The influence of teaching styles on the emotions of university students in dance lessons according to sex

4 authors:

Rosa de las Heras Fernández
Universidad Internacional de La Rioja
36 PUBLICATIONS **84** CITATIONS

SEE PROFILE

Cuéllar Moreno
Universidad de La Laguna
26 PUBLICATIONS **110** CITATIONS

SEE PROFILE

María Espada
King Juan Carlos University
102 PUBLICATIONS **344** CITATIONS

SEE PROFILE

Juana María Anguita
Complutense University of Madrid
56 PUBLICATIONS **100** CITATIONS

SEE PROFILE

The influence of teaching styles on the emotions of university students in dance lessons according to sex

Rosa de Las Heras-Fernández, María Jesús Cuellar-Moreno, María Espada Mateos & Juana María Anguita Acero

Published online: 23 Nov 2022.

Submit your article to this journal 🗗

View related articles 🗗

View Crossmark data 🗗

Routledge
Taylor & Francis Group

Check for updates

The influence of teaching styles on the emotions of university students in dance lessons according to sex

Rosa de Las Heras-Fernández [ID][a], María Jesús Cuellar-Moreno [ID][b],
María Espada Mateos [ID][c] and Juana María Anguita Acero [ID][d]

aFacultad de Educación, Universidad Internacional de la Rioja, Spain; bFacultad de Educación, Universidad de La Laguna, La Laguna, Spain; cFacultad de Ciencias de la Salud, Universidad Rey Juan Carlos, Madrid, Spain; dFacultad de Educación, Universidad Nacional de Educación a Distancia, Madrid, Spain

ABSTRACT

Choosing a Teaching Style is an important decision which affects the different elements of teaching, as well as the students, both men and women. Consequently, this study aims at determining the differences that exist in the emotional intelligence skills in learning dance depending on students' sex, analysing the preferences for the Command Teaching Style or for the Problem Solving Teaching Style according to sex, and identifying students' perception of emotions in the two types of teaching. Thus, 6 sessions were held, with a mixed quasi-experimental design and two different teaching styles (Command and Problem Solving). 114 university students participated in the study (51.8% women and 48.2% men) with an average age of 21.9 (DS = 1.52). The TMMS-24 test was used to measure emotional intelligence. Furthermore, 24 interviews were held to obtain information on the students' social behaviours, opinions, thoughts and perceptions. The study's main conclusion is that, irrespective of the Teaching Style used, in dance classes women manifest higher emotional intelligence values than men, and achieve greater attention and clarity with the Problem Solving Teaching Style, and greater repair with the Command Style. There is a preference for Traditional Dance and music is highly valued in dance practice.

1. Introduction

The purpose of education is the complete development of an individual's personality, including both cognitive and emotional development (Bisquerra 2003). The study of emotions in the university context has acquired greater relevance due to research in emotional intelligence (Fernández-Berrocal and Extremera 2009).

Emotions are a complex state of the body, characterised by excitement or distress that predisposes people for action. This entails the intervention of the subject's physiological component following a positive (excitement) or negative (distress) stimulus, which leads him/her to react in a specific manner (Bisquerra 2000).

CONTACT Juana María Anguita Acero ✉ jmanguitaacero@edu.uned.es ⌨ Facultad de Educación, Universidad Nacional de Educación a Distancia, C/ Juan del Rosal 14, 28040 Madrid , Spain

School is an excellent context for educating the different areas of students' personalities (Alonso et al. 2019), in which emotional growth should occupy a special place (Alonso, Lavega, and Reche 2011; Lavega et al.). Physical Education offers students the possibility of showing with intensity a rich and varied emotional world (Romero-Martín et al. 2017; Gómez-Carmona et al. 2019).

As part of Physical Education, dance is based on learning procedures that teach students how to make decisions, express affectivity and interact with others through motor actions (Lavega, Costes, and Prat 2015). In addition, the dance that is usually taught at school and university contexts in Spain consists of 'world dances' as a type of traditional dance used in the field of education. These dances are the ones that exist in the different ethnic groups worldwide and that reflect their culture and traditions. The objective of these dances, which are easy to perform by individuals of all ages without any prior dance training, is festive (De Las Heras-Fernández 2022; Matos-Duarte, Smith, and Muñoz 2020),[1] more in line with the training, pedagogical, cultural, motor and playful values identified with social and educational agents for their development (Pastor and Morales 2021). Traditional dance is the dance form that is widely practiced in the teaching of dance (Raftis 1985), as it continues to play a role in the cultural life of most European societies (Karkou, Bakogianni, and Kavakli 2008).

Ruano (2003) upholds that corporal expression and communication enable channelling emotions, hence improving people's wellbeing. In addition, this type of motor situations favours group coexistence by creating positive states of mind (García and López 2011; Gelpi et al. 2014; Sáez de Ocáriz et al. 2014). This was confirmed by Sáez de Ocáriz et al. (2017) in their study, which verified that motor expression situations are a great teaching tool to improve coexistence and interpersonal relationships in both sexes. This is reinforced by the fact that conventionally, motor activities have been geared at promoting traditional sex stereotypes in which each one adopts a specific role (Troya 2016), commonly associated with masculinity (instrumental activities) or femininity (affective-expressive activities) (Crawford and Unger 2004). Alonso et al. (2019) point out that the sexist character of some motor practices favours the appearance of negative emotions when they are carried out. For this reason, teachers' competent emotional conduct and teaching style enable them to be facilitators of learning and motivation for their students, stimulating the latter to assume responsibility for their success and failures (Laudadío and Mazzitelli 2019). Thus, both the conceptual learning and the emotional education of students are affected by the manner in which teachers work in the classroom (Casimiro et al. 2013).

In the field of Physical Education, Espada, Fernández, and Calero (2019) point out that the spectrum of teaching styles created by Mosston (1981) and Mosston and Ashworth (2002) is the pedagogical model used most worldwide. It has become one of the key conceptual frameworks for Physical Education, conditioning the pedagogical elements, irrespective of each teacher's particularities with studies that systematically analyse the teaching of motor activities (including dance, amongst others) (Chatoupis 2010). Along this same line, Sánchez, Byra, and Wallhead (2012) suggest that Spectrum is a series of tools that provide physical education teachers with 11 different teaching options to address student diversity and achieve multiple physical education objectives. On the other hand, Abbas, Fiaz, and Fareed (2011) argue that it is necessary to use different teaching methodologies for the proper development of children's personalities.

Nowadays, dance at school should be a process more complex than simply practicing a few steps, since it involves both motor and social aspects (Melchior 2011). This implies that dance in Education must be geared at body education, expression, feelings and emotions for the development of motor, cognitive and social aspects, and must not be limited to the development of motor and cognitive aspects that are necessary, but not sufficient. Hence, some studies include dance for the expression of emotions in Primary Education (Çetin and Erdem 2020). Madrid and Schiebelbein (2011) argue that teaching dance should be connected to educational aspects rather than with the mere reproduction of mechanical movements devoid of meaning for the students.

In Spain, the content of dance at all levels of education is limited to body expression. The Ley Orgánica de Ordenación General del Sistema Educativo (LOGSE 1/1990) [General Law for the General Organisation of the Educational System] explicitly includes body expression as content in the area of Physical Education.

