

# Promotion of Cuban Traditional Popular Dances to High School Students

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**Abstract:** Traditional popular culture and all its components play an important role in the comprehensive general education of the new generations. This article exposes the results of research aimed at promoting the popular traditional Cuban dances *Cha Cha chá*, *Pilón*, and *Mozambique*, among the 8th-grade students of the Conrado Benítez Mixed Center, in Cifuentes, in Cuba. The diagnostic study carried out found insufficient knowledge, in said schoolchildren, about traditional Cuban popular dances. The empirical methods used in the research were: document analysis, participant observation, surveys, interviews, and group techniques. The diagnosis of needs prepared and its analysis allowed the design and development of workshops aimed at the objective of the study. Which had as fundamental characteristics that they were in correspondence to the age of the schoolchildren, stimulated the practice of the proposed dances, and, above all, that motivated the taste for them. Its evaluation validated the effectiveness of the developed workshop system for the promotion of traditional dances. The results achieved confirm the need to revitalize and promote traditional popular culture in the comprehensive education of Cuban children, adolescents, and youth. Based on this need, the use of didactic means allowed the acquisition and implementation of the knowledge achieved, by the students, in participatory events of the school and the surrounding community.

**Keywords:** Cuban Traditional Popular Dances, Sociocultural Promotion, High School Students

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## 1. Introduction

Traditional popular culture, being transmitted generationally, is of collective and anonymous creation, essentially oral, daily, and experiential [1]; it constitutes a resource and indicator of the coherence of the community [2] and the evolution of the community intervention process [1]. In addition, it has the validity of sustained use over time and the ability to be changed, guaranteeing the conservation of the most valuable that each generation brings [3].

Currently, local cultural traditions are of great importance because they maintain the cultural identity of the people [4]. For this reason, the preservation of traditional Cuban popular culture is a prioritized issue in the country's cultural policies [5]. To which responds the improvement of the national system of education, where the school is constituted as the most important cultural center of the community; and that fosters, in students, knowledge, and sense of belonging about

our traditions [5, 6].

The need to preserve traditional popular culture, due to its community, identity, and social value, validates the importance of its inclusion in education, from an early age. The school as the first cultural institution must promote in students the knowledge of culture [7], promote cultural identity and artistic sensitivity, as a reaffirmation and defense of the most genuine values of the Cuban nation [8].

It is important that children, adolescents, and young people know the fundamental elements of Cuban traditions and that they have a cultural preparation that allows them to be aware custodians of the extraordinary cultural wealth that has contributed to the design of the Cuban nation. For this reason, the Appreciation-Creation program is taught in Primary Education, which includes different artistic manifestations, in favor of the development of sensitivity, spirituality, and communication in schoolchildren [9].

In Cuban popular culture the dance tradition stands out, so its promotion is a topic approached from different angles in

several investigations: [3, 6, 7, 9-23].

The practice of dance helps physical development, knowledge, and body control to adopt a correct body posture. In addition, it enables the acquisition of physical-motor skills, flexibility, coordination, grace in movements, and the development of cognitive and social skills, such as attention, active and conscious observation, understanding of the relationship between the somatic idea and the topic; which stimulates and favors creativity, good relationships with colleagues, as well as a sense of self-discipline, tolerance, teamwork, and responsibility. Likewise, it is beneficial to combat toxic habits, such as smoking and alcoholism [6, 7, 11, 19, 24, 25].

The inclusion of traditional folk dances in primary education contributes to aesthetic and ethical development. The exercise of these dances enriches social relationships, reinforces feelings of mutual respect, and is a relevant factor, in general, in the formation and development of artistic sensitivity and national identity [19].

However, there is evidence in children, adolescents, and young people of a lack of interest in traditional dances [26]. This lack was verified, through an exploratory study, in the Conrado Benítez Mixed Center (C/M), in Cifuentes; where it was evidenced, in their students, insufficient knowledge of traditional Cuban popular dances. Schoolchildren feel motivation and preference for dance, however, they enjoy foreign rhythms more, which makes it difficult to choreograph traditional popular dances, such as *Cha cha chá*, *Pilón*, *Mozambique*, and others, which are part of the heritage culture of the nation.

