Methodology and beliefs in primary school dance education

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Abstract:

Aim: This study analyzes the methodology used by some dance teachers at primary school level and their beliefs about dance teaching. **Problem Statement:** Considering the lack of research on this topic and the secondary role that dance continues to have in the educational system in many countries, this paper offers an interesting contribution in order to develop new perspectives in terms of dance education. Since there is an absence of specific curricula in dance education, Physical Education teachers employ traditional methods. **Methods:** Six specialized Physical Education teachers and 84 Primary School students participated in this research. As sources of data, we used triangulation through quantitative methodology tools such as *Système Observation de l'élève de l'Université de Liège* (OBEL/ULg) and Planned Activity Check (PLACHECK), as well as semi-structured interviews for qualitative methodology, which were performed using inductive methods. The results and conclusions are: 1) High practice period for motor goals (58.99%); 2) High and correct student implication (91.23%); 3) Goals focused on physical and motor improvement (body schema, rhythm and coordination); and, 4) Use of traditional methodologies even though a contemporary approach is preferred. Finally, we consider that more comprehensive training in dance education is necessary in order to achieve and put into practice the objectives that teachers consider appropriate to develop in schools.

Key words: teacher training, dance education, observation in teaching, perceptions, primary school.

Introduction

Dance, in its artistic nature, possesses a great potential which enables the development of physical, cognitive, creative, expressive and emotive capacities. It also transmits a sense of values and attitudes which make it possible to share emotions and ideas with other individuals. Furthermore, it is a scenic art which can be used as a powerful tool for social-educative action and intervention (BOE, 5 June 2010).

A large number of researchers promote dance education in schools, since it promotes students' self-esteem and self-comprehension (Giguere, 2014), as well as favoring positive attitudes, satisfaction and intrinsic motivation (Stivaktaki, Mountakis and Bournelli, 2010). Dance is an important part of education because it helps children to understand their own culture and thus participate in a diverse society (Pitsi, Digelidis and Papaioannou, 2015).

According to Vicente, Ureña, Gómez and Carrillo (2010) the contribution of dance to the social, physical, intellectual, affective and aesthetic dimensions of the human being does not seem to be sufficiently addressed in the education system, where there are still voids to fill. Moreover, dance is not only a process of artistic creation but also a skill which is based on the same pedagogical principles that rule any other teaching practice (Requena and Martin, 2015).

Because of this, dance is currently used as a source of education in the lesson plans of many schools in Europe and the USA (Charleroy *et al.*, 2011). However, only a small percentage of future teachers actually have sufficient training in dance (Russell-Bowie, 2013) and many portray negative attitudes towards teaching this subject (Russell-Bowie, 2010).

Analyzing Dance in Physical Education. The Complexity of Motor Skills

To date, dance has been studied mainly from a technical, historical and choreographic point of view and it is therefore necessary to conduct research from an educational perspective (Rodríguez, 2011).

Dance has been part of the Physical Education (PE) curriculum in several countries for many years. Studies demonstrate that the position of dance within the subject of PE is called into question and little time is devoted to this field. Furthermore, the performance code considers dance in PE as mainly a physical activity with scarce artistic value. On the other hand, the pedagogical discourse of dance continues to be based on a highly disciplinary framework of social control (Mattsson and Lundvall, 2015). Dance has also been used to improve results in other subjects and occasionally to improve students' specific abilities, attitudes and knowledge (Russell-Bowie, 2010).

Alter, Hays and O'Hara (2009) indicate that a lack of confidence is the reason why many teachers avoid the subject. According to Rolfe (2001) and Kleinubing and Saraiba (2009), the main factors are a low level of personal experience and teacher training, which lacks educational models, sources and positive experiences. In the case of students, they are not provided with sufficient experience – both inside and outside of the school environment – due to social prejudices and poor training (Pereira, Cynthia, and Dagmar, 2009).

This problem has been treated by different authors from the perspective of a necessary and continuous training (Pires de Souza *et al.*, 2010), as well as the necessity for teachers to be experts in both dance and pedagogy (Connell, 2009). Thus, while this justifies the integration of dance in the curricula of schools (Kleinubing and Saraiva, 2009), it seems that teachers need more comprehensive training and specialization in dance in order for it to be taught correctly in schools (Tenorio, 2002). This makes students get involved in ways that consist in thought, movement and feeling (Melchior, 2011).