In the subsequent modifications of the Spanish educational system included in the Ley Orgánica de Calidad de la Educación (LOCE 10/2002) [General Law on the Quality of Education] and the Ley Orgánica de Educación (LOE 2/2006) [General Law of Education], body expression continues to appear as one of the blocks of content of Physical Education in secondary education. In the Ley Orgánica para la Mejora de la Calidad Educativa (LOMCE 8/2013) [General Law for the Improvement of the Quality of Education], body expression is included in the block of content related to actions of mobility in artistic or expressive situations, where dance is considered as curricular content that students must have in secondary education.

Nonetheless, the contribution of dance to the Spanish educational system has not been dealt with sufficiently (Vicente et al. 2010), and is currently linked to the subject of Physical Education in primary education (Real Decreto [Royal Decree] 126/2014), in secondary education and in the Baccalaureate curriculum (Real Decreto [Royal Decree] 1105/2014). At a university level, dance is also linked to Physical Education, with limited number of hours devoted to this content in the syllabus, which is normally dealt with in the subject of Body Expression (Cuellar and Pestano 2013).

Lastly, the current law of education (Ley General [General Law] 3/2020), which will become effective starting next school year, establishes Orden [Order] EFP/678/2022, whereby the specific competences of the area of Physical Education in primary school require that students recognise and practice different manifestations, typical of motor culture, that are fun, physical, sport-related, artistic and expressive.

This competence implies building personal and social identity on the basis of practices and experiences that integrate cultural expressions such as games, sports, dance and other artistic-expressive activities linked with mobility. Likewise, the order specifies that in developing this competence, traditional motor culture may be addressed by means of traditional games, dances of traditional folklore, multicultural games or world dances, amongst others.

Watson, Nordin-Bates, and Chappelli (2012) propose the development of new methodologies and good practices to foment more dynamic and creative teaching of dance, giving greater importance to the process of body movement and the development of creative skills, to the detriment of the search for perfection in the final product. However, in Spain learning dance is mainly identified with the use of reproductive styles (Requena and Martín 2015). For this purpose, Vicente et al. (2010) recommend a greater balance

between creation and heritage, since the former allows students to experiment with their bodies' motor capacities of expression and communication, and the latter allows stressing social and cultural aspects. This implies the use of teaching styles that facilitate the development of cognitive and emotional abilities, focusing on a methodology that foments their development (Requena and Martín 2015).

It should be noted that teaching styles can be classified into two major groups, namely reproductive styles and productive styles, depending on the role that students and teachers adopt. The reproductive styles are characterised by the teacher as the central figure, with the role of students limited to mainly reproducing the tasks assigned. On the other hand, productive styles are centred on the students, who resolve the different activities through discovery and creativity (Mosston and Ashworth 2008).

On the basis of the foregoing, two teaching styles from two different groups proposed by Mosston (1981) were chosen for the current study: a reproductive style corresponding to learning by imitation (command), typical of the manner in which dance is usually taught, as face-to-face kinaesthetic learning (Karkou, Bakogianni, and Kavakli 2008) and a productive style that corresponds more to creation (problem solving). The appropriate combination facilitates its application to the intended educational contents and objectives (Friedman 2009), as it has been demonstrated that teachers who only teach by means of direct movement fail as educators (Cunliffe, Stopforth, and Rist 2011). Hence, it is necessary to use teaching styles to develop the variety of skills and capacities that are acquired in dance (Cunliffe, Stopforth, and Rist 2011).

2. Objectives

The general objective of this research study consists of analysing the use of the Command Teaching Style in comparison with the Problem Solving Teaching Style in learning dance contents at the university level. The specific objectives are: (a) to determine the differences by sex in emotional intelligence skills in dance learning, (b) to analyse preferences for the Command Teaching Style or the Problem Solving Teaching Style depending on sex, and lastly (c) to identify students' perceptions regarding emotions in the two types of teaching.

3. Method

Participants

Initially, 157 2nd year students enrolled in the program for a Degree in Sport Sciences at a public university in Madrid (Spain) and at the University of La Laguna (Spain) were selected to participate in the study. However, 43 of them had to be excluded for not filling in all the questionnaires or for failing to attend some sessions. In consequence, the final sample consisted of 114 students (51.8% women and 48.2% men), with an average age of 21.9 (DS = 1.52). In addition, two teachers who were responsible for teaching the two groups of students following identical precepts and methodologies also intervened in the research study. Both teachers had ample experience in the field of dance (more than 10 years in both cases) and knew the range of teaching styles. All students voluntarily accepted participating in the study.

Design of the research

A mixed methods research design was used, combining quantitative and qualitative research. On one hand, a quasi-experimental design was used for the group of students (n = 114), with two sessions in which two different teaching styles were employed: the Command Teaching Style (control group) and the Problem Solving Teaching Style (experimental group). This type of research has been used a great deal in the educational context, since it is not always possible to randomly distribute students in different groups for a research study (Ary et al. 2010). Surveys were also carried out to obtain information on the students' social conduct, opinions, thoughts and perceptions (Nieto 2010).

Instrument

The TMMS-24 Test (Fernández-Berrocal, Extremera, and Ramos 2004), based on the *Trait Meta-Mood Scale*, was used to measure emotional intelligence skills. This instrument consists of 3 factors – Attention, Clarity and Repair – and 24 items, presented in a Likert-type format of 5 points (1 = do not agree at all, 2 = somewhat agree, 3 = agree, 4 = strongly agree and 5 = completely agree). The reliability of the three dimensions is greater than Cronbach's alpha = .85.

In order to comply with the study's objectives, qualitative research was carried out (Gibbs 2012). Following the example of Ruiz Olabuénaga (2003), the questions formulated focused mainly on the students' perception of the session and the emotions caused by the intervention (Appendix 1). The questions were semi-structured (Ruiz Olabuénaga 2012) with open answers. The instrument was validated by the opinion of experts (Galicia, Balderrama, and Edel 2017).

A tape recorder was used to collect the data. For the content analysis phase, the interviews were transcribed by means of auditory recognition software and manual edition of transcription errors. Subsequently, said transcriptions and their codifications were read by means of ATLAS.TI computer software. ATLAS.TI was also used for the analysis, obtaining categories and subcategories in accordance with the precepts of Grounded Theory (Birks and Mills 2011). This was all done taking into account the activities that were relevant for the study and their categorization. In the following phase, the content was classified according to the thematic coincidence, making it possible to group words into categories with the same semantic meaning.

Procedure

Measurements were made in each group using the aforementioned instruments. The students were divided into two groups. One group attended the first two classes taught using the Command Teaching Style, whereas the other group attended the classes taught using the Problem Solving Style. For the next two sessions, the methodologies were switched, so that the group that had had the first sessions with the Command Teaching Style had the next ones with the Problem Solving Style, and vice-versa. The students filled out the questionnaire at the end of the intervention with each teaching style. The

intervention comprised a total of 4 60-minute sessions. Participation in the study, which was included in the teaching programme, was voluntary and student's anonymity was guaranteed. 24 students, including 12 women and 12 men, were interviewed for 15 minutes on average.