This motivated the development of the present investigation, where it is declared as a scientific problem:

How to contribute to the promotion of traditional Cuban popular dances in students of the C/M Conrado Benítez?

In response to this problem, the general objective of the research is presented:

Develop workshops that contribute to the promotion of traditional Cuban popular dances: *Cha cha chá*, *Pilón* and *Mozambique*, in the 8th grade students of the C/M Conrado Benítez.

## 2. Developing

### 2.1. Music and Dance in the Cuban Tradition and Identity

Internationally, the outstanding variety of dance genres that Cuba has contributed is recognized, such as *Danzón*, *Son*, *Mambo*, *Rumba*, *Cha cha chá*, and *Casino*, among others, which make up the rich heritage that, in this sense, treasures the national cultural memory [27].

Traditional popular dances are part of our idiosyncrasy, as they are a translation of the accent and spirit of the nation [26]. They provide elements that characterize the town. These, like the rest of the manifestations of popular culture, acquire a collective character by being created, assimilated, and transmitted as a way of satisfying expressive interests of different social meanings [7].

In Cuba, identity in music and dance, like culture, begins with the process of conquest and colonization and in the successive waves of migration to the island [28], which introduced numerous foreign dances, such as the *French contradanza*, the *minué*, the *vals*, and others. However, the sociocultural and geographical conditions led to a Creolization of music and dance [29]. In addition, some features remained stable and supported the identification of aspects from the past, adding novel elements to the identity features. Thus, a musical and dance identity of great importance in Cuban culture arose. [27].

The Cuban musical identity is characterized by its diversity of rhythms, among which are: the *Guajiro* or *Punto cubano*, the *Rumba*, the *Conga*, *Bolero*, *Guaracha*, *Danzón*, *Mambo*, *Cha cha chá*, *Son*, *Salsa*, and the various slopes and new rhythms such as the *Pilón* and the *Mozambique*, which have given rise to dances of great popularity and tradition in Cuban culture. Therefore, musical identity and dance identity refer to those elements that make up Cuban music and dance, defining and identifying Cubans [26].

Music has an important role in the life of man and especially for the Cuban people, it transmits information and communicates messages through knowledge, feelings, and emotions. Music has a great influence on Cuban culture, which has been the result of the process of cultural interactions between Hispanic and African roots; cultures that constitute the antecedent of our music and dances, even when they have assumed dissimilar influences [26, 29].

Popular music is of massive diffusion international dispersion and of commercial use. It is a socio-historical phenomenon, linked to the roots and customs of a people, its idiosyncrasy, social exchange, and ways of relating, based on what is inherited from ancestors [26, 30].

Traditional music is created, developed, and transmitted from parents to children, it is kept in a constant evolutionary process, bearing certain identity stamps of the region or specific country. Meanwhile, the dance identity is the choreographic part of each musical rhythm; the product of the cultural activity of man. It is a slow accumulation of traits, collected, created, and reworked in everyday life, such as religious beliefs, artistic expressions, and knowledge [26, 31].

Cuban dance has variety, richness, and a special character, determined by the various cultural elements that have intervened in the integration of dance expressions [29]. Cuban popular and traditional dance is the result of the sociocultural development of our country and the phenomenon known as transculturation, a determining factor in the integration of Cuban culture [13, 26].

The traditional Cuban popular dance starts, in essence, from the corporal expressions that the migrations of the different regions contributed, this gradual integration and assimilation of these dissimilar ethnic components, processes of transculturation, made possible the emergence of properly Cuban dance manifestations.

In Cuba, at the beginning of the 19th century, the presence of defining elements of Cubaness appeared in dance, as part of the artistic manifestations, which defined its style, a process

that would continue the development of the *Contradanza* to the *Danza* and the *Danzón*, deriving from the latter the *Danzonete*, the *Mambo*, *Cha cha chá*, genres known as traditional popular dances.

