

Urban Dance as a Strategy for the Socio-Affective Development of Artistic Education Students

Carlos Adrián Dzib Mendicuti

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As a first instance we must place ourselves in the current lack of interest of young people towards socio-affective relationships with other people within their environment. This lack of interest is due to various factors, one of them, the constant contact with the information and technological media that distance people from social life, immersing them in a virtual context where there is an excess of information that is not always ideal.

The main concern is that young people currently serve as the main actors in our society (Limón María, Miranda and Velazco 2013). And to think that their social and emotional traits are not being reinforced but fed by technology is disturbing.

Socio-affective relationships in young people are of great importance, they are necessary for their performance within society, in addition to providing them with greater emotional growth and self-esteem, it creates empathy in them and therefore a better immersion in their work and social future. .

Something that is in favor is that within these information networks there are various contents that indirectly bring young people closer to urban dance; YouTube videos of dances in famous studios abroad, or the most successful platform currently TIK TOK, where people, mostly teenagers, dance and imitate dances with a lot of urban context.

Now, why would urban dance be an effective channel to promote affective relationships in young people and instill in them the importance of human value in their daily lives?

We have to start with the cultural and historical context that surrounds urban dance. The first appearance of urban dance in America was born within the HipHop culture. Elements such as graffiti, the DJ, rap and dance are what led many marginalized people to a life in community.

Let's take a general look at life in the Bronx N.Y. In the 70's, due to the construction of the peripheral that surrounded this community, an idea of the North American politician Robert Moses, more than 1700 people had to move from the Bronx and only the migrants who were the majority of the inhabitants remain in it. That sector of New York, including Afro-Americans, Mexicans, Puerto Ricans, Italians, Jamaicans, Jews, among others. These foreign communities subsisted from the businesses of entrepreneurs in the Bronx, without forgetting that they lived in the condominiums that were built in that Zone. (Decade of Fire, Bronx fires in the 1970's, Video Documentary)

Due to racism and marginalization towards these races, migrants were left behind in American society and whites built suburbs on the outskirts of the Bronx, thus making clear the social, class and racial division that gave rise to a social and cultural movement that rescued those people from violence, gangs, drugs, etc.

This is how HipHop culture arises, and the appearance of dance within this movement is Break Dance, This form of dance is the first that is integrated into the movement, where the dancers called B-boys and B-girls with the music played by the DJs execute movements in the Break beat (cut time) of the music.

The important thing within these parties where they danced, was the community that emerged, and as through dance, young people expressed their emotions, replaced violence and social disinterest, with movements, they forgot the problems at home, the repression and discrimination, and everyone was united in a single moment full of energy, of amusia, of community.

With this information we can support that urban dance is a way to unite young people in an artistic expression of their interest, as mentioned above, currently adolescents are immersed in technology and social interaction networks, but at the same time they are far from the social reality that will help them develop socially and affectively with more people, the expressions of urban dance are in them without realizing it, and give them an orientation, teaching them the history of how it has come to what they do in today, if they were given a formal education on these dance styles and above all including them in a community where by

inheritance there is no discrimination of race, color, shape, language, etc. They would feel confident to be within that circle of people sharing common traits and creating bonds to become better citizens and people.

The school of artistic education of the Campechano Institute, which is located in the state of Campeche, has urban dance workshops that have allowed the development of the socio-emotional skills of the students belonging to the educational program of Bachelor of Artistic Education. In this sense, the school has a tutoring department that allows reinforcing actions to help the students' socio-emotional work.

The workshops that are taught in the educational institution are: Latin rhythms, jazz, international dance, urban dance, folklore among other musical styles. However, urban dance has been one of the most demanded, likewise, it allows to rescue the culture and tradition of the different forms of urban expression through movement.

In conclusion: this reflection seeks to encourage young people to seek in urban dance a means to express and develop socio-emotional skills that allow them to interact and be better people and professionals.

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