Description of the sessions

The intervention was carried out during body expression classes, which is a second semester course for second year students enrolled in the program for the Degree in Sport Sciences. This study covered a period of 3 weeks, with two interventions per week. During the first week, the teacher explained the study to the students, telling them the type of training involved, and that it would include six sessions during which they would learn two choreographies of two world dances (Branle de las Ratas, France, and Korobushka, Russia), both in 4/4 beat and similar structures, using two different types of teaching styles. Each choreography comprised 4 exercises with similar skills that were applied in accordance with the two teaching styles. The sessions were structured as follows: introduction, practice time, explanation and end, following the conditions established by each teaching style. After the instructions in the Command Teaching Style, there was a demonstration of the exercises the students had to work on.

During the Introduction, the teacher explained to students what they were going to do, what their function was as well as the teacher's role in the class.

During the Demonstration and the Practice, the teacher demonstrated and explained each exercise to the students, providing instructions and the key elements of the exercises. For the sessions using the Problem Solving Style, the teacher did not give students any instructions on how to perform the exercise; she only told them what they had to do.

In the Command Teaching Style, the teacher made all the decisions and the students simply repeated in due time and form. In contrast, in the Problem Solving Style, students created their own choreography in accordance with the basic rules that had been established. In this second style, students made most decisions on how and when they performed the exercises.

At the end of the sessions, the teacher brought students together, the main points of the episode were summarised and comments were made in connection with the functions and the tasks.

The teaching episodes were the following:

- **Command (Style A)**. The teacher demonstrated the basic technique to perform the exercises. The students repeated the sequence to the rhythm of the music or the rhythm marked by the teacher. The teacher then made comments to help students improve their performance, and to motivate them.
- **Problem Solving (Style G)**. The teacher explained the exercises and gave 4 rules to be followed by students to invent their own choreographies. The teacher gave them positive feedback to motivate the students' work and encourage them to create and search for different responses.

Table 1. Organisation of the sessions.

COURSE	1st SESSION	2nd SESSION	3rd SESSION	4th SESSION
A (Prof. A)	Style A Branle of the Rats (France)	Style A Korobushka (Russia)	Style G Branle of the Rats (France)	Style G Korobushka (Russia)
B (Prof. A)	Style G Branle of the Rats (France)	Style G Korobushka (Russia)	Style A Branle of the Rats (France)	Style A Korobushka (Russia)
A (Prof. B)	Style A Branle of the Rats (France)	Style A Korobushka (Russia)	Style G Branle of the Rats (France)	Style G Korobushka (Russia)
B (Prof. B)	Style G Branle of the Rats (France)	Style G Korobushka (Russia)	Style A Branle of the Rats (France)	Style A Korobushka (Russia)

The procedure followed at the first session for both dances was to teach the first two steps individually, without using arms, without background music and without fitting in musical phrases to progressively incorporate each step. At the second session for both dances, the Problem Solving style provided the guidelines to be followed by students for the steps they had to create. These guidelines were to create two new steps, work on free formations in one part of the choreography (not by pairs) and form groups of 5 in another part of the choreography (Table 1).

Data analysis

The K-S normality analysis was not significant ($p > .05$), which is why the parametric tests were performed to analyse the variables.

The T-Student test was performed to check the differences between sexes in the different variables.

The Atlas.ti v.8.2.1 software was used to analyse the interviews. 2 categories and subcategories were extracted on the basis of the different codes established regarding their contents. The following categories and codes were used:

- **Category 1**. Attention to emotions and clarity of feelings. Inside this category, codes referring to emotions, teaching styles and traditional dance were established.
- **Category 2**. Repair of emotions, containing the codes for cooperative work and music.

The teachers in charge of the classes had ample experience and training in dance and pedagogical training in the teaching styles, in management of a Physical Education class and in the implementation of the curricular models of Curtner-Smith et al. (2001). However, their actions were coordinated by means of clarification and recycling of the two teaching styles applied (Mosston 1981). This involved the use of theoretical explanations and the analysis of videos with multiple examples of the activity carried out, corrections and suggestions to implement effective and efficient teaching adjusted to the anatomy of each teaching style in order to ensure that the objective, organisation, communication, feedback, and teacher and students' roles corresponded to the characteristics and structure of each teaching style.

All the participants were informed of the objectives of the research study and signed a document of consent to participate.

4. Results

Quantitative results

In Table 2, we can see that women always scored better than men in the three variables of Attention, Clarity and Repair, irrespective of the teaching style used. On analysing the results in greater depth, note is made that women obtained higher scores in Attention and Clarity with the Problem Solving Teaching Style, and that the score for Repair is higher in the Command Teaching Style. On the other hand, men's scores are slightly higher in the three variables of Attention, Clarity and Repair with the Problem Solving Teaching Style in comparison with the Command Teaching Style.

Table 2. Emotional intelligence descriptive statistics according to sex.

Teaching Style	Variables	Sex	Average	SD	Standard error of the mean
Command	Attention	Female	3.38	0.66	0.09
		Male	3.01	0.73	0.10
Command	Clarity	Female	3.19	0.64	0.09
		Male	2.96	0.63	0.09
Command	Repair	Female	3.42	0.65	0.09
		Male	3.06	0.53	0.07
Problem Solving	Attention	Female	3.39	0.64	0.08
		Male	3.08	0.71	0.10
Problem Solving	Clarity	Female	3.33	0.71	0.09
		Male	2.98	0.66	0.09
Problem Solving	Repair	Female	3.35	0.69	0.09
		Male	3.14	0.61	0.08

Table 3 shows the results of Test t for independent samples, in which there are statistically significant differences according to sex in the variables of Attention (p = .01) and Repair (p = .00) when the Command Teaching Style is used. Likewise, there are statistically significant differences according to sex in the variables of Attention (p = .02) and Clarity (p = .01) when the Problem Solving Teaching Style is used.

Table 3. T-student emotional intelligence according to sex.

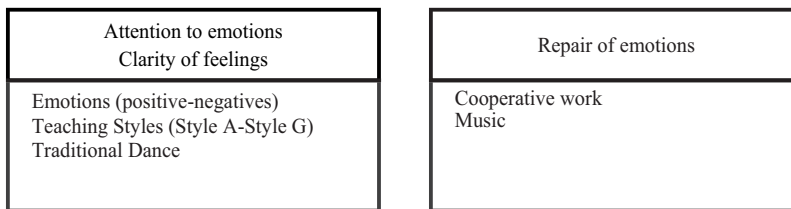| Teaching Style	Variables	T	df	Sig. (bilateral)
Command	Attention	2.832	108.391	0.01
	Clarity	1.897	108.835	0.06
	Repair	3.23	108.768	0.00
Problem Solving	Attention	2.411	108.764	0.02
	Clarity	2.673	110.958	0.01
	Repair	1.775	111.671	0.08

In respect to the analysis of the preference for a Teaching Style according to sex, Table 4 shows that men prefer the Command Teaching Style more than women (58.60% versus 41.40%). In turn, women prefer the Problem Solving Style (51.30% versus 48.70%). Of the students who selected both styles, in other words who did not indicate a preference for either style, 88.90% were women versus 11.10% men. Furthermore, there is a moderate and statistically significant relationship between the preferred Teaching Style and sex (Φ = .04; X^2 (2) = 6.226; p = .04).

Table 4. Teaching style preference according to sex.