The contextualization of these musical, rhythmic, and dance phenomena, together with the diffusion of foreign cultures and the birth of the artistic movement, in characteristics and social aspirations, led to the annulment of many of these dance manifestations, ending up in private discographies or old jukeboxes of small towns [32]. This, together with other ingredients of a conjunctural nature, turned these dances into the heritage of companies and professional groups that saw in the rescue of essences a way to revitalize and show a cultural product with higher levels of elaboration, that is, a popular art that expresses "certain oversights" of a culture that belongs in its own right to this people.

The history of dance in Cuba, with its tradition, from its discovery to the present, shows that people, through art, express feelings, what they think and want, as a necessity [32]. Knowing the dance traditions entails the preservation of our identity as an individual and collective defense force and generates spiritual riches [7]. Thus, the promotion and rescue of cultural traditions revalue cultural identity; training based on them is important within education [4].

## 2.2. Cuban Traditional Popular Dances: Cha Cha Chá, Mozambique and Pilón

The *Cha cha chá* became popular through various orchestras. This dance corresponds to the century of Cuban popular music. Enrique Jorrín (1926-1987, Cuban musician, composer, violinist, and conductor), ventured into the structure of the final part of the *Danzón* to create his immortal "*La Engañadora*", a choral, monodic vocal style, with accents of *chatis* from Madrid and rhythmic elements, twinned with the *Mambo*-style *Danzón*, but with a novel formalist conception: introduction, copy, bridge, and coda in double time [31].

Enrique Jorrín, in 1951, released "*La Engañadora*", its rhythmic characteristics were differentiated from the *Danzonero mambo* by the number of bars. This genre arose as a result of the need to create something different, starting from the *Danzón* itself. Thus, a new expression emerged, despite having taken other elements of the *Danzonero mambo*, it had a new mold and popular musical form with its own rules and characteristics. From the point of view of dance, this, since its creation, has taken different forms with which it has been enriched over the years without losing its essence [30].

The *Cha cha chá* as a danceable manifestation is anonymous. Its name was the product of the musical conception of the *chac-chac* that the dancers of the Silver Star society produced in the halls of "Prado", "Neptuno", and other Havana sites when executing the step. The structure of the dance gave the structuring of the rhythm [31]. This dance is recognized by Cuban folklorists as the last dance manifestation of folklore for having remained in force for more than 50 years and combinations. Its disintegration, by

young people, gave rise to what we know as the "*Casino*" [26].

At the beginning of 1963, Pello "El Afrokán" (Pedro Izquierdo Padrón, 1933-200, Cuban percussionist) was struggling to achieve what he wanted so much, to form a great drum and brass band. The immediate antecedent of the idea was that created by Enrique Bonné (Cuban composer and musician) from Santiago, in 1962, in Santiago de Cuba. In July 1963, "El Afrokán" puts the *Mozambique* up for public consideration, although the total apotheosis will be reached in 1964 [33].

The rhythm created by "El Afrokán" spread like an authentic musical virus, enjoyable, mutating, imitable and controversial, the support and popular acceptance of *Mozambique* was the result of a process of induced construction, its birth had been immediately blessed by the hips and the feet of the dancers, and the cultural fact that "El Afrokán" "hit" the *Mozambique* in the carnival of 1964 and the immediate months proved the enormous mobilizing potential that the new rhythm had [30, 37].

This popular rhythm, entitled *Mozambique*, had the characteristic of emerging in the cane harvest, a fact that contributed to its popularity among the youth and the whole town dancing it. His popularity was ephemeral, it did not transcend. That is why it is not considered a folk dance. His rhythm is 2/4. For its exercise, you can use the movements of cutting a cane or the gesture of keeping a mocha between both hands, also that of bringing your arms up and bending down, as if you were raising the cane, movements related to the harvest; it has no established choreography; accepts all the movements of spatial designs that you want to apply to it [30].

The *Pilón* is a dance that simulates, with the movement of the arms, the action of pillaring the coffee. Vocal-instrumental sound medium and with the presence of choreography. It was performed for the first time by Pacho Alonso (Pascasio Alonso Fajardo, 1928-1982, Cuban singer of *Boleros* and *Son*, and orchestra director who had his group, named "*Los Bocucos*") and became popular in the Havana carnivals of 1965 [34].