Even though there is an interest in exploring body expression and movement, there is not enough scientific research to adequately define, assess and analyze a discipline such as dance. Due to this fact there is a need for further research in this academic field (Castañer, Torrents, Anguera, and Dinosova, 2009).

The teaching observation process is considered as a key instrument to assess and obtain information about an individual's activity in a specific environment, since it is a source of information which faithfully represents the teaching reality to benefit teacher effectiveness (Aragón, 2010). In the last quarter of the past century, an observational methodology has been present in a huge number of both theoretical and practical manuscripts (Anguera, 1991, 2005; Anguera *et al.*, 2011; Blanco, Losada and Anguera, 2003; Gabin *et al.*, 2011; Castañer *et al.*, 2009).

In their early stages, these studies were based on the observation of teachers, moving progressively to the study of student behavior, since the variables which seize this behavior in the classroom are established to serve the main goal of improving teachers' methodology. However, according to Castañer, Torrents, Anguera, and Dinosova, (2009) and Castañer, Torrents, Anguera, Dinosova and Jonsson (2009), motor skills and didactic variables can be observed as behavioral structures in numerous types of body movements and sport activities. Nevertheless, although various disciplines have recognized the need to determine the possibilities of human movement, very few studies concur in the most effective way of observing, evaluating and analyzing the complexity of motor skills. On the other hand, due to the criticism of history and narrative research within Physical Education Teacher Education (PETE) at a recent international education conference, Dowling, Garret, Lisahunter and Wrench (2015) have underscored the need for PETE scholars to acknowledge the broad range of philosophical assumptions about knowledge and how we get to know as this underpins all research, whether carried out within a qualitative or quantitative research tradition, and to develop a climate of mutual respect for these various positions in order to avoid stagnation, hegemony or blind spots in research agendas. The flexibility and accuracy of these methodologies fit perfectly within the characteristics of our studies.

Current research aims

The current research focuses on the teacher's perspective in dance education. The aim of this study is to analyze the methodology used by some teachers when teaching dance at primary schools and their beliefs about dance teaching. Considering the lack of research on this topic and the secondary role that dance continues to have in the educational system in many countries, this paper offers a fresh contribution in order to develop a new perspective in dance education.

Considering the manner dance lessons are taught, in order to improve dance teaching it is crucial to take into account the objectives of this study, which are: a) Creating a didactic characterization of dance lessons through the observation of student behavior and the dance program and, b) Recognizing the conceptions, perceptions and preferences of the methodology employed by teachers in order to identify their needs when teaching dance.

This study is part of a wider research initiative which has been promoted as a Research and Development Project in Spain.

Methodology

To complement the main methodological branches (quantitative and qualitative methods) a mixed methodology has been used. Its application on school dance allows us to achieve a better understanding of both the quality of learning and the effect of teachers' actions on students. In addition, triangulation techniques and sources of data have also been used.

The information-gathering process was achieved through observation, focusing on student behavior (OBEL/ULg and PLACHECK systems) and thanks to the analysis of favorable conditions -which promote the learning process in a real teaching context- it has been possible to investigate the adequacy of the methodology in the classroom. Moreover, the teachers who participated in the research also took part in semi-structured interviews. The use of semi-structured interviews allowed the participants to answer questions in a comprehensive manner, while also enabling new concepts to emerge during the interview (Dearnley, 2005). The objective of these interviews was to confirm teachers' conceptualization and perceptions on dance application

and teaching. In this sense, Giguere (2014) recommends the use of a qualitative methodology based on transparent practices which allow participants to express their own opinions.

Participants

In order to achieve the study's objectives, the research process comprised 6 groups of third grade Primary School Education students who do not practice dance out of school, belonging to six different schools in Spain. Other participants included 6 (3 male and 3 female) PE teachers ranging from 33 to 41 years old and 84 (35 male and 49 female) students ranging from 11 to 12 years old. The average number of students per class was 15 (with a minimum of 14 and a maximum of 17).

Teachers were chosen according to their career history and prestige. Besides, it was also necessary for them to be specialized in PE and to have at least 8 years of experience in dance lessons in schools. All subjects participated anonymously and voluntarily in the study, taking into consideration all applicable ethical procedures when gathering data.