			Preferred Teaching Style			
			Command	Problem Solving	Both	Total
Sex	Female	Result	12	39	8	59
		%	41.40%	51.30%	88.90%	51.80%
	Male	Result	17	37	1	55
		%	58.60%	48.70%	11.10%	48.20%
	Total	Result	29	76	9	114
		%	100.00%	100.00%	100.00%	100.00%

Qualitative results

Figure 1 shows the codes and categories extracted from the student interviews. Different dimensions and codes were extracted in the first category 'Attention to emotions and Clarity of feelings'.

Attention to emotions Clarity of feelings	Repair of emotions
Emotions (positive-negatives) Teaching Styles (Style A-Style G) Traditional Dance	Cooperative work Music

Figure 1. Categories of the emotions perceived by students.

The first category, Attention to emotions and Clarity of feelings, refers to the emotions perceived by the students in dance classes with the Teaching Styles and a Traditional Dance.

Positive and negative emotions were generated. The positive emotions included allusions to 'joy, fun, love for the group', valuing cooperative group learning. The following phrases are representative of these feelings:

> *"we had a good time laughing and doing things that occurred to us, together with the feeling of group!"* (Woman. Interviewee 2, Problem Solving Teaching Style)

The negative emotions included allusions to 'nervousness, anger, frustration' mainly due to the difficulty of performing the movements and 'embarrassment' at being judged by other classmates. These emotions are shown in the following comments made by students:

> *"'I felt embarrassed at being in front of the class . . . it makes you feel shy, but I handled it well."* (Man. Interviewee 6, Problem Solving Teaching Style)

In respect to the Teaching Styles (Mosston and Ashworth 2002), in Command the feelings of 'security', 'frustration' and 'boredom' are noted, whereas creativity stands out in the Problem Solving Teaching Style. The concept of creativity also appears associated to 'imagination, invention, freedom, autonomy, providing ideas, building' and 'flexibility'. The following comments were considered to be particularly relevant:

"I prefer the Command style because that way I do what I am told" (Man. Interviewee 16, Command Teaching Style)

"I did not like repeating the steps so much, because it is a little monotonous" (Woman. Interviewee 18, Command Teaching Style)

"I think that since you are creating and thinking you develop creativity more and in addition each one of us contributes something which develops creativity more, and initiatives because we ask what could be done to develop this step . . . and there is more creativity and all that" (Woman. Interviewee 1, Problem Solving Teaching Style)

The majority of students who indicate Traditional Dance are women, and it appears in connection with the feelings of 'joy' and 'satisfaction', highlighting its non-competitive aspect which helps improve 'coordination and psychomotricity'. This is seen in the following comments made by students:

"I had emotions such as joy and happiness, having friends with whom to laugh as we performed the dances." (Man. Interviewee 23, Problem Solving Teaching Style)

"Being able to do an entire sequence changing partners without losing track of the choreography." (Man. Interviewee 18, Command Teaching Style)

In addition, they highlight their interest in the traditional dances of their own culture:

"In addition to performing a traditional Russian dance, learning/performing a typical Spanish dance." (Woman. Interviewee 17, Command Teaching Style)

"It would be better to perform other more popular dances of the Canary Islands, or dances more appropriate depending on the age of school children." (Woman. Interviewee 10, Command Teaching Style)

In the second dimension, Repair of emotions, Cooperative Work is mentioned in both Teaching Styles and in Music as a motivating element in dancing, with indications that the feeling of embarrassment decreases when students see their classmates as work allies. The repair of emotions is shown when students indicate a greater degree of 'satisfaction, joy and wellbeing' for both teaching styles. The most representative comments are the following:

"I liked the relationship with my classmates when you know the dance. Its good, because if you make a mistake, your classmates can help you." (Woman. Interviewee 10, Command Teaching Style)

"I also felt happy because you see that you can create something, that you are able to do it, you present it and people feel bolstered." (Man. Interviewee 7, Problem Solving Teaching Style)

In respect to Music in performing the dance, students highlight that it helps with emotions, provoking 'joy' and 'fomenting creativity to invent steps'. In addition, the students note that 'the rhythm helps to coordinate the movements, but you have to listen carefully to do a good job.' This is shown in the following comments:

"This music made me feel so happy that I wanted to jump, to move with my partner, and I like that." (Woman. Interviewee 4, Problem Solving Teaching Style)

"What gives me satisfaction is to do it well, and that is what I liked best: to do it well to the rhythm of the music." (Man. Interviewee 22, Command Teaching Style)

5. Discussion

This study investigates the use of the Command Teaching Style in comparison with the Problem Solving Teaching Style in learning dance contents within a university context. The study's objectives were 1) to determine the differences of sex in emotional intelligence skills in dance learning, 2) to analyse the preferences for the Command or the Problem Solving Teaching Style according to sex, and 3) to identify student's perception of emotions in the different types of teaching.

In respect to the first objective, *To determine the differences of sex in emotional intelligence skills in dance learning*, the results show that women always score higher than men in the three variables analysed (Attention, Clarity and Repair) irrespective of the teaching style used. In particular, women obtain higher scores in Attention and Clarity in the Problem Solving Teaching Style, with a higher score in Repair in the Command Teaching Style. Men have a slightly higher score in the three variables Attention, Clarity and Repair in the Problem Solving Teaching Style in comparison with the Command Teaching Style.

Furthermore, significant differences were obtained according to sex in the Attention and Repair variables when the Command Teaching Style was used, and in the Attention and Clarity variables when the Problem Solving Teaching Style was used.

In respect to the second objective, *To analyse the preferences for the Command or the Problem Solving Teaching Style according to sex*, the results indicate that men prefer the Command Teaching Style to a greater extent than women (58.60% versus 41.40%). However, women prefer the Problem Solving Style (51.30% versus 48.70%). It is noteworthy that the majority of students who chose the two styles because they considered that both were necessary to optimise teaching were women (88.90% versus 11.10%). Nonetheless, from the perspective of the reason for choosing one style or the other, we agree with Byra, Sánchez, and Wallhead (2014) that the Command Teaching Style is more appropriate when teachers seek to provide consistent guidelines during the entire activity. We think that its exclusive use is not sufficient to achieve the objectives of Primary Education, since the latter do not focus only on aspects of motor skills.

In a recent research study, Corrales-Perea and Espada (2022) analysed motivation and the progress of channels of development depending on the different teaching styles used, namely Command and Problem Solving, for the teaching unit on rhythm and musical format. The authors concluded that women had lower scores in all variables in respect to the Direct Command teaching style, but had higher scores than men's in social, physical and emotional variables.

Women are more attracted to performing activities related to dance (Morente-Sánchez et al. 2011). In this sense, when it comes to problem solving, they are more willing to carry out the tasks, whereas men prefer to reproduce a model in order to avoid feeling embarrassed (Corrales-Perea and Espada 2022).

As for the third objective, *To identify students' perception of emotions in the two types of teaching*, the results indicate the existence of two main dimensions. The first dimension of Attention to emotions and Clarity of feelings refers to the emotions perceived by students in the dance class, Teaching Styles and Traditional Dance. The dimension of Repair of emotions refers to Cooperative work and to Music.

The emotions perceived by students are positive and negative. The positive emotions are connected with 'happiness', 'joy', 'fun' and 'love of group', valuing the cooperative aspect of group learning (Pérez-Pueyo, Alcalá, and Fernández-Río 2020). The negative emotions refer to 'feeling nervous', 'anger' and 'frustration'. This may be due to the difficulties in performing the movements and 'embarrassment' at being judged by other classmates.