Composer Enrique Bonné, after completing elementary music studies, dedicated himself to exploring new sound possibilities of percussion instruments. Thus, in 1961, he founded the group "*Tambores de Oriente*", in which he included *congas*, *bocú*, *catá*, *tumbadoras*, *requintos*, bells, *chequerés*, and Chinese cornet. He thought, then, that the expressive possibilities of percussion exceeded the limit of what was known, and he decided to search for a new language, so he proposed to Pacho Alonso the incorporation of his new rhythm, called *Pilón*. Pacho accepted this modality that had antecedents in the oriental organ [34].

This dance was executed as if it were *pilonando* coffee beans, and at the sound of the drumsticks in the *paila*, one foot was dropped backward, returning to the execution again [35]. Inspired by how peasants pulp coffee in a hollowed-out trunk called a *pilón*, it took its name to call the rhythm that it launched on the market [34]. It is a dance that, although it was popular, does not transcend folklorically. His time signature is 4/4. It has a basic step, which is the *pilón*, with two variants.

The first work recorded with the *Pilón* rhythm was “*Baila José Ramón*”, in 1964, by Enrique Bonné; later, by the same author, “*A cualquiera se le muere un tío*”, “*Yo no quiero piedra en mi camino*” and “*El bajo cun*”, but it was Pacho Alonso, who set the rhythm in the media with “*Rico pilón*”, for which he is given the merit of creating this modality of Cuban dance music [34].

### 3. Methodology and Methods

The exploratory study that motivated the present investigation was carried out between September 2018 and June 2019, in the C/M Conrado Benítez García, of the rural community Wilfredo Pagés, belonging to the municipality of Cifuentes, in the province of Villa Clara, Cuba.

Sample: The non-probabilistic intentional sampling criterion is assumed, when selecting 20 8th-grade students from the C/M Conrado Benítez, for being a student group with dance skills and willingness to participate in artistic activities of the school but they do not show interest in the Cuban traditional folk dances.

In the investigative process, the methods of the empirical level were used:

- 1) Analysis of documents on the educational teaching process of C/M Conrado Benítez.
- 2) Surveys and interviews were applied to the students to find out their tastes and knowledge about traditional dance rhythms.
- 3) Participant observation and group techniques, used during the application of the instruments and in the development of the workshops, to verify the knowledge of the students about traditional popular dances and the constant evaluation of the workshops carried out.

### 4. Results and Discussion

#### 4.1. Characterization of the Conrado Benítez Joint Center and the Research Sample

The Conrado Benítez García Mixed Center belongs to Primary and Secondary Education, it is located in a rural area, belonging to the Wilfredo Pagés Popular Council, of the Cifuentes municipality, in the Villa Clara province.

The school has a workforce of 25 workers and an enrollment of 153 students. For the development of the educational teaching process, the center consists of 13 classrooms, 1 computer lab, and another for natural sciences, 1 library, 1 room for cycle heads and management, 1 room for art instructors, 1 warehouse, and 1 dining room. The center does not present difficulties of a constructive nature, nor with the material base of studies. The play areas have been created by the teachers for the healthy recreation of the boys and girls, which respond to the demands of the Primary School Model.

Family-Community: Families have good relationships with teachers and the institution in general, care about their well-being, participate in school meetings on family education, cooperate with the needs of the center and school

environment.

The 20 students that make up the research sample are subdivided into 12 females and 8 males; the majority live in the same Wilfredo Pagés Popular Council. It is a heterogeneous and dynamic group, most of the schoolchildren show a cheerful and restless behavior, require constant motivation, participate in cultural, sports, and recreational activities with enthusiasm, have dancing skills and like this artist manifestation, however they do not like to make montages of traditional popular rhythms.

#### 4.2. Diagnosis of Needs for the Promotion of Traditional Cuban Popular Dances

Through the analysis of documents, it was possible to verify that the existing bibliography in the C/M Conrado Benítez is insufficient to develop learning about traditional popular dances.

The objective of the interview carried out was to verify the training that the students have about the *Cha cha chá*, *Pilón* and *Mozambique* dances and yielded the following results (Figure 1):

- 1) Most of the students expressed that they do not like to learn to dance these rhythms.
- 2) The highest percentage of those interviewed said that their preparation to dance the *Cha cha chá*, *Pilón* and *Mozambique* rhythms is regular or poor.
- 3) Only 3 students expressed willingness to execute them.

