

Physical education and dance: assessment of its inclusion and development in primary schools in the province of Girona

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ABSTRACT

Objectives A study has been carried out to identify and assess how dance is included and developed in the area of physical education (PE) in primary schools (PS) in the province of Girona. *Material and Method.* Surveys were administered to 36 PE teachers and an individual interview was conducted with 16 teachers of the same sample, from 33 schools, who collaborate with the university as tutors supervising 4th year degree students enrolled on the PE minor, following criteria of geographical and professional proximity. The data has been analysed using the Nudist Vivo. v8 programme, within an interpretative qualitative paradigm (Goetz and LeCompte, 1985). *Results and Conclusions.* Most of the professionals attach considerable importance to the discipline of dance and its implementation, pointing out its relevance in the all-round development of the person. Despite this, dance has not been given the position it deserves in the inclusion of teaching practice in the school day. Its potential has not been exploited in the educational field and there is still much work to be done in this regard, with lack of teacher training being one of the main points highlighted by teachers.

Keywords: physical education, dance, primary education, teacher training.

INTRODUCTION

This study aims to highlight the educational potential of dance and the need to contemplate its inclusion more in educational curricula.

Although carried out in the province of Girona, the study could be extrapolated to other provinces. The work developed on these lines in the Department of Specific Didactics of Musical, Artistic and Corporal Expression of the University of Jaen has led us to carry out this study together.

Establishing a sole definition for the term Dance is not at all straightforward, since a multitude of meanings are associated with it and the adoption of one sole meaning would fail to describe the overall sense of the term with sufficient rigour (Vicente, Ureña, Gómez, & Carrillo, 2010).

According to Fructuoso and Gómez (2001), Dance is the art of moving the body to the rhythm of the music, expressing an emotion, an idea or a story, or simply a manifestation in which the individual gains pleasure from movement.

Although this study does not set out to present a bibliographical review of the multiple conceptions attributed to dance, we need to refer to some of these to highlight its importance. In this sense, we should note those that define it as creation, art or corporal language (Urbeltz, 1994); as technique, choreography, a succession of positions and steps executed following a musical rhythm, a medium capable of expressing emotions and feelings through a succession of organised movements that depend on a rhythm (Fernández, 1999 and Osona 1984); the language of action (Laban, 1978); a corporal response to the impressions and feelings of the spirit (Robinson, 1992); movement and music (Mead, 1996) of traditional development, in which the concept of cultural fusion between music and organised body movement coincides (Herrera, 1994); command and control of the body at both a physical and communicative level (González 1994); individual expression of feelings and thoughts (Torrents, Castañer, Dinusová, & Anguera, 2008); a means of communication (Hasselbach, 1979; Laban, 1978; Osona, 1984); non-verbal communication, highlighting the motor and expressive component (Fuentes, 2006); a universal, motor, polyphormic, polyvalent and complex human activity (García Ruso, 1997); dance as art (Martín, 2005); or an attractive activity that allows one to enjoy the body, discovering and building skills and capacities (Vicente, Ureña, Gómez, Carrillo, 2010; Pedrero, 2013; Díaz, 2012; Ferreira, 2008 & Añorga, 1997, cited by Hernández & Torres, 2009).

In the physical sphere, Fuentes (2006) highlights the important contributions of dance in the acquisition and development of competences and basic skills, to the attainment and development of specific motor tasks, the increase of coordination and perceptual motor skills, as well as corporal awareness and control.

Dance and PE are two activities that are often found together in curricula of different countries (André & Bertrand, 1966; Kramer, 1984; Bayard, 1989; Hoad, 1990; Kleinman, 1992; Stolet, 1992; Geer, 1992, cited by Cuéllar, 1996). In spite of this, the new Spanish Education Act (LOMCE, 2013) makes no reference to it either in relation to PE or artistic education (Zagalaz, Cachón, & Lara, 2014).

Furthermore, most authors agree on the educational potential of dance and its important role in developing physical, intellectual and affective aspects (Fuentes, 2006; García Ruso, 1997; Hasselbach, 1979; Laban, 1978; Leese & Packer, 1991, cited by Vicente, Ureña, Gómez, & Carrillo, 2010; Paulson, 1993; González, 1994; Rizo, 1996; Herrera, 2000; Fructuoso & Gómez, 2001; Fuentes, 2006; Torre, Palomares, Castellano, & Pérez, 2007; Leese & Packer, 1991; 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).