Concerning the emotions generated by the Teaching Styles (Mosston and Ashworth 2002), the feelings mentioned in the Command style are 'security' when following a leader, although 'frustration' is also mentioned when the movements are not performed correctly. Students also mention 'boredom' due to the repetition of the movements. In the Problem Solving Teaching Style students highlight creativity, including those who are not particularly motivated for dance. This is construed as a cognitive aspect of superior hierarchical organisation in learning art (Caeiro 2019). The existence of other aspects on par with the concept of creativity are detected, including 'imagination, invention, freedom, autonomy, contributing ideas, constructing' and 'flexibility' as one of the dimensions of creativity, according to Torrance (Madar, Chew, and Hamid 2019). In addition, students highlight the Problem Solving Style as a way of fomenting cooperative work and group sharing. Lastly, allusions are made to personalised teaching (Guerrero and Ruiz 2020), since this Teaching Style allows each student to learn at his/her own pace.

With regard to the emotions generated by Traditional Dance as an object of interest, the majority of students who express this predilection are women. This coincides with studies that indicate that women devote a larger number of sessions to corporal expression content and to dance than men (Conesa-Ros and Angosto 2017). Women are motivated by the traditional dances of Spain and of other countries, as they provoke feelings of 'joy and satisfaction'. This corroborates other studies that point out that dance is a way to increase students' motivation (Amado et al. 2014, 2017). They highlight the non-competitive aspect of dance in contrast with other forms of Physical Education (Moreno et al. 2017), and they are encouraged by the fact that they all have the same prior knowledge. Lastly, they mention that dancing helps them with 'coordination and psychomotricity' (Analuiza et al. 2016).

The second dimension addresses the repair of feelings. Cooperative work is mentioned in both Teaching Styles (Command and Problem Solving) as a form of motivation in dancing (Ferreira 2009). The feeling of 'embarrassment' decreases – disappears when students find amongst their classmates accomplices and allies who are going to provide support for the work. On the other hand, it provokes discontent when a member of the group 'does not contribute, cooperate, or get involved'.

In the same line, research carried out by Constantino and Espada (2021) consisted of an intervention in a teaching unit on mindfulness and biodanza. The objective was to verify the improvement of emotional intelligence and channels of development depending on the teaching style used, that is Command and Problem Solving. The students in the group that were taught with the Problem Solving model increased their ability to perceive, feel and express their emotions in an appropriate manner, to understand emotional states properly and to regulate them well, as compared to the Direct Command group.

The physical dimension is present as a form of repair of emotions, producing a greater degree of 'satisfaction, joy and wellbeing' when the students perceive a physical

improvement. This coincides with studies by Moledo and López (2013) and their statement that dancing can improve our mental health.

Regarding the analysis of the musical aspect of dancing, students highlight that music helps with emotions, provoking 'joy', coinciding with Tizón (2017), who pointed out that musical emotions have a certain universality. In addition, with dance, the body moves to the rhythm of music (Lehrer 2012), and all the emotions that can be felt and transmitted thanks to music affect the body (Muntanyola-Saura and Belli 2014). Moreover, students indicate that music 'foments creativity to invent steps', which coincides with other studies that affirm that music internally evokes aspects that have an influence on choreographic movements, such as height, weight, body shape, spatial occupation, pathways and steps (Meschini and Payri 2016). In turn, the creation of steps favours the increase of emotional stability (Domínguez and Castillo 2017). Furthermore, the students point out that 'rhythm helps coordinate movement', which is in the line with the studies carried out by Cañabate, Diez, and Zagalaz (2017) that show the link of rhythm and music with the coordination capacities of movement. Besides, different authors, including Laban (1984), Le Boulch (1995), Schinca (2011) and De Las Heras-Fernández (2022), highlight the importance of the cohesion of movement with rhythm. Lastly, students indicated that it was important to be able to hear the music well so that it could be understood and interpreted.

6. Conclusions

The choice of a teaching style is an important decision that affects the different elements that are involved in teaching as well as the emotions that it generates.

The main conclusion of this study is that, irrespective of the Teaching Style used, in dance classes women show greater values of emotional intelligence than men. This may be conditioned by their manner of perceiving life and interacting with others, and also by the possibility of having had more contact with dance. When the Problem Solving Teaching Style is used, women achieve more attention and clarity, and more repair in the case of the Command Teaching Style. Men, in turn, have slightly higher scores in the three variables of Attention, Clarity and Repair in the Problem Solving Teaching Style in comparison with the Command Teaching Style.

Concerning preferences for one style or the other according to sex, men prefer the Command Teaching Style to a greater extent than women, whereas the latter are more attracted by the Problem Solving Teaching Style. Students who chose a combination of the two styles were also mainly women.

In respect to the students' perceptions of emotions in the two types of teaching styles, the cooperative aspect of dance was valued with positive emotions. On the other hand, mention is made of the difficulty of performing movements and of the embarrassment at being judged by classmates as negative emotions in the Problem Solving Teaching Style. Furthermore, the importance of the Problem Solving Teaching Style to foment cooperative work and group sharing is highlighted, and to enable students to learn at their own pace. This could be conditioned by women's predilection for Traditional Dance due to its non-competitive character and that it contributes to improving coordination and psychomotricity, provoking feelings of joy and satisfaction that affect their motivation. According to Russell-Bowie (2013), there are strategies that can help teachers who are

not specialised in dance so that dance can be applied correctly in schools, highlighting its importance in terms of creativity, sensitivity and improving corporal expression (Kleinubing and Saraiva 2009).

Another important aspect is the role of dance in the repair of emotions, which is more evident in the physical and mental improvement of students. In addition, the use of music in dance is important to develop emotions and create an atmosphere that fosters creativity and coordination of movements, as well as the importance of hearing it well so that it can be understood and interpreted.

Lastly, we wish to stress the importance of further research to investigate the impact of sex differences on emotional intelligence skills in learning dance, as well as the impact of the Teaching Style on the learning and the emotions caused according to the sex. It would also be of interest to study the deficiencies in dance teacher training in order to contribute to improving said training, and the importance of the methods that can be used to involve students and the emotions caused. The proposed future studies could analyse the aspects which explain why men dance less and develop measures to enable their integration in, and taste for, dance. It would also be advisable to enlarge the student sample and to apply it to other educational contexts, given that dance is an area that is necessary in Physical Education and that requires greater attention and research.

Note

1. Different examples of 'world dances' referred to in this paper can be seen in the following link: https://danzasdelmundo.wordpress.com/

Disclosure statement

Funding

Notes on contributors

Rosa de las Heras Fernández. PhD in Music and Dance (2015 Extraordinary Prize) at URJC. Coordinator of the area of Didactics of Music and Corporal Expression (2015-2022), and of the Master's Degree in Dance Studies (2022-2023) at UNIR. Member of different organising and scientific committees. PI of several research groups and of a European RDI project. She has made some research and teaching stays in national and international universities and research centres in London, Tokyo, Linz and Krakow. She has published 5 books (sole authorship), along with many other high impact articles, book chapters, and conference proceedings. Research areas: music, dance, flamenco and teaching techniques.