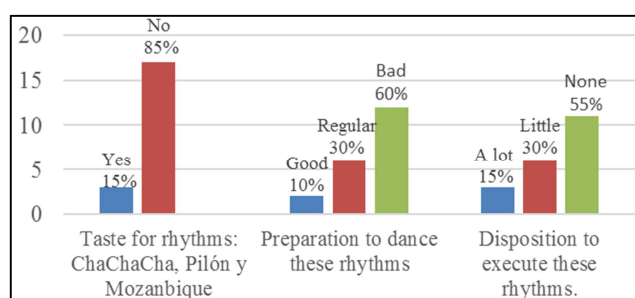


Figure 1. Knowledge that students have about the rhythms *Cha cha chá*, *Pilón* and *Mozambique*.

A survey was applied to find out the preference and mastery that students have over traditional popular dances. Which reflected the following results (Figure 2):

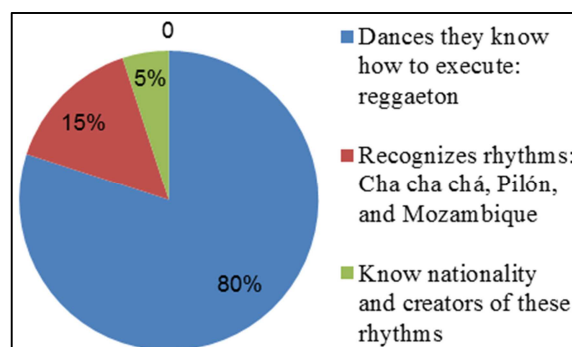


Figure 2. Preference and mastery that students have about traditional popular dances.

In the identification of traditional popular dances, only 3 students recognized them correctly, the rest lacked some or mentioned the waltz and reggaeton; only one student identified the nationality and the creator of the *Cha cha chá*, *Pilón*, and *Mozambique*. Regarding the dances they know how to execute, the majority referred to reggaeton.

From the results obtained in the survey, it is concluded that the students do not have mastery over traditional popular dances, mainly the *Cha cha chá*, *Pilón*, and *Mozambique*, although they recognize that it is important to know them and learn to dance them.

When analyzing the results of the applied instruments, potentialities for the promotion of traditional popular dances in the C/M Conrado Benítez could be determined:

- 1) Students feel motivation and preference for dance, since dance is one of the artistic manifestations that has the greatest interest and acceptance among schoolchildren [19].
- 2) They consider it important to know and learn to dance traditional Cuban popular rhythms.
- 3) They show interest in actively participating in cultural activities of the educational center and the community.
- 4) The school has art instructors and the support of the cultural promoter of the community.

Weaknesses are also noted:

- 1) Students prefer to dance foreign rhythms due to cultural consumption trends that are currently evident in Cuban adolescents, related to foreign television programs, the incidence of technological devices, the Internet and social networks, the indiscriminate use of computers and video games; that have relegated the cultural consumption of artistic expressions and national cultural products [36].
- 2) There is not enough bibliography in the school to develop the promotion of traditional popular dances *Cha cha chá*, *Pilón*, and *Mozambique*.

#### 4.3. Workshops to Promote Traditional Cuban Popular Dances

Given the shortcomings detected, the objective is defined: Develop workshops aimed at promoting traditional popular dances: *Cha cha chá*, *Pilón*, and *Mozambique*.

Final recipients: 8th-grade students from C/M Conrado Benítez.

The proposal consists of 7 workshops and a festival, and pursues the following specific objectives:

- 1) Encourage students' interest in traditional folk dances.
- 2) Implement actions that contribute to the promotion, enjoyment, and implementation of traditional popular dances.

To comply with the objectives set, the following actions were designed, taking advantage of the recreational spaces of the educational center and the community, with the support of the cultural promoter:

- 1) Appreciation of the characteristics of the dance, executing the movement of locomotion through playful games.

- 2) Execution of basic steps and the variants of the *Cha cha chá*, *Pilón*, and *Mozambique*, appreciating their origin and characteristics, through the explanation and execution of the same by the Cultural Promoter.