Despite this, Dance has not been allocated its own position within the school curriculum and is included, instead, in a block of contents of other areas such as artistic-musical expression and PE in primary school. This situation is not exclusive to Spain and is a common feature in most European countries and on other continents. See Torre *et al.* (2007) for more information. It should be noted that while some countries (Germany and Switzerland, for example) promote dance classes, grants and funds aimed at promoting it are being reduced in Spain. In Germany in particular, home to great choreographers such as John Neumeier, Marco Goecke, Uwe Scholz, Pina Bausch, Mary Wigman, etc., a federal network has been created under the name of “Tanz in Schulen” (Dance in schools), where dancers, choreographers and other artists collaborate with teachers to develop projects that introduce students to dance. Studies carried out in Spain (Mateu, Giustina, Gumà, & Sardà, 2013; Vicente, Ureña, Gómez López, & Carrillo, 2010) show that dance improves students’ overall performance, motivating them to concentrate and organise themselves in other academic activities, and improving their average grades and their level of attention and confidence not only in themselves, but also in relation to adults. Nevertheless, schools today are still debating prejudices, tensions and obstacles between intellect and corporeality.

According to Zagalaz (2011:166), PE should train movement and educate through it in order to maintain physical and psychic health and to improve quality of life. Dance should be understood and approached as part of this education, contributing specific training in movement to PE and simultaneously facilitating the development of educational values in relation to the body and movement, promoting ongoing physical activity among students.

In the study presented by Cañabate and Rodríguez (2013), dance promotes the all-round 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. It will do this by giving voice to teachers and finding out how dance is approached in schools from their perspective, specifically within the area of PE. The *main objective* is to identify and assess how dance is integrated and developed in PE classes in primary schools in the province of Girona, through surveys and interviews carried out with in-service teachers, and on the understanding that the study could be applied to other communities where results are expected to be very similar, according to preliminary research carried out.

The specific objectives proposed are: to ascertain what prior training and preferences specialist teachers have in relation to music and dance; how they integrate dance practice in PE sessions and what value they ascribe to dance in their programming; to identify the curricular content of the area that specialist teachers focus on when proposing dance in their sessions, and; finally, and if applicable, to identify the main tensions, obstacles and prejudices facing dance in school.

Material and Method

A qualitative methodology is used, within an interpretative paradigm (Goetz & Le Compte, 1985), which is recommended when aiming to verify the particularities of how dance is addressed in primary education by PE teachers, triangulating data from two instruments: surveys and interviews analysed using *Nudist Vivo*. v.8 software.

The teaching background of the authors of this study, as well as their interest in dance and its relation with PE, does not compromise the objectivity of this study since the data upon which we have based our conclusions has been rigorously collected through the two instruments used and subsequently triangulated. Our interest in the world of education and dance has basically served to make key decisions at the outset of the study, as presented here.

The sample corresponds to the purpose of the study, which is to ascertain and assess PE teachers' opinions of how dance is used in their practice. In order to select the teachers, we opted to choose specialists who also collaborate as tutors on the practicum programme of 4th year degree students enrolled on the PE minor, thus following geographical and professional proximity criteria and situating the study in a local context that facilitates data acquisition.

A total of 36 specialist teachers from the 33 placement schools where 38 students of the minor carried out their practicum during the final year of their Degree in Primary Education (2013-2014) were invited to participate in the study.

Table 1. Distribution of number of schools by area

	Frequency	Percentage
Alt Empordà	5	15.15
Baix Empordà	2	6.06
Garrotxa	5	15.15
Gironès	16	48.48
Pla de l'Estany	2	6.06
La Selva	3	9.09

Of the 36 PE teachers, 17 are male (47.2%) and 19 female (52.8%). Regarding the type of school the teachers of the sample worked at, we find that 31 (86.1%) of them work in state schools while the other 5 (13.9%) work in semi-private schools.

Consequently, most (22) are full-time civil servants (66.1%), 10 hold temporary contracts (27.8%) and 4 have been contracted (4%) to fill temporary posts. All the participants have at least four years' teaching experience.

The 36 schools are all located in the province of Girona. *Table 1* shows their distribution according to area.

As the data in *Table 2* shows, most of the teachers have between 3 and 14 years' experience (72.2%). Among this 72.2%, we find the band ranging between 3 and 8 years to be the most frequent (38.9%).