María Jesús Cuellar-Moreno. She is a Tenured University Professor in the Department of Specific Didactics at the University of La Laguna, Spain. She holds a doctorate in Physical Education and a Specialist Teacher in Foreign Languages qualification from the University of Granada. She is a National Judge and a Trainer for Rhythmic Gymnastics at the Spanish Gymnastics Federation, and a Graduate in Flamenco Dance from the University of Granada. She has received an Excellent

Teaching award from the University of Seville and has also received an award for Teaching Innovation from the University of La Laguna in the Body Expression and Dance field.

María Espada Mateos. PhD in Physical Activity and Sports Science, Polytechnic University of Madrid, Spain. Post-degree in Research Specialized in Physical Activity and Sports Science. Nowadays she works as a teacher and a researcher in the area of Physical Education and Sport, Faculty of Health Sciences at the Rey Juan Carlos University, Madrid, Spain. She has participated as a researcher in several competitive national and international projects. Her publications include many high impact articles and book chapters on teaching and learning styles, teaching innovation, students' motivation and assessment, among others; all of them related to the area of Physical Activity and Sports Science.

Juana María Anguita Acero. PhD in Educational Sciences at UCJC, Madrid. Master's Degrees in the Teaching of Spanish as Foreign Language, and in Bilingual Education. Teacher and researcher in the Department of Education Theory and Social Education, Faculty of Education, UNED, Madrid; and member of different organising and scientific committees. She has participated in several funded and competitive projects. Her areas of expertise and publications are related to teacher training, education innovation, teachers' and students' motivation, the use of technology in education, and the promotion of inclusive education in different contexts. She has published her research works in different high impact journals and books.

ORCID

Rosa de Las Heras-Fernández http://orcid.org/0000-0001-5221-1086
María Jesús Cuellar-Moreno http://orcid.org/0000-0003-2543-0667
María Espada Mateos http://orcid.org/0000-0002-3815-1037
Juana María Anguita Acero http://orcid.org/0000-0002-8390-857X

References

Abbas, N., M. Fiaz, and Z. Fareed 2011. "Teaching ARTS: A Sculpturing of Personality and Calligraphy on Mind." *International Conference on Applied Social Science (ICASS 2011)*, Vol. II. Changsha: China.

Alonso, J., P. Lavega, and F. Reche. 2011. "Análisis de la vivencia emocional desde la perspectiva de género en juegos deportivos de cooperación con oposición en alumnado de bachillerato". In *Congreso Internacional en Ciencias de la Actividad Física y del Deporte: Investigación, desarrollo e innovación*, 161–169. Vitoria: Universidad del País Vasco.

Alonso, J., M. Marín, J. Yuste, P. Lavega, and G. Gea. 2019. "Conciencia Emocional en situaciones motrices cooperativas lúdicas y expresivas en Bachillerato: Perspectiva de género." *Educatio Siglo XXI* 37 (1): 195–212. doi:10.6018/educatio.363461.

Amado, D., F. Del Villar, F. M. Leo, D. Sánchez-Oliva, P. A. Sánchez-Miguel, T. García-Calvo, and H. R. Baradaran. 2014. "Effect of a multi-dimensional Intervention Programme on the Motivation of Physical Education Students." *PLOS one* 9 (1): e85275. doi:10.1371/journal. pone.0085275.

Amado, D., P. A. Sánchez-Miguel, P. Molero, and E. Ito. 2017. "Creativity Associated with the Application of a Motivational Intervention Programme for the Teaching of Dance at School and Its Effect on the Both Genders." *PLOS one* 12 (3): e0174393. doi:10.1371/journal.pone. 0174393.

Analuiza, E. T., G. C. Lavandero, A. R. Morales, and C. C. Sánchez. 2016. "Influencia de la danza en la coordinación motora de escolares Quito, hacia una cultura de salud y bienestar." *Revista de la Facultad de Ciencias Médicas (Quito)* 41 (1): 113–122.

Ary, C., L. Cheser, C. K. Sorensen, and D. Walker. 2010. *Introduction to Research in Education*. 8th ed. Wadsworth: Belmont, C.A: Cengage Learning.

Birks, M., and J. Mills. 2011. *Grounded Theory: A Practical Guide*. London: Sage.

Bisquerra, R. 2000. *Educación emocional y bienestar*. Barcelona: Praxis.

Bisquerra, R. 2003. "Educación emocional y competencias básicas para la vida." *Revista de Investigación Educativa* 21 (1): 7–43.

Byra, M., B. Sánchez, and T. Wallhead. 2014. "Behaviours of Students and Teachers in the Command, Practice, and Inclusion Styles of Teaching. Instruction, Feedback, and Activity Level." *European Physical Education Review* 20 (3): 3–19. doi:10.1177/1356336X13495999.

Caeiro, M. 2019. "Recreando la taxonomía de Bloom para niños artistas. Hacia una educación artística metacognitiva, metaemotiva y metaafectiva." *Artseduca* 24 (24): 65–84. doi:10.6035/Artseduca.2019.24.6.

Cañabate, D., S. Diez, and M. L. Zagalaz. 2017. "La percusión corporal como instrumento para mejorar la agilidad motriz." *Educatio Siglo XXI* 35 (2 Julio): 229–252. doi:10.6018/j/298591. July-October 2.

Casimiro, A. J., R. Espinosa, C. M. Sánchez, and J. A. Sande. 2013. "El maestro de educación física educando emociones en un centro marginal." *E-motion. Revista de Educación, Motricidad e Investigación* 1 (1): 83–94. doi:10.33776/remo.v0i1.2266.

Çetin, Z., and P. Erdem. 2020. "Using Creative Dance for Expressing Emotions in Preschool Children." *Research in Dance Education* 21 (3): 328–337. doi:10.1080/14647893.2020.1789087.

Chatoupis, C. 2010. "Spectrum Research Reconsidered." *International Journal of Applied Sports Sciences* 22 (1): 80–96. doi:10.24985/ijass.2010.22.1.80.

Conesa-Ros, E., and S. Angosto. 2017. "La expresión corporal y danza en la educación física de secundaria y bachillerato." *Cuadernos de psicología del deporte* 17 (2): 111–120.

Constantino, S., and M. Espada. 2021. "Análisis de los canales de desarrollo e inteligencia emocional mediante la intervención de una unidad didáctica de Mindfulness y Biodanza en Educación Física para secundaria." *Retos. Nuevas tendencias en Educación Física, Deporte y Recreación* 40: 67–75. doi:10.47197/retos.v1i40.81921.

Corrales-Perea, A., and M. Espada. 2022. "Motivación y percepción del alumnado en los estilos de enseñanza mando directo y resolución de problemas en educación física." *Revista Electrónica Educare* 26 (3): 1–18. doi:10.15359/ree.26-3.2.

Crawford, M. E., and R. K. Unger. 2004. *Women and Gender*. New York: Mcgraw Hill.

Cuellar, M. J., and M. A. Pestano. 2013. "Formación del Profesorado en Expresión Corporal. Planes de estudio y Educación Física." *Retos. Nuevas tendencias en Educación Física, Deporte y Recreación* 24: 123–128.

Cunliffe, D., M. Stopforth, and R. Rist 2011. "Teaching Dance to Children: Should It Continue to Be Done Kinaesthetically?" Poster presented at the 16th Annual Congress of the European College of Sports Science, Liverpool, July 6-9. doi:10.13140/2.1.4475.0089

Curtner-Smith, M. D., J. R. Todorovich, N. A. McCaughtry, and S. A. Lacon. 2001. "Urban Teachers Use of Productive and Reproductive Teaching Styles within the Confines of the National Curriculum for Physical Education." *European Physical Education Review* 7 (2): 177–190. doi:10.1177/1356336X010072005.

De Las Heras-Fernández, R. 2022. *Música, movimiento y Danza. La expresión corporal en el aula*. Barcelona: Inde.

Domínguez, C. L., and E. Castillo. 2017. "Relación entre la danza libre-creativa y autoestima en la etapa de educación primaria." *Cuadernos de Psicología del Deporte* 17 (1): 73–80. https://revistas.um.es/cpd/article/view/291931 .

Espada, M., M. Fernández, and J. C. Calero. 2019. "Validación de la versión española del cuestionario de uso y percepción del espectro de estilos de enseñanza en Educación Física." *Revista Mexicana de Investigación Educativa* 24 (80): 271–285.

Fernández-Berrocal, P., and N. Extremera. 2009. "La inteligencia emocional y el estudio de la felicidad." *Revista interuniversitaria de formación del profesorado* 66: 85–108.

Fernández-Berrocal, P., N. Extremera, and N. Ramos. 2004. "Validity and Reliability of the Spanish Modified Version of the Trait Meta-Mood Scale." *Psychological Reports* 94 (3): 751–755. doi:10.2466/pr0.94.3.751-755.

Ferreira, M. A. 2009. "Un enfoque pedagógico de la danza." *Educación Física Chile* 268: 9–21.

Friedman, S. 2009. "Navigating the Byways of polyculturalism-whose Dance are We Teaching in South African Schools?" *Research in Dance Education* 10 (2): 131–144. doi:10.1080/14647890903019457.

Galicia, L. A., J. A. Balderrama, and R. Edel. 2017. "Validez de contenido por juicio de expertos: Propuesta de una herramienta virtual." *Apertura (Guadalajara, Jal.)* 9 (2): 42–53. doi:10.32870/ap.v9n2.993.

García, L., and R. López. 2011. "Convivir en la escuela. Una propuesta para su aprendizaje por competencias." *Revista de Educación* 356: 531–555.

Gelpi, P., M. R. Romero, M. Mateu, G. Rovira, and P. Lavega. 2014. "La educación emocional a través de las prácticas motrices de expresión. Perspectiva de género." *Educatio Siglo XXI* 32 (2): 49–70. doi:10.6018/j/194081.

Gibbs, G. 2012. *El análisis de datos cualitativos en Investigación Cualitativa*. Madrid: Ediciones Morata.

Gómez-Carmona, C., M. Redondo-Garrido, A. Batista-Castillo, D. Mancha-Triguero, and J. Gamonales-Puerto. 2019. "Influencia de la modificación de la lógica interna en las emociones percibidas en estudiantes adolescentes durante las sesiones de Expresión Corporal." *Movimiento* 25. doi:10.22456/1982-8918.83254.

Guerrero, F. J. P., and J. A. Ruiz. 2020. "La educación personalizada según García Hoz." *Revista Complutense de Educación* 31 (2): 153–161. doi:10.5209/rced.61992.

Karkou, V., S. Bakogianni, and E. Kavakli. 2008. "Traditional Dance, Pedagogy and Technology: An Overview of the WebDANCE Project." *Research in Dance Education* 9 (2): 163–186. doi:10.1080/14647890802087985.

Kleinubing, N. D., and M. C. Saraiva. 2009. "Educação Física escolar e dança: Percepções de professores no ensino fundamental." *Movimento* 15 (4): 193–214. doi:10.22456/1982-8918.4610.

Laban, R. 1984. *Danza Educativa Moderna*. Translated and edited by Amanda Ares Vidal. Barcelona: Paidós.

Laudadío, J., and C. Mazzitelli. 2019. "Formación del profesorado: Estilos de enseñanza y habilidades emocionales." *Revista Mexicana de Investigación Educativa* 24 (82): 853–869.

Lavega, P., A. Costes, and Q. Prat. 2015. "Educar competencias emocionales en futuros profesores de educación física." *Revista Interuniversitaria de Formación del Profesorado* 83 (29.2): 61–74.

Lavega, P., G. Filella, M. J. Agulló, A. Soldevila, and J. March. 2011. "Conocer las emociones a través de juegos: Ayuda para los futuros docentes en la toma de decisiones." *Electronic Journal of Research in Educational Psychology* 9 (2): 617–640.

Le Boulch, J. 1995. *El desarrollo psicomotor desde el nacimiento hasta los 6 años*. Translated and edited by Ángel Mayoral. Barcelona: Paidós Ibérica.

Lehrer, K. 2012. *Art, Self and Knowledge*. New York: Oxford University Press. doi:10.1093/acprof:oso/9780195304985.001.0001.

Ley Orgánica 10/2002, "de 23 de diciembre, de Calidad de la Educación." *Boletín Oficial del Estado*, no. 307. 24 December 2002: 45188–45220. https://www.boe.es/buscar/doc.php?id=BOE-A-2002-25037

Ley Orgánica 1/1990, "de 3 de octubre, de Ordenación General del Sistema Educativo." *Boletín Oficial del Estado*, no. 238. 4 October 1990: 28927–28942. https://www.boe.es/buscar/doc.php?id=BOE-A-1990-24172

Ley Orgánica 2/2006, "de 3 de mayo, de Educación." *Boletín Oficial del Estado*, no. 106. 4 May 2006: 17158–17207. https://www.boe.es/buscar/doc.php?id=BOE-A-2006-7899

Ley Orgánica 3/2020, "de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación." *Boletín Oficial del Estado*, no. 340. 30 December 2020: 122868–122953. https://www.boe.es/diario_boe/txt.php?id=BOE-A-2020-17264

Ley Orgánica 8/2013, "de 9 de diciembre, para la mejora de la calidad educativa." *Boletín Oficial del Estado*, no. 295. 10 December 2013: 97858–97921. https://www.boe.es/buscar/doc.php?id=BOE-A-2013-12886

Madar, A. R., E. S. Chew, and H. Hamid. 2019. "Facilitating Torrance Test of Creative Thinking Use in Malaysian TVET Research: The Initial Step of Inter-Rater Reliability Determination." *Journal of Technical Education and Training* 11 (1): 1. doi:10.30880/jtet.2019.11.01.013.

Madrid, S. C., and F. Schiebelbein. 2011. "As representaçoes sociais da dança de Educaçao Física nos anos iniciais do ensino fundamental." *Práxis Educativa* 6 (1): 249–263. doi:10.5212/PraxEduc.v.6i2.0007.

Matos-Duarte, M., E. Smith, and A. Muñoz. 2020. "Danzas folclóricas: Una forma de aprender y educar desde la perspectiva sociocultural." *Retos. Nuevas tendencias en Educación Física, Deporte y Recreación* 38: 739–744. doi:10.47197/retos.v38i38.73725.

Melchior, E. 2011. "Culturally Responsive Dance Pedagogy in the Primary Classroom." *Research in Dance Education* 12 (2): 119–135. doi:10.1080/14647893.2011.575223.

Meschini, F., and B. Payri. 2016. "Un estudio experimental sobre la influencia de la música en la coreografía: Movimiento y espacio." *Epistemus* 4 (1): 13–52. doi:10.21932/epistemus.4.3027.1.