- 3) Presentation of traditional Cuban popular dances, learned in the different workshops, in the Peasant Festival of the community.

- 4) Realization of exhibitions related to knowledge acquired on traditional popular dances, within the framework of the day for Cuban culture.

##### Workshop 1

Topic: It is danced like this, origin and characteristics of the *Cha cha chá*, basic step.

Objective: Execute the basic step of the *Cha cha chá*, appreciating its origin and characteristics, through the explanation of the cultural promoter, to arouse interest in the students about this dance.

Method: Joint elaboration.

Medium: Recorder, cassette, educational games.

Workshop evaluation: systematic.

Developing:

The workshop began with a game, "Find me soon", which consists of the students looking for hidden cards, inside the study room, about the *Cha cha chá*, as they find them, the cultural promoter explains the origin and characteristics of said dance.

The warm-up of the workshop is carried out through the game, "The song". The promoter sings and the students repeat: Everyone in this meeting has to have fun, everything I do has to be repeated. To move, to move, to move the head, everybody to move, to move the head. Then the song is repeated and the arms move. Then we go to the torso and so on, it is repeated until we reach the end of the warm-up.

Next, the promoter reproduces the audition of the music to perform the pulse and accent, by clapping, first the promoter, then the promoter with the students and then them alone. Later, the promoter explained the methodology of the basic step of the *Cha cha chá*.

The workshop was concluded by playing the game "The musical chair", it consists of placing several chairs in the center of the classroom, one less than the number of students, the students must dance around the chairs, to the rhythm of the music, when the music stops, everyone should sit down, the student who remains standing will have to answer the question asked by the promoter about what they learned in the workshop. The winning students execute the basic step of the *Cha cha chá*.

##### Workshop 2

Topic: Meet and dance the open and close variant of the *Cha cha chá*.

Objective: Execute the variant of the *Cha cha chá*, through the methodology and the practical explanation of the cultural promoter, to achieve a better mastery and interpretation of this dance.

Method: Joint elaboration.

Media: Didactic games, tape recorder, cassette

Workshop Evaluation: Questions

## Developing:

The promoter began the workshop with the game "Guess the words", in which the promoter writes a vowel on the board and leaves some spaces for the students to guess the word that completes it. The word is open and close.

After guessing the word, the promoter explained to the students the methodology of this word, which is the variant that was studied in the workshop. He then explained the methodology of the "open and close" variant.

The warm-up was carried out through a game "The deception", it consists of the reproduction of varied music while the students, formed in a circle, mark the rhythm with claps following the rhythm marked by the promoter, then they execute movements with the head, the shoulders and later with the other parts of the body.

Then, the promoter reproduces the audition of the music to perform the pulse and accent, by clapping, first the promoter, then the promoter with the students and then them alone. Next, the promoter plays the music of the *Cha cha chá* and performs the open and close variant, first the promoter, then the promoter with the students and then the students alone.

To conclude, a game entitled "The fruit" was played, consisting of the promoter saying a fruit and each student saying another followed by the one already mentioned until a student gets confused, whoever makes a mistake performs the following order: Execute the open variant and close.

*Workshop 3*

Topic: Dance it yourself: Open variant and half turns or full turns.

Objective: Execute the open variant and half turns or full turns, through the explanation and practical demonstration of the cultural promoter, to achieve a better mastery of this dance.

Methods: Joint elaboration.

Media: Tape recorder, cassette

Workshop Evaluation: Observation

## Developing:

The workshop began with the game "Imitate me", in which the promoter began to perform different movements to the rhythm of background music and all the students imitated him, until all the warm-up had been completed. Then the *Cha cha chá* music was played. Next, the pulse and clapping accent are performed first by the promoter, then by the students alone. Subsequently, the methodology of the "open and half turns or full turns" variant was carried out.

The workshop concludes with the game "La little ring", in which the promoter will have a ring between his closed palms and will secretly deliver it to a student, while the others will make a semicircle in the center of the space with their palms outstretched in front, this student will begin to distribute the ring, as the promoter did before, this will be done three times, the last one who guesses is the winner, the promoter looks for a partner and both answer several questions about what they learned in previous workshops and then, they carry out the variants studied.

*Workshop 4*

Topic: Origin and characteristics of *Mozambique*. Basic step.

Objective: Appreciate the origin and characteristics of *Mozambique*, executing its basic step, through the demonstration of the cultural promoter, to achieve a better command and knowledge of this dance.

Method: Joint elaboration.

Medium: tape recorder, cassette

Workshop evaluation: questions and observation

## Developing:

The game "The hidden treasure" was played where the promoter will hide several cards throughout the classroom, one of them will have the origin and characteristics of *Mozambique* written on it, the student who finds the card is the winner and the promoter explains the meaning, origin and characteristics of this dance.

Subsequently, a brief warm-up is carried out through a game "The Crazy Captain", in which the promoter will be the crazy captain and stands in the middle of the classroom and the students around him. He begins to say: I move, I move my head and the workshop participants repeat it, doing it with different parts of the body until they complete the entire warm-up.

Then, *Mozambique* music is played, the rhythm is played with claps, first by the promoter, then together with the students, and then by the students alone. Then the methodology of this dance was explained through the promoter's demonstration.

At the end of the workshop, the game "The balloon asks" was played, it consists of the promoter showing several inflated balloons and each one will have a question about what they learned in the workshop, the students choose and explode the balloon in pairs, both answer the question, and then they execute the basic step of the *Mozambique*.

*Workshop 5*

Theme: Dance with me the *Mozambique* variant: "Advance laterally to the right (R) and left (L)".

Objective: Execute the variant of *Mozambique*, through its methodology and instructor demonstration, to achieve a better command of this dance.

Methods: Joint elaboration.

Medium: Recorder, cassette

Workshop evaluation: Demonstration of steps in pairs.

## Developing:

The workshop began with a puzzle game, in which images of couples dancing *Mozambique* appear, and the students will have to put it together. After listening to the music and performing the pulse and clapping accent, the promoter began to explain the methodology of the variant: "advance laterally to the right and left".

To conclude the workshop, the promoter invited the students to play the game: "One, two, three, red cross and", it consists of the students standing at the end of the classroom and the promoter will stand with his back to them, in the other end will say: one, two, three, red cross and, when the students must advance towards him and when turning the student who moves will be the loser and will

have to perform the action that the promoter indicates on the execution of the variant studied or the basic step of the *Mozambique*.

#### Workshop 6

Subject: Origin and characteristic of the *Pilón*. Basic step.

Objective: Appreciate the origin and characteristics of the *Pilón*, executing its basic step through the practical explanation of the promoter, to awaken the motivation for this dance.

Method: Joint elaboration.

Medium: Recorder, cassette, educational games

Workshop evaluation: questions.

Developing:

The workshop began with the game "The hidden treasure", which consists of the students having to search the classroom for several hidden cards that contain a vowel or a consonant, after finding the cards the students will put them on the floor in order and these will form the word's origin and characteristics. Then, the promoter explains, in detail, the origin and characteristics of the *Pilón*.

Subsequently, the warm-up was carried out through a didactic game "Warming up the body", consisting of the promoter doing exercises and the students repeating them, starting with the head and ending with the feet. Then he explained the methodology of the basic step. At the end of the workshop, the promoter plays the music, to perform pulse and accent, this will be done with claps, first the promoter, then the promoter with them and then the students alone.

To conclude the workshop, the game "I send letters" was played. It consists of students standing in a horseshoe shape and the promoter stands in front of them, saying: I send a letter, they answer, for whom? A student who will be the recipient of the letter and will be the one who answers the questions that the promoter asks about what was learned in the workshop, so on until three students are selected, who execute the basic step of the *Pilón*.

#### Workshop 7

Topic: Know and learn the variant of the *Pilón*: "Lifting leg".

Objective: To know the variant through the explanation of the promoter, to achieve a better mastery of this dance.

Method: Joint elaboration.

Media: Cassette recorder; playful games

Workshop evaluation: Observation.

Developing:

The workshop began with the game "The surprise box", the promoter placed a box on top of the desk, with several cards, with questions and orders about the dance studied in the previous workshop that the students had to answer or perform.