Table 2. Years' experience

	Frequency	Percentage
less than 2 years	1	2.8
Between 3 and 8 years	14	38.9
Between 9 and 14 years	12	33.3
Between 15 and 20 years	5	13.9
More than 20 years	4	11.1

The management teams at the schools were informed about the nature of the study and a request was made in writing to both the school and the participating tutors to obtain their permission to carry out the study and to use the data collected. They all agreed to participate in the study.

The first phase of the study aimed to find out and assess general opinions on how dance is considered by in-service PE specialist teachers.

After considering different ways of obtaining this information (interviews, discussion groups...) we opted to use the adapted questionnaire by Dr. Silvia Sánchez (2014), which she designed as part of her doctoral thesis, and which includes open questions related to how dance is included and developed in PE sessions, as well as other personal and professional data.

The instrument includes three blocks of questions. The first of these relates solely to teaching practices related to dance. The second refers to teaching practices related to dance in the school and in the teachers' classroom practice. The third relates to teacher training.

This questionnaire enabled us to describe, interpret and contrast different assessments, not by extracting generalisable conclusions, but by finding out about specific local educational realities, exploring perceptions and beliefs about how dance is included in schools, specifically in the area of PE. Analyses of the results have provided us with initial insights into the issues raised in this study.

The second phase of the study explores the aspects covered in the questionnaire in more depth, conducting semi-structured individual interviews with 14 teachers of the same sample (Hammersley & Atkinson, 1994). The key themes of interest were established in line with the purpose of the study (Albertín, Cabruja, Caparrós, & Viñas, 2007) and on the basis of the meanings extracted from the teachers' responses to the questionnaire.

The interviews are based on a linguistic technique (Elejabarrieta, 1997), whereby language is the key element, although it can sometimes be vitiated. In view of this we took into account the rules of communication, the principle of belonging and consistency, using a guide (following the blocks of questions used in the questionnaire) to homogenise the data collection process as much as possible. Nonetheless, the order in which the different themes were discussed and the way of asking questions was left to the criteria of each of the interviewers.

The questionnaire enabled us to find out about PE teachers' actions and opinions in a general way, while the interview enabled us to complement this data, contrasting it and extending the knowledge developed in the study.

We also base our methodology on the concept of qualitative interviewing as a comprehensive framework to understand the teachers' practice, which conceives the interview as a process and not just in terms of the result obtained (Iñiguez, 1995).

The aim is to extract assessments on the basis of the instruments used and to present our interpretation and understanding of such assessments in line with the objectives of our study. The aim is thus to verify the current situation, while also contributing our reflections on this as well as future prospects.

The results are presented using a content analysis process (Patton 1990) which we have developed by carrying out an in-depth reading of all the interview responses, which enabled us to codify these responses and to obtain an overall vision (Polit & Hungler, 2000).

In the first instance, we transcribed all the information and observations collected. Secondly, the entire text was read in detail, highlighting any parts that appeared interesting or important. After this, sections of the text that were particularly illustrative or that would help to provide textual citations when presenting the results were also highlighted. A new reading of the text was carried out in order to familiarise ourselves with the text. These repeated readings, along with the different notations made, helped us to clarify and structure our analysis.

In order to guarantee the reliability of the analysis, each member of the research team and the authors of this article carried out their own assessment of the data (triangulation of researchers). Finally, we decided to share the results with the participants (interviewees) to verify the validity of the study.

RESULTS AND DISCUSSION

The results are presented from a narrative perspective to maintain the sense of the data collected.

The data analysis process is carried out by attending to the most common responses which have enabled us to highlight some of the most relevant aspects related to each of the questions posed in line with the purpose of this study.

In order to present an analysis which is as close as possible to the reality studied, we follow the order of the most relevant issues in the blocks of questions of the questionnaire and the interview, triangulating the responses to both. It is worth remembering that the interviewees are also part of the sample surveyed using the questionnaire. The interview has provided us with much more information on aspects we consider relevant to our study.

We start our analysis by considering the results which respond, in turn, to the objectives of this study. In relation to the work done on dance in the 38 schools that participated in the sample:

- 16 schools work on dance in two different areas: Artistic Education (music) and PE.
- 9 schools work on dance only in relation to Artistic Education (music).
- 13 schools work on dance occasionally in the two areas to prepare school festivals, sometimes with the participation of other teachers, such as the pupils' usual class teacher.

Regarding ongoing work on dance in the area of PE:

- 7 schools work on it in an ongoing and regular way in their class activities.

- 14 schools work on it occasionally (to celebrate International dance day, the end of year show, school festivities, etc...).
- 8 participate in dance projects with other schools in their town, where they have to learn specific dances. In relation to this, all the specialist teachers in Musical Education and PE have to go on a training course on various Saturdays with an external professional.

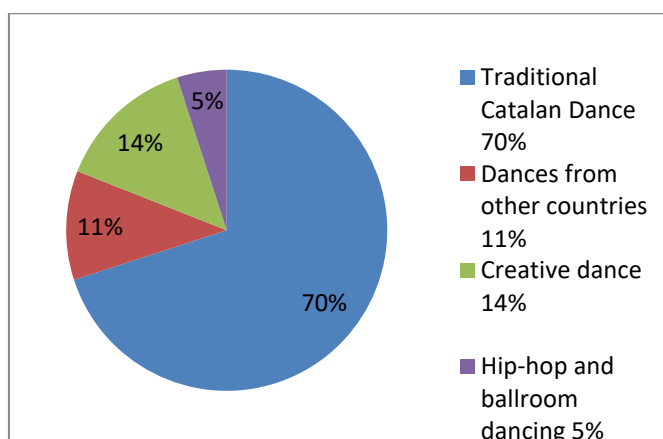
In relation to specific dance projects:

- 11 schools have projects related to Sardanas, promoted by the Regional Government of Girona. Third year primary students participate in these projects throughout the 1st and 3rd terms. A specialist teacher from outside the school teaches them to dance Sardanas. This activity takes one hour within the time allocated to music.

The corporal content worked on by the specialist teachers in their sessions, from greater to lesser degrees of frequency, are: awareness of movement and body posture; spatial orientation; coordination of movement; free movement and corporal expression; synchronisation of movement with music; elaboration of simple choreographies; exploration of motor potential; motor skills; laterality; gesture; expressive capacity; corporal improvisation; collaboration and coeducation; cultural traditions...

In relation to the type of dance worked on:

- Essentially, in the first and mid-stage of primary, they work on traditional dance, while in the upper stage they work more on creative dance, dances from other countries, hip-hop, modern dance and ballroom dancing.



Graph 1. Percentages of types of dance worked on

In relation to the content of the dance, the most frequently worked on are: expressive aspects, space, dance steps and the synchronisation of music and movement.

Table 3. Contents of dance in relation to PE content

	Contents of dance	Percentage
Expressive aspects:	Quality of movement, expressive movement, aesthetic and creative, representing characters	21%
Space:	Individual and collective space, spatial orientation; body and movement; corporal awareness; corporal possibilities	16%

	and communicative potential; exploration of motor potential; body posture; balance; laterality; body contact with peers	
Dance steps:	Tap, galloping, walking, jumping, turning...; figures, turns and shapes, such as circles, windmills, chains, in pairs, changing pairs, remembering a choreography...	10%
Synchronisation of music and movement:	Precision of movements in relation to the music; coordination of movements individually, in pairs, and in groups.	10%
Dance steps	Tap, gallop, turning, jumping...	5%
Figures, evolutions and blocks of movement:	Rows, circles, windmills, chains, strolling in pairs, changing partners, intereoring the blocks of movement, choreographic memory.	4%
Synchronisation of music and movement:	Precision of movements in relation to the music	4%

Regarding social and cultural aspects, teachers highlight the content related to knowledge and appreciation of traditional Catalan dance:

- Interest and appreciation of Catalan artistic heritage, knowledge of popular and traditional songs and dances, interest in participating in artistic manifestations offered in the local context (9%).
- The teachers also argue that this work plays an important part in promoting personal attitudes and values, such as cooperation, responsibility, respect, confidence, group cohesion, effort and pleasure in dancing (20%).

Regarding the methodologies used most frequently to teach and learn dance, 73% reply that no specific body preparation is carried out prior to learning a choreography through exercises working on rhythm, motor skills and expression. They indicate that the most frequent methodologies used are direct instruction, observation and imitation.

With regards to free and creative dance, or interpreting music, most (80%) think that this is done through cooperative work.

Regarding artistic productions, which is to say activities or projects that include work on different artistic languages (music, dance, theatre, visual arts, literature...),

- this is reported to be very low or only occasional (mainly for Christmas and at the end of the year).
- A Musical is sometimes put on, mainly in the 6th year of primary, with the music teacher and the PE teacher collaborating together.

According to the teachers, aspects that make working on dance in schools difficult are mainly:

- Lack of training in dance
- Scarcity of teaching resources and methodologies in relation to dance
- Lack of knowledge of the teaching-learning processes involved in learning a dance
- Lack of a wide range of different types of dances
- Lack of in-depth work on the motor, expressive and communicative potential of the body

- Lack of creative ability
- Lack of artistic sensitivity
- Lack of a suitable space and a more flexible timetable
- Too many students in the class
- Little appreciation of dance by other teachers at the school

Regarding why they include dance activities in their practice, the teachers mainly refer to aspects such as the fact that it helps them work on curricular content; that music and movement motivate children to work on motor activities; that dance is a good educational resource involving knowledge of one's body, rhythm, and perception of space and time that facilitates the development of other contents of the area; the importance of movement as a medium of learning and as a highly motivating element; and as a methodological resource, given its merits in terms of developing children's artistic and communicative capacities, among others.

With regard to the type of activities related to music, PE teachers mention:

- Warm-up activities, corporal expression, emotional expression through music, activities involving creation, rhythm, mime and relaxation.

In the second block of questions of the questionnaire, which were also used in the interviews, reference is made to the teaching practices related to dance in the school and in the teacher's classroom practice:

- All the teachers who participated in the study affirm that dance is worked on in their school in at least one of the two curricular areas directly related to it: Artistic Education (music) and PE.
- They also indicate the existence of other spaces within the school timetable during which dance is worked on through different projects, as well as in some extracurricular activities. They do not, however, report the use of dance in relation to other curricular areas.

The third block of questions is related to teacher training in movement and dance:

- Most teachers mention a wide repertory of traditional dances learned during their initial training from the area of music, while considering the training obtained from the area of PE to be scarce.
- Most teachers think that more extensive training is needed in how to teach dance (how to adjust the work on movement and dance to students' capacities; teaching and learning methodologies; intervention strategies; diversity of resources and didactic material...). For example, one of the teacher's comments indicate that:
"Unfortunately, in many cases, dance practices are carried out without suitable, professional and pedagogical training. Not surprisingly, this doesn't get us anywhere."
- Over half the teachers highlight the importance of knowing and mastering the specific language of dance, as well as practical experience in it: to have danced. The ability to dance should be developed in the same way as the ability to read. This would help to provide quality teaching of dance in schools. Specifically, one of the teachers indicates that:

“How can I teach anyone to dance when I have never danced myself? It’s like asking someone who has never read to teach reading.”

- Most of the teachers suggest that study plans should ensure that future PE teachers are provided with more extensive training in dance, as well as in the teaching of it, and in the resources offered by music for PE. In relation to this aspect, one teacher says that:
“A teacher shouldn’t have to improvise; they should be very clear about what their objectives are and have the knowledge needed to be able to achieve these.”
- On the other hand, most teachers think that more ongoing teacher training courses related to movement and dance at school are needed.
- They also ask for guidance to be provided from specialists (dancers) and spaces in which they can exchange and share experiences. Some of the participants state that it would be great to be able to count on the presence of a dancer in class.

Finally, we ask them what they think about dance having a specific space within the school timetable (not linked to either music or PE), taught by a dance specialist. The teachers’ responses reveal two different positions:

- Over half the teachers (25) reply that they think this is a very good idea; highlighting the educational value of it. Some of them explain that this had been implemented in their school when they had the sixth hour (extra hour added onto every school day).
- On the other hand, they insist that dance should still be worked on in music and PE and in an interdisciplinary way with the dance specialist. They also point out the challenges in relation to implementing such a proposal given the lack of appreciation of artistic teaching in our educational system. In this sense, they call for a review of study plans in which dance and the arts are given more prominence.
- Other participants (16) think that the inclusion of a dance specialist in schools with a specific area in the school timetable is utopic.
- Others indicate that they find the idea very interesting, but that they fear that the Department of Education is not particularly interested in promoting quality teaching in this area.
- In this respect, they highlight difficulties related to space and time.
- By contrast, 6 of the teachers surveyed do not consider this option to be appropriate since they think that dance is already well-located in the curriculum - in the areas of artistic education (music) and dance and PE, and that what is needed is to work in a more interdisciplinary way. They argue that we need to be realistic and consider that they are struggling at the moment to retain the work of specialist PE teachers, although they point out that music teachers are in an even worse situation, since their subject is appreciated even less in the curriculum.