Moledo, C. P., and J. C. López. 2013. "¿Podemos mejorar nuestra salud mental a través de la Danza?: Una revisión sistemática." *Retos. Nuevas tendencias en Educación Física, Deporte y Recreación* 24: 194–197.

Moreno, P. J. F., S. L. P. Ruvalcaba, C. M. Salazar, E. G. M. Lozano, C. J. L. Gutiérrez, L. T. B. Pineda, and E. J. M. Mendoza. 2017. "Fuentes, síntomas y estrategias de afrontamiento al estrés-competitivo en nadadores." *Revista de Psicología del Deporte* 26 (2): 199–209.

Morente-Sánchez, J., E. Sánchez-Sánchez, E. Calvo, C. Sánchez-Muñoz, and I. Pérez. 2011. "El baile como contenido educativo desde la perspectiva de los futuros licenciados en ciencias de la actividad física y el deporte." *Habilidad Motriz: Revista de Ciencias de la Actividad Física y del Deporte* 37: 22–28.

Mosston, M. 1981. *Teaching Physical Education*. Columbus, OH: Merrill.

Mosston, M., and S. Ashworth. 2002. *Teaching Physical Education*. Fifth ed. London: Benjamin Cummings.

Mosston, M., and S. Ashworth. 2008. *Teaching Physical Education*. First online ed. Florida, United States: Spectrum Institute for Teaching and Learning.

Muntanyola-Saura, D., and S. Belli. 2014. "Emociones y música en movimiento. Discursos cruzados en una compañía de danza." *Trans. Revista Transcultural de Música* 18: 1–27. https://www.sibetrans.com›16-trans-2014-1.

Nieto, S., Ed. 2010. *Principios, métodos y técnicas esenciales para la investigación educativa*. Madrid: Dykinson.

Orden EFP/678/2022, "de 15 de julio, por la que se establece el currículo y se regula la ordenación de la Educación Primaria en el ámbito de gestión del Ministerio de Educación y Formación Profesional." *Boletín Oficial del Estado*, no. 174 21 July 2022: 103615–103772. https://www.boe.es/diario_boe/txtphp?id=BOE-A-2022-12066

Pastor, R., and A. Morales. 2021. "Didáctica de la danza tradicional para la escuela: Revisión bibliográfica." *Retos. Nuevas tendencias en Educación Física, Deporte y Recreación* 41: 57–67. doi:10.47197/retos.v0i41.82280.

Pérez-Pueyo, Á., D. H. Alcalá, and J. Fernández-Río. 2020. "Evaluación formativa y modelos pedagógicos: Estilo actitudinal, aprendizaje cooperativo, modelo comprensivo y educación deportiva." *Revista Española de Educación Física y Deportes* 428: 47–66.

Raftis, A. 1985. *The World of Greek Dance*. Athens: Polytypo.

Real Decreto 1105/2014, "de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato." *Boletín Oficial del Estado*, no. 3 3 January 2015: 169–546. https://www.boe.es/buscar/doc.php?id=BOE-A-2015-37

Real Decreto 126/2014, "de 28 de febrero, por el que se establece el currículo básico de la Educación Primaria." *Boletín Oficial del Estado*, no. 52 1 March 2014: 19349–19420. https://www.boe.es/eli/es/rd/2014/02/28/126

Requena, C., and A. Martín. 2015. "Estudio de La Convergencia Entre Las Perspectivas de Enseñanza y Estilos de Aprendizaje En La Danza Académica." *Journal of Teaching Styles* 8 (15): 222–255.

Romero-Martín, M., P. Gelpi, M. Mateu, and P. Lavega. 2017. "Influencia de las prácticas motrices sobre el estado emocional de estudiantes universitarios." *Revista Internacional de Medicina y Ciencias de la Actividad Física y el Deporte* 67: 449–466. doi:10.15366/rimcafd2017.67.004.

Ruano, K. 2003. "¿Cómo expresamos las emociones?" In *Expresión, Creatividad y Movimiento. I Congreso Internacional de Expresión Corporal y Educación*, edited by G. Sánchez, B. Tabernero, F. J. Coterón, C. Llanos, and B. Learreta, 171–183. (Coords.). Zamora: Amarú.

Ruiz Olabuénaga, J. I. 2003. *Metodología de la investigación cualitativa*. Bilbao: Universidad de Deusto.

Ruiz Olabuénaga, J. I. 2012. *Metodología de la investigación cualitativa*. 5th ed. Bilbao: Universidad de Deusto.

Russell-Bowie, D. E. 2013. "What? Me? Teach Dance? Background and Confidence of Primary Preservice Teachers in Dance Education across Five Countries." *Research in Dance Education* 14 (3): 216–232. doi:10.1080/14647893.2012.722614.

Sáez de Ocáriz, U., P. Lavega, M. Mateu, and G. Rovira. 2014. "Emociones positivas y educación de la convivencia escolar. Contribución de la expresión motriz cooperativa." *Revista de Investigación Educativa* 32 (2): 309–326. doi:10.6018/rie.32.2.183911.

Sáez de Ocáriz, U., J. Serna, P. Lavega, A. Costes, and J. March. 2017. "Coeducación y experiencias positivas. Aportaciones a la convivencia desde la expresión motriz cooperativa." *Movimento* 23 (3): 1053–1064. doi:10.22456/1982-8918.72419.

Sánchez, B., M. Byra, and T. L. Wallhead. 2012. "Students' Perceptions of the Command, Practice, and Inclusion Styles of Teaching." *Physical Education and Sport Pedagogy* 17 (3): 317–330. doi:10.1080/17408989.2012.690864.

Schinca, M. 2011. *Manual de Psicomotricidad, Ritmo Y Expresión Corporal*. Madrid: Wolters Kluwer España S.A.

Tizón, M. 2017. "Enculturación, música y emociones." *Revista Electrónica Complutense de Investigación en Educación Musical* 14: 187–211. doi:10.5209/RECIEM.52430.

Troya, Y. 2016. "Análisis Praxiológico del Ballet." PhD diss., Universidad de Las Palmas de Gran Canaria.

Vicente, G., N. Ureña, M. Gómez, and J. Carrillo. 2010. "La Danza en el ámbito educativo." *Retos. Nuevas tendencias en Educación Física, Deporte y Recreación* 17: 42–75.

Watson, D. E., S. M. Nordin-Bates, and K. A. Chappelli. 2012. "Facilitating and Nurturing Creativity in Prevocational Dancers: Findings from the UK Centers for Advanced Training." *Research in Dance Education* 13 (2): 153–173. doi:10.1080/14647893.2012.694415.

Appendix I

Categories	Dimensions	Questions	
Attention to emotions	Positive emotions	Did you like doing this session?	1
Clarity of feelings	Negative emotions	What would you highlight of this experience?	2
	Command Teaching Style	What did you like best? Why?	3
	Problem Solving Teaching Style	What did you not like doing? Why? Have you felt any kind of emotions during the session?	4
	Traditional dance	Which ones? What were they like?	
			5
Repair of emotions	Cooperative work	Do you think that students' knowledge and management of emotions has improved in this session? Why?	6
	Physical channel	Did the type of teaching used make learning easier? Why?	7
	Music	What proposals would you make for us to improve?	8
		Is there anything else you would like to say about your participation in this session?	9