The 6 teachers who participated in the study also participated in the interviews, each of them according to their own group. The interviews were transcribed and recorded in a familiar background. The duration of each interview lasted approximately 40 to 60 minutes, with a fluent and free dialogue.

The teaching unit was based on the *Bodily Expression* block content and was taught during the Physical Education timetable in the course of a standard lesson.

Instruments

Two methods of observation were used to record student behavior. Thus, the *Système de l'Observation de l'élève de l'Université de Liège* (OBEL/ULg) (Piéron, 2005) was used to calculate the most important teaching variables in the teaching and learning process and the Planned Activity Check Systems (PLACHECK) (Siedentop, 1998) was used to register appropriate or inappropriate student behavior during sessions. At the same time, the use of semi-structured interviews for teachers provided an adequate instrument, taking into account the study's aim of finding out the teacher's thoughts while doing the exercise. Moreover, it made it possible to understand and enrich student behavior when combined with a quantitative methodology, since it is easier to fulfill the objectives (Castillo and Cabrerizo, 2004). This is due to its direct and close approach (Mayorga, 2004).

OBEL/ULg Observation System

To further improve the use of the OBEL/ULg system (Piéron, 2005) it was necessary to apply certain adaptations, in order to select the events characterizing dance in schools and register them through an encoded system. The aim was to identify the amount of time dedicated to each activity by students, thus establishing the influence caused by these participation profiles on the criteria abilities chosen by the teachers. The Sing System was used to register this process, which allowed a narrower and more accurate recording of the class events (Postic, 1996). Table 1 illustrates the categories analyzed.

Table 1. Categories analyzed according to the OBEL/ULg system (modified by Piéron, 2005)

Categories	Sub-categories	Descriptions
Not motor engaged		The student does not engage in motor activities, but answers questions asked by the teacher, writes learned content, analyzes classmates, etc.
Motor engaged		Participation in tasks and exercises which imply movement
	Unspecific	Not directly related to the objectives of the subject or teaching unit
	Specific	Directly related to the objectives or the subject of the teaching unit, implicating movement. They can be rhythm, body schema, body expression or other contents not previously considered
	Attention	The student manifests signs of external attention
	Instruction	The student stays attentive to information about the activity: what it is, its purpose or why it is being performed
	Feedback	The student stays attentive to the teacher's feedback about the activity that has been carried out
	Organization	The student stays attentive to the teacher's indication about his position and the material
	Classmate	The student looks at a classmate carrying out the exercise
	Breath	The student is aware of his/her or classmates' breath
	Others	Other categories
Waiting		Period of time in which the student awaits for instructions on the exercise
Off-task behavior		The student gets involved in a different activity with regards to the instructions given by the teacher, and he/she also portrays a behavior to the class rules
Other behavior		It refers to behaviors that have not been considered in previous categories

Academic Learning Time-Physical Education

The PLACHECK system (Siedentop 1998) is a sampler procedure which is used to register group behavior. This system makes it possible to verify activities which have been programmed for group-work, comparing the total number of individuals forming the group over a specific period of time. The reported data is portrayed as a percentage.

Regarding the PLACHECK system and according to the teacher's own perception, it was considered as appropriate based on behaviors in which the student respects the pedagogical instructions or attitudes given by the teachers in the classroom (i.e. the student moves from one place to another to see a classmate carrying out an exercise, he/she keeps a relaxed position while he/she sees a classmate carrying out an exercise). On the contrary, inappropriate behavior is understood as that of a student who does not respect the rules (i.e. he/she does not do the exercises proposed by the teacher, he/she does not pay attention to explanations or instructions, he/she carries out different exercises, talks to classmates, he/she does not respect his/her classmates' space, etc.).

Semi-structured Interviews

In order to develop these interviews, an in-depth review of the situation of dance in Spanish schools was established, analyzing the conceptions and methodologies employed for its teaching. Questions were elaborated by taking into consideration relevant events that occurred in classrooms, which were considered as an essential aspect for the subject matter. Interviews were conducted according to a semi-structured interview guideline comprising specific questions related to teaching. Suggestions were also included along with additional questions in order to facilitate teachers' answers, encourage discussion and clarify affirmations. The interview guideline was tested on 3 PE teachers specialized in dance before being put into practice. The script was based on the OBEL/ULg system dimension.

A structured procedure was designed in order to approach the subject matter and to refine the information gathered through open questions which facilitated teachers' opinions on the subject matter. The first interview question (1) addressed the meaning of dance education, its context and the personal views of teachers and what dance means to them. The following question (2) referred to the skills to be developed in students. The third question included aspects such as approach (3) and technique and methodology (4 and 5).

The questions were: 1) What do you understand by dance in schools?; 2) Which skills does it develop?; 3) In your opinion, which characteristics should dance in schools have?; 4) Which teacher behaviors do you think are required to improve student learning?; 5) How would you describe your dance methodology in school?. Each question was elaborated in plain, simple language in order to respond to the objectives and goals of the research in an interesting and clear manner. Moreover, two essential aspects were considered: a) The communicative process was not disturbed in order to avoid influencing answers; b) An environment of trust was created to enable teachers to express their opinions freely and make thoughtful conclusions on the subject matter.

Data analysis

The analysis procedure according to the tool employed is indicated below:
OBEL/ULg Observation System

Students were observed through Academic Learning Time-Physical Education System in 8 short intervals of 30 seconds of duration, based on 8 pupils (4 male and 4 female) per class, resulting in a total number of 48 observed students. The same students were always observed and they were not allowed to miss a session. Each student was observed during 15 minutes per session, divided into 5 periods of 3 minutes. Thus, the time dedicated to each student was 60 minutes, resulting in a total time of 2,880 minutes.

The inter-observer rate obtained for the OBEL/ULg system was 96.1% (Bellack, Kliebard, Hyman, and Smith, 1966).

Academic Learning Time-Physical Education

Out of a total number of 7 analyzed sessions, 4 of them were carried out through this system, while the other 3 were conducted through the PLACHECK system.

The inter-observer rate obtained for the PLACHECK system was 94.9% (Bellack *et al.*, 1966).

Semi-structured Interviews

The content analysis phase consisted in the transcription of the interviews, reading said transcriptions, and the manual codification of key words based on the answers of each subject. All of the above was carried out by taking into account relevant activities for the study and their categorization. Content was classified according to thematic matching in the next phase. The dimensions of the teacher behavior assessment previously used by González-Peiteado and Pino-Juste (2014) was taken as the basis for the categories system. This made it possible to group words in categories with the same semantic meaning. This resulted in 4 themes of 15 categories that established their frequency. The themes of these categories are: definitions (expressions and body development); student skills (motor, cognitive, communicative and emotive); dance feature (expressive, creative, cognitive and emotive); and pedagogical method (planning, techniques, organization, interaction and evaluation).

Results

Data analysis was carried out on two levels. On the one hand, the results of the student observation systems are shown. On the other hand, the research process was integrated in a way which enabled the obtention of real results thanks to the use of both quantitative (OBEL/ULg observation system and PLACHECK system) and qualitative tools (semi-structured interviews). All analyses were performed using the SPSS Statistical Package for social Sciences (SPSS Inc, Chicago, Illinois, USA).

OBEL/ULg Observation System

Table 2 illustrates the results of the analysis of student behavior regarding the time rate used in each category, the time average -expressed in seconds-, the standard deviation and the maximum and minimum values obtained.

Table 2. Descriptive analysis of the behavior of students

Variable	%	Mean	SD	Min.	Max.
Not motor engaged	7.85	271.04	216.20	0	800
Motor engaged	51.14	1768.10	347.86	995	2.275
Rhythm	48.32	1670.71	363.55	940	2.275
Body schema	2.72	94.17	86.86	0	245
Body expression	0.01	0.10	.72	0	5
Others	0.09	3.13	15.15	0	75
Attention	0.09	3.23	22.37	0	155
Att. instruction	14.49	501.15	158.04	250	845
Att. feedback	4.11	142.19	125.42	5	430
Att. organization	9.71	335.63	119.74	110	560
Att. towards classmates	1.72	59.48	64.78	0	175
Att. breath	0.12	4.48	14.63	0	70
Att. others	2.76	95.42	116.10	0	510
Waiting	5.73	198.23	107.23	45	505
Off-task behavior	1.85	63.85	81.08	0	320
Other behavior	0.43	14.69	22.30	0	85

Academic Learning Time-Physical Education

The results of inappropriate behavior analyzed through the PLACHECK system demonstrate that 91.23% of students presented appropriate behavior, while the remaining 8.77% presented inappropriate behavior.

Semi-structured Interviews

According to the results obtained from the analysