEC must be incorporated into it, through their registration with the DGEA. The opening and enabling of these educational centers, as well as their operation, are governed by the aforementioned General Directorate.

The curricular mesh regulates the study of dance from the initial stage from the age of 7 up to the Senior Teacher. It accompanies the formal education structure and ends at the same time as the baccalaureate. Both studies are carried out separately; on the one hand, the technical studies in dance carried out in the accredited academies or institutes, and on the other, those corresponding to formal education carried out in public and private schools and colleges.

Historically in Paraguay, art education has always been supervised by the Ministry of Education, initiating this function according to Decree Law No. 387, of September 20, 1943, where the functions of the ministries are distributed and through Article 4, gives

the Ministry of Education the direction, organization and control of the intellectual, moral and physical education of educational institutions, the control of private educational establishments, the promotion of general culture through libraries, museums, conferences and others adequate means and the protection and conservation of treasures of artistic, cultural and historical value.

On July 9, 1945, according to Decree Law No. 9470, article 12, the functions of the Department of Higher Education and Cultural Dissemination are organized, to which the organization and control activities of extracurricular education institutions correspond, the encouragement, the orientation of cultural activities in general, as well as the attention of the Ministry's efforts with the National University, with the National Council of Culture and Institutions of Higher Education, cooperation with cultural exchange activities inside and outside the country, the study and execution of the necessary measures for the preservation of the historical, artistic and cultural heritage of the nation.

In 1961, through a ministerial resolution, the activities of the academies and institutes incorporated into the Ministry of Education and Worship (MEC)¹ are regulated. Consecutively in the following years, through resolutions and decrees, artistic education is regulated, and within it, dance. Until in 1977 the opening of the art academies is regulated and a commission is integrated that will be in charge of the elaboration of a curricular mesh project and dance program for the academies incorporated into the Ministry of Education and Worship. From there, with the preparation of a Basic Document and the programs in each of the areas, the study and systematization of dance in Paraguay begins through a national plan governed by the Department of Higher Education and Dissemination Cultural.

In 2009, the Department of Cultural Diffusion became part of the structure of the Vice Ministry of Worship under the General Directorate of Worship Institutions and Artistic Training, according to Resolution of the Ministry of Education and Culture.

In 2012, through a Presidential Decree, the Department of Higher Education and Cultural Diffusion was dissolved, creating the Vice-Ministry of Higher Education and the General Directorate of Artistic Education, which became directly dependent on the Vice-Ministry of Education for Educational Management. Finally, with Law 5749/17, the organic letter of the Ministry of Education and Sciences is approved, through which the General Directorate of Education in Art (DGEA) is designated as the body in charge of implementing artistic education programs and projects and their functions are regulated.

Educational Framework

Within the provisions of the Basic Document that regulates the teaching of dance in the national territory, three types of degrees are contemplated: the dancer, the elementary teacher and the high school teacher. The academic level begins from the age of 7 years and is subject to promotional evaluations. Within this level six years of basic preparation and two years of specific preparation are considered. Subsequently, those who decide to dedicate themselves to teaching must take two years for the Elementary Teachers and two more years for the High School Teachers (see Table 1).

¹ Until 1998 the name of the MEC was Ministry of Education and Worship. Later, through the enactment of Law 1264/98, it changed its name to the Ministry of Education and Culture. Currently, as of February 2017 the new name is Ministry of Education and Science.

Table 1

Distribution of courses by age and grade for the study of dance in Paraguay

Grades	Dancers								Elementary teachers	High School teachers		
	Basic preparation				Specific preparation							
Classes	1	2	3	4	5	6	7	8	9	10	11	12
Age	7	8	9	10	11	12	13	14	15	16	17	18

Note: Author’s own creation. Based on the information described in the Basic Document for the teaching and learning of dance in the Republic of Paraguay, (1977, p. 17).

The dance area is organized on practical, theoretical and complementary bases. The theoretical bases provide the general theoretical framework for the studies; the practical bases the essential formation of the specialty; and the complementary ones make possible the knowledge of all those elements that will be necessary for those who dedicate themselves to teaching dance.

The dancer's training has a total duration of eight years, six of general preparation and two of specific preparation. The practical basis at this stage is made up of the dance technique in the specialty, for classical and Paraguayan dance. For the Spanish dance area, there are also Spanish regional dances. The theoretical base is made up of Dance History, and the complementary ones by Musical Education, Choreography and Theory for Paraguayan and Spanish dance, only in the case of both specialties. The classical dance area does not consider choreography and theory as complementary subjects.

The elementary school teacher training lasts two years, subject to approval as a dancer. At this stage, the practice of dance teaching and technique form the practical basis, which, in the case of Spanish dance, also includes Spanish regional dances. The theoretical bases incorporate Anatomy and Psychology. The complementary bases are made up of Theatrical Technique, Folk Review, Attire, Makeup and Choreography. At this stage, the presentation of a dissertation is compulsory, consisting of the preparation of two group dances. They can be presented at the same academy or at another institution. This presentation is accompanied by a folder where the planning of the staging is carried out with all the necessary components such as scenery, costumes and lighting, in addition to the written choreography and the musical analysis of each of the selected music.

The High school teacher Training lasts two years, with the approval of the elementary teachers. The practical base is made up of the technique of dance and the practice of teaching. In the case of Spanish dance, in addition to what was previously mentioned, also Spanish regional dances. The theoretical base is made up of Anatomy and Psychology. The complementary bases incorporate the following subjects: Theatrical technique, Folk review, Attire, Makeup, Choreography and Learning technology.

In order to obtain the title of Higher Dance Teacher, once the study plan has been completed with practical, theoretical and complementary subjects, it is compulsory to present a thesis consisting of the preparation and presentation of an argued ballet whose minimum duration must be 20 minutes and whose programming is composed of solo dances, duo, trio and major groups. The presentation of the thesis, in monograph format,

must include the written choreographies, the musical analysis, the set design, the lighting and the costumes that will be used in the staging.

In addition to the study of the technique of each of the dances, from the ninth year -where it is considered that the student begins his pedagogical training in the field of teacher training- the students attend the Course of Complementary Subjects that are taught outside of the academies, in institutions authorized for this purpose by the DGEA, being compulsory for those who wish to apply for the title of higher professor. The curricular grid corresponding to this course is included in the original Basic Document and with programs for each of the subjects, except Didactics, which was attached after the promulgation of the aforementioned document.

At the beginning of dance teacher training, complementary subjects were taught in dance academies under the same program. In the mid-eighties, the Department of Cultural Diffusion, at the request of the dance academies, centralized in one place the Complementary Subjects Course. With resolution 001/02, the same department decides to decentralize the Complementary Subjects Course, authorizing academies, associations or professionals to carry it out, upon request and authorization to the department's management. In the second article of this resolution, it is stated: "the requests must include the name/s of the professional(s) proposed to dictate the subjects, as well as the name of the person proposed as coordinator, curriculum vitae and supporting documents, programs to be developed, broken down by time, content, place where classes will take place, telephone number, days, etc." With the aforementioned resolution, the Department of Cultural Diffusion empowers those in charge of complementary subject courses to have their own programs, without taking into account the existing programs that appear in the Basic Document.

In March 2017, the General Directorate for Art Education proposed to all the coordinators of the Complementary Subjects Course an extension of resolution 001/02, where the hourly loads per subject are increased and the profiles of the teacher of complementary subjects are defined, in addition to regulating the course itself, so that everyone has the same information, structure, infrastructure and uses the official programs approved by the MEC. To enable the course of complementary subjects, the coordinators of these must comply with all the requirements imposed by the General Directorate of Education in Art. The current proposal includes seven subjects common to the three dance areas enabled for the Higher Teaching Staff and three specifics for each of them. Common subjects include Didactics, Psychology, Folklore, Dance History, Anatomy, Theatrical Technique and Makeup. Specific subjects include Attire, Learning Technology, and Choreography; for classical dance, Paraguayan dance and Spanish dance, respectively. In March 2018, the DGEA decided to change the name of Complementary Subjects Course to Pedagogical Subjects Course.

As for higher studies in the area of dance in Paraguay, in addition to the Higher Teaching Staff, there is a degree offered by the following institutions: National University of Asunción, Higher Institute of Fine Arts, UNE (Universidad Nacional del Este) and UPAP (Polytechnic and Artistic University).

Formalization of the dance studio in Paraguay

In 1964, professor Lilú Torres founded the Municipal Dance School of the City of Asunción and opened the doors of her dance academy, both institutions with her own study program, developed by her. In 1974, she was invited by the Director General of the Department of Cultural Diffusion, Dr. Jorge Báez, to set up a working table for the elaboration of the curriculum and national dance program in the areas of Classical Dance

and Paraguayan Dance (Torres, 2017). The members of the working table were: Dr. Rita Wattiez de Cuevas who is in charge of the general coordination of the document (assisted by Lic. María Angélica Vinader de Moreno in the writing), Dr. Jorge Báez as advisor and professors Inocencio Báez Villalba, Emilio Barrientos, Lilú Torres, Reina Menchaca, Teresa Capurro, Teresita Gamarra, Gilda Ruiz, as technicians responsible for the conception of the artistic restructuring of dance.

This group began the drafting of the Basic Document and the respective programs in the areas of Classical Dance, Paraguayan Dance and Spanish Dance. All of them worked hard to prepare the Basic Document and the corresponding programs. In 1977, these programs were approved and implemented, formally formalizing the study of dance in Paraguay. Subsequently, in the following years, the opening of dance academies was regulated, thus consolidating the study and learning of dance in the aforementioned country.

In the area of Classical Dance, the preparation of the program is based on elements of the program of the Russian school Vaganova, adapting them to the reality of the dance of Paraguay, leaving open in the writing of this, the possibility of adding more elements and improving the structure, as necessary, according to the evolution of the study of that area in the country.

For the realization and development of the Paraguayan Dance program, the program elaborated by the teacher Lilú Torres with certain adaptations is taken as an example, because the original program was designed for young people and adults, instead, the new program should include training children. For its development, the collected traditional dances are reviewed and a timeline is made, placing and classifying them according to the documented date of their appearance. Subsequently, for the organization of the national program by courses, traditional dances are categorized and classified according to their complexity, so that these dances can be taught from the steps to the most complex choreographic figures. They then go through a process where they are classified and placed in order within the program, in such a way that they facilitate their learning. Then, the steps of each of the dances are extracted separately and they are named according to their characteristics and with the data obtained thanks to the compilation made by the teachers. In this way, the Paraguayan Dance program is developed and continues to this day (Menchaca, 2018 and Torres, 2017).

One of the problems in teaching and learning Paraguayan Dance is due to the lack of scores for a large number of traditional dances that make up the cultural heritage of the Paraguayan people. To overcome this stumbling block, the teacher Lilú Torres, who works with the folkloric band of the city of Asunción and with professional pianists, sings and directs the musicians with the intention of gathering material that allows teaching classes; until in 1984, based on the national dance program by courses, he released an audio recording for the sole purpose of teaching, which contains all the traditional dances as well as a selection of polcas and Paraguayan gallops for the practice of the steps center, types of bullfighting and linked (Torres, 2017).

Discussion and Conclusions

The study of dance in Paraguay unifies the training of professionals through a national program that accompanies the growth and development of students from the initial level until reaching the teaching staff. The unification of the program allows it to

be implemented in private academies authorized by the General Directorate of Education in Art, an official body under the Ministry of Education and Science.

The formal study of dance in most countries is carried out through higher study programs, where each higher institute or university offers its own curriculum. Potential teachers are trained up to the dancer stage in different institutions and then they carry out the teaching. The novelty of this research, beyond having studied the program in Paraguay, lies in the fact that part of its uniqueness and the way in which it was developed and implemented to formalize the study of dance in that country. It is an innovative way of granting the general population who wants to access this study to be able to do it in different academies and achieve an official title through a program that accompanies the growth and development of the individual in dance from the level initial, thus achieving a more homogeneous training in professionals.

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The research carried out allows us to learn more about and disseminate the way in which dance formalization was carried out in Paraguay, which presents quite peculiar characteristics in the training of dance teachers. It is a rather interesting process that has been in force for more than 40 years and shows that dance can be taught at the national level, from the initial level to the higher level, through the systematization and creation of a single program. However, the topic deserves a deeper study, through another type of research with which the social reality can be understood as a concrete and complex totality at the same time, focused, beyond knowing it, to carry out research aimed at change and to social transformation, within which the needs of those who make up the reality studied are known (Folgueiras-Bartolomeu and Sabariego-Puig, 2017, pp. 16-19); and, if necessary, consider the revision and updating of the programs and the Basic Document so that they accompany the evolution of current education, marked by constant and vertiginous changes, and adapt to contemporary needs.

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