The promoter invited the students to play the game "The song" (made in the 1st workshop). Then, the music is played to perform pulse and accent with claps, first the promoter, then the promoter with them, and then the students alone.

Subsequently, he explained in detail the methodology of the variant to study "Lifting leg".

To conclude the workshop, the game "Do what I say and not what I do" was played. It consists of students standing in a circle and the promoter in the center of the circle and saying: I touch my head, and the knees will be touched, confusing and making the students lose, they will quickly touch the same thing that the promoter touched. The students who lose will have to carry out the order given by the promoter, about executing the basic step of the *Pilón* or the variant studied in the workshop.

#### Final Workshop

Theme: Festival "I invite you to Dance".

Objective: To dance the traditional popular dances learned in the different workshops, to make this meeting more pleasant and motivated.

Methods: Expository.

Means: Playful games, tape recorder, cassette.

Workshop evaluation: Student participation.

Developing:

The promoter began the workshop by remembering and dancing the 3 traditional popular dances: *Cha cha chá*, *Pilón*, and *Mozambique*. The festival had several participatory games related to these 3 traditional popular dances.

The promoter invited the students to play the game "The hidden treasure", where the students had to find, on the sheets, the costumes for the dances, as well as cards with their origins and characteristics. Then the students are divided into 3 groups and each one danced one of the 3 dances: *Cha cha chá*, *Mozambique*, and the *Pilón*.

Later, the promoter surprised the students with the presentation of a dance couple who performed a potpourri where the three traditional popular dances studied in the workshops were mixed. To conclude the festival, the promoter played the game "The Magic Box", which contained small gifts that he gave to the students.

#### 4.4. Results of the Practical Implementation of the Workshops

After the application of the workshops, their effectiveness was assessed, by surveying the students. The results obtained were the following:

- 1) Regarding the traditional popular rhythms, 90% of the students recognized them correctly and the rest only missed some.
- 2) 100% indicated that they know how to dance the *Cha cha chá*, the *Pilón*, and *Mozambique*.
- 3) 95% of the students know the nationality and the creator of the *Cha cha chá*, *Pilón*, and *Mozambique*.

Results that confirm the effectiveness of the workshops developed, based on the knowledge obtained by the students, which is evidenced in their responses to the survey, compared to the results of the instruments initially applied (Table 1), during the diagnosis:

*Table 1. Comparison of the results of the Applied Surveys.*

Questions	Sample	Initial state		Final state	
		Answers correct	%	Answers correct	%
1	20	3	15	18	90
2	20	4	20	20	100
3	20	1	5	19	95

## 5. Conclusion

The preservation of traditional Cuban popular culture is a necessary premise in the face of the negative effects of globalization on the cultural identity of people. Therefore, knowledge and a sense of belonging to our traditions must be influenced from an early age. In response to this interest, the school, as the main center of cultural education, must provide children, adolescents, and young people with a preparation that allows them to be conscious custodians of the cultural wealth that has contributed to the formation of the Cuban nation. Traditional folk dances, from an educational point of view, contribute to the development of national identity.

The diagnosis carried out confirmed insufficient knowledge, in the 8th-grade students of the Conrado Benítez Mixed Center, about traditional Cuban popular dances. In addition, it allowed us to determine potentialities for the promotion of these dances, supported by the fact that students show interest in participating in cultural activities, both in the educational center and in the community, and consider it important to know and learn to dance traditional Cuban rhythms. Likewise, the following were identified as weaknesses: they have little mastery of these dances, they show a preference for dancing foreign rhythms, and the bibliography available to the school is insufficient to develop their promotion.

The workshop system developed is distinguished by being structured in such a way that each action is related to the other. The characteristics of each traditional popular dance are analyzed, as its basic steps, and each one of them is put into practice in a pleasant, interesting, and creative way; thus providing the achievement of the proposed objective.

The criterion of practice allows validating the effectiveness of the workshop system for the promotion of traditional Cuban popular dances, since the acquisition of knowledge was achieved by the students and the implementation of the learned dances, as well as their presentation in the community; contributing to the principle of encouraging the school as the most important cultural center of the same.

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