

XII CONGRESO INTERNACIONAL SOBRE LA ENSEÑANZA DE LA EDUCACIÓN FÍSICA Y EL DEPORTE ESCOLAR

Por una hora de Educación Física diaria para generar una vida activa, saludable y prevenir e intervenir en el sedentarismo y la obesidad

Villena (Alicante) 12 al 15 de Octubre de 2017

Federación Española de Asociaciones de Docentes de Educación Física (FEADEF) ISBN 978-84-947242-2-0

BODY, MOVEMENT AND DANCE PROJECT: A TRANSVERSAL AND EXPLORATORY APPROACH WITHIN THE PHYSICAL EDUCATION MINOR OF THE DEGREE IN PRIMARY EDUCATION

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Abstract

This study describes a project which aims to create a corpus of movement and dance-based strategies and activities by stimulating an active interest in concepts related to Physical Education, within a teaching and methodological approach which promotes creativity and a spirit of critical reflection. The transversality of the learning enables different areas of knowledge to be interrelated, thus helping to overcome the fragmentation of knowledge. The project methodology is based on inquiry and on the proposal of exploratory activities grounded in experience, reflection, inquiry, reasoning and explanation, with a view to carrying out an innovative process and execution based on movement. The intervention presented has an educational-pedagogical purpose and is based on the development of dynamic learning environments to strengthen the teaching-learning relation. The experience establishes important links between didactic concepts in Physical Education and concepts related to movement and dance, with these different concepts complementing each other through a process of reflection on action. Results show that students in the fourth year of the Degree in Primary Education enrolled on the Minor in Physical Education at the UdG have developed links in relation to their bodies and knowledge of their bodies' possibilities (capacities and skills).

Keywords: Physical Education dance, movement, inquiry, creative process

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INTRODUCTION

This paper is part of research project FCT-15-10017 titled *Creaciencia*: Creativity and science based on the visual and spatial representations that are key factors of teaching methodologies, focused on a learner-based pedagogical model known as dynamic-reflexive learning, which aims to promote the learning to learn competence. The objective is to foster the development, capacities and skills of analytical and creative thinking in the context of dynamic learning environments.

The current design of study plans means that teaching is oriented towards the acquisition of competences by students, with teachers tasked with the job of assessing the degree to which these competences are achieved (Cañabate & Zagalaz, 2010). We have the opportunity not only to debate, question and reflect, but also to advance in the specification of educational practices and in the exchange of experiences that foster teaching and learning practices that improve higher education (Margalef & Álvarez Méndez, 2005; Capllonch & Buscà 2012; cited by Cañabate and Martínez, 2015).

In line with the experience-based learning model advanced by Kolb (1984), the development of a competence involves linking divergent and convergent thinking in order to resolve a wide range of situations, also bringing into play feelings and expression. This model conceives the learning process in a cyclical manner which is divided into four stages: *Concrete Experience*; *Reflective Observation*; *Abstract Conceptualisation*; *Active Experimentation*.

The transversal nature of the model enables different areas of knowledge to be interrelated, thus helping to overcome the fragmentation of knowledge.

The body is the site of all experiences which enables a strong bond to be established between mind, emotions and physical body, helping to integrate and harmonise processes of exploration and self-knowledge.

The neuroscientific bases that underpin the construction of movement (San 2017) provide the theoretical foundations for proposals in which movement is the centre of a learning process that fosters relations, action and creativity.

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The body in movement is a direct instrument of knowledge, learning and holistic learning. Movement facilitates global learning from lived, creative and reflexive practices in order to promote and develop competences, capacities and skills for life. (Cañabate, Rodríguez, & Zagalaz 2016)

The project aims to recognise the importance of the body as a framework of knowledge, since it provides students with an education which helps them to develop personally, as well as establishing the bases of a training based on personal autonomy, responsibility, solidarity, creativity, freedom, participation and individual and collective commitment.

Creative activity is the result of an interaction between the individual and the collection of procedures, dogmas and cognitive structures that govern each of the Intelligences (Gardner, 2001), as well as the interaction between each individual and the environment in which they develop the activity (Mateu, Giustina, Gumà, & Sardà 2013).

Learning with and through movement and dance involves a dialogue between cognition, emotion, expressivity and movement, among other aspects, during which the individual learns how to order, sequence, construct, coexist, and so on, thus developing people who are sensitive, creative, critical, reflexive and open to learning and diversity (Cañabate, Rodríguez, & Zagalaz 2016).

In the study presented by Cañabate and Rodríguez (2013) we see that dance promotes the overall development of the person as well as the key competences that students must acquire by the end of compulsory education, which are directly related to the professional, intellectual, personal and social competences that all human beings should develop throughout their lives. In view of the above, this study aims to defend the pedagogical and educational potential of dance and to emphasise its value in relation to the development of key competences.

Different studies have demonstrated the educational potential of dance and its role in developing physical, intellectual and affective aspects (García Ruso, 1997; Laban, 1978; Leese & Packer, 1991, Vicente, Ureña, Gómez, & Carrillo, 2010; Paulson, 1993; Herrera, 2000; Fructuoso & Gómez, 2001; Torre, Palomares, Castellano, & Pérez, 2007; Ortí & Balaguer, 2001; Padilla & Hermoso, 2003; Ortiz, 2008; Sampedro & Botana, 2010; García Sánchez, Pérez Ordás, Calvo Lluch, 2011; Palumbo, Baldassarre, Vastola, Sibilio, & Carlomagno, 2012; García, Pérez, & Calvo, 2013; Mateu, Giustina, Gumà, & Sardà, 2013, among other authors).

The proposal presented here focuses on the combination of different learning environments and the creation of a framework of experiences and interpretations. This is carried out within a dialogue between principles of pedagogy, teaching and exploration and expression, with a specific focus on the body, movement and dance.

The methodological approach adopted has been the subject of a previous study presented by Bassachs, Cañabate, & Colomer (2016), which describes a project that fosters the learning of science through dance within the Primary Education curriculum.

OBJECTIVE

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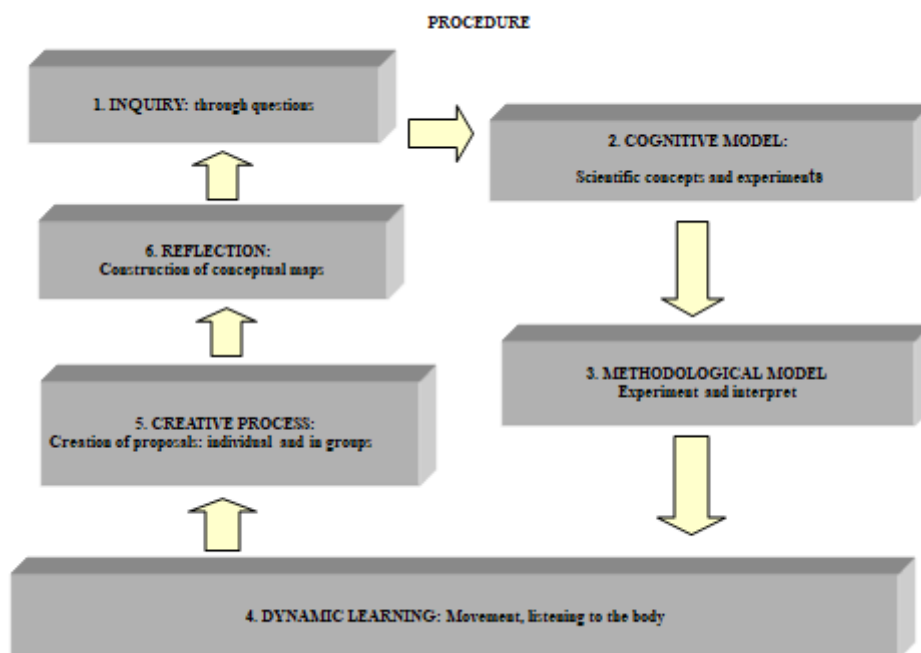
The project aims to create a corpus of movement and dance-based strategies and activities by stimulating an active interest in concepts related to Physical Education, within a teaching and methodological approach. The proposals presented aim to encourage students on the minor in Physical Education to innovate and carry out research, boosting their curiosity and autonomy, while also aiming to foster a critical spirit.

METHODOLOGY

The project methodology is based on the models of inquiry presented by Eggen and Kauchak's (1996) - *the development of thinking skills through inquiry* and Zabala (1999) - *environmental research method as a teaching strategy* - and on the proposal of exploratory activities based on personal experiences of scientific subjects, and reflection through the identification of categories and paradigms; developing frameworks of thinking and explanation in order to promote pragmatic and innovative executions based on movement.

Procedure and activities

Table 2. Procedure



The proposal of activities is presented in an exploratory manner through reflection, inquiry, reasoning and explanation, with a view to carrying out an innovative process and execution based on movement. It is formulated in line with the following phases: Phase 1. Experimentation; Phase 2. Conceptualisation and functional analysis; Phase 3. Application and artistic creation; Phase 4. Critical and reflexive restructuring.

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The whole process is also carried out on the basis of a cooperative methodology (Ovejero, 1990; Johnson & Johnson, 1992; Aronson & Patnoe, 1997; Slavin, 1999; Monereo & Duran, 2001; Velázquez, 2010) which, as indicated by different studies, helps to promote effective student-centred learning (Fernández March, 2006; Ferreiro, 2007; González & García, 2007; Gavilán & Alario, 2012; Medrano, Osuna, & Garibay, 2015, among others).

Sample

The sample corresponds to the objectives of this project. In view of this, it comprises 39 fourth-year students enrolled on the physical education minor of the degree in Primary Education at the UdG, within the optional subject *Didactic resources in Physical Education*.

The experiences carried out in the classroom during the first semester of the 2016-2017 academic year form part of a set of activities that fall within the theoretical and methodological approach upon which the project is based. Activities have been carried out for a period of one hour and a half each week.

RESULTS

The results of this project show that students have established links between their bodies and knowledge of their bodies' possibilities (capacities and skills).

The exploratory proposal of activities through reflection, inquiry, reasoning and explanation has required students to carry out a critical and reflexive analysis of the learning process carried out on an individual and group basis.

Assessment of the process is very positive, both from the student perspective as well as from that of professionals within the educational sphere. All agree that the time and effort dedicated to the project is high, but that the investment is rewarded in terms of satisfaction and the results obtained. Participants highlight the importance of interaction as a promoter of constructive and reflexive development.

The analysis of the experiences carried out is presented in relation to the four methodological sections specified in this study: A, B C and D.

A. Experimentation. Experiment with what is known (the lived) and what is new (the empirical) through movement, elaborating an artistic proposal as a result of sensorial perception, imagination, experience, ideas and emotions. Discover that people can express themselves through movement. Experience the course that runs from the sensorial-perceptive experience through to awareness and thinking.

B. Conceptualisation and functional analysis. Experimenting with shape and utility through movement. Experiencing the course that runs from the sensorial-perceptive experience to awareness and thinking through movement. Recognise movement as a source of energy, learning and life. Clarify the practical learning, the intervention, and its individual and collective application,

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C. Application and artistic creation. Create synergies between principles of pedagogy, teaching and exploration and expression, and their interpretation through movement. Stimulate individual and collective creation.

D. Critical and reflexive restructuring. Reflection on learning. Constant review of what the student knows and can do, of what they learn, unlearn and relearn. Analysis of results on the basis of the reasoning and explanation of a pragmatic and innovative implementation based on movement.

CONCLUSIONS

The strategies used are aimed at students who aspire to be the agents of their own learning as opposed to passive recipients absorbing general and formal contents.

In the first place, and following the experience-based learning model established by Kolb (1984), the set of activities proposed in the project have enabled fourth-year students on the Primary Education degree to carry out transversal learning through the creation of a corpus of movement and dance-based strategies and activities which are conceptually related to Physical Education, through an innovative and research-based learning process which aims to promote curiosity, autonomy and a critical spirit, while also fostering creativity and critical reflection. At the same time, the project has developed their capacities, behaviour, skills and competences as future teachers, fostering divergent learning, enabling a constant review of what the student knows and can do, and of what they learn, unlearn and relearn. In the second instance, *constant perception and constant processing has enabled* experimentation through the body and movement, with the conceptualisation of the different phases of movement and the cognitive assimilation of concepts and structures. It is also important to note that the cyclical learning developed in this project has enabled us to develop actions related to intrapersonal skills: feelings, observations, actions, remembering, understanding, expressing and thinking. This refers to the individual activities identified by Bloom's taxonomy, which range from analysing, applying and evaluating, to creating, criticising and reflecting (Gunningham, 2003).

We believe that competency-based approaches to learning require proposals underpinned by holistic and inclusive approaches which stimulate and promote reflection, analysis and self-criticism, as well as energising, active and reflexive learning.

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