The content analysis process uses the same words of the interviewees to retain the meanings, thoughts and emotions of the teachers. Some examples are given below:

- *I can’t understand why we are still discussing the importance of dance.*

- *Dance has a weak position in my area.*
- *In my opinion, dance is not appreciated and it doesn't have the position it deserves in schools and in the curriculum, even though this goes against the arguments made by a great number of educators who insist that dance represents a key element in the all-round development of children.*
- *We still have a lot to learn about what dance could contribute to the school curriculum.*
- *I don't feel suitably trained or prepared to teach dance classes. My only experience was when I did my teacher training and another short course in traditional dance that I did out of interest.*
- *I give very little time to dance in my classes as I don't feel trained to do it and I feel ridiculous.*
- *There is still a lot of ignorance and we find many prejudices about dance. There is a huge gender prejudice in relation to dance in society. Today, dance is still associated with the female.*
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CONCLUSIONS

The results show that, on the one hand, most of the professionals interviewed attach considerable importance to the discipline of dance and its implementation, pointing out its relevance in the all-round development of the person. They highlight the importance of good training in dance, as well as the acquisition of the specific and meaningful language related to it. On the other hand, some teachers do not include dance in their practice due to a lack of pedagogical training in it.

Over half the teachers highlight the importance of knowing and mastering the specific language of dance, as well as practical experience in it. In other words, they agree that it is important to have danced to be able to teach dancing.

Over half the schools who participated in the study work on dance in the two curricular areas in which it is included as curricular content: in the area of Artistic Expression (dance-music) and in the area of PE. In particular, 7 schools work on dance all the time in their practice, 14 occasionally, and 8 with projects worked on with other teachers, mainly the music teacher.

We observe that a wide variety of the curricular content of PE can be related to dance and this wide range of content shows the interdisciplinary nature of dance.

Nevertheless, it should be noted that participants highlight a lack of variety of types of dance provided in PE sessions, with attention mainly being given to traditional dances. This aspect is consistent with the fact that most PE teachers have not danced, even though they have some training in traditional dances, both from their initial teacher training and as a result of some ongoing training courses.

With regard to the teaching and learning methodologies associated with dance in the first and mid-stage of primary, teachers show a degree of concern about the lack of knowledge and preparation in dance methodologies and didactics. The methodologies used most frequently are "direct instruction" and imitation, although in the upper stage of primary, cooperative methodologies are sometimes used in PE to develop an artistic production.

In both the questionnaires and the interviews, teachers show their concern in relation to different aspects that prevent them from including dance in their practice.

These include many different aspects, some of an organisational nature or related to training, others related to social factors, and others related to the lack of teaching resources.

To conclude, in general, it is safe to say that dance still does not have its own space with its own identity in education, despite the recognition it has gained from different authors and teachers, many of whom believe in the great potential that dance offers in relation to physical, intellectual, social and affective-emotional development.

In view of the above, the results show that dance has not been given the position it deserves in the inclusion of teaching practice in the school day. Its contributions have not had the expected impact in the educational world and there is still a lot of work to be done in this regard. Dance has not been given its own space within the school curriculum since it continues to be included only as a block of content within other areas.

Those who are committed to quality teaching in dance and believe that it contributes to the overall, holistic development of students, providing them with a cultural preparation for the future, are responsible for raising awareness and helping others to understand that an all-round education including the good use of dance will result in improved performance in many different ways.

Future prospects

Training spaces are needed for teachers to increase their awareness of different aspects of dance and to foster more methodological and pedagogical training. Studies are not only needed to clarify how dance should be introduced as a specific didactic area within the school curriculum, but also to identify how to include this area in undergraduate teacher training to ensure that future teachers are prepared for this challenge. After completing this study, we would now like to concentrate on carrying out a specific study of the teacher training curriculum, on the understanding that no changes will be possible in the school curriculum (introducing dance as a curricular area) unless changes are made previously in teacher training.

Future teachers should be prepared to step up to this challenge, which is to say to work on dance at school as part of the all-round development of the student and regardless of the methodology used. It will also be important to determine how dance should be included as a curricular area in schools and what profile teachers of this area should have or if there should be collaboration between school teachers and external professional dancers.

Regarding the results and conclusions extracted, we believe that dance, understood within the framework of academic content, should be promoted as an object of study to enable the development of theoretical and scientific bases that will help to support and improve its practice.

Likewise, it would be interesting to consider the possibility of training a specific kind of teacher responsible for carrying out artistic and pedagogical tasks and for providing students with a creative and educational process based on the movement of dance, using the different language that this offers.

In this way, dance would finally acquire the position it deserves within schools, thus promoting and developing all its dimensions in order to contribute to the all-round development of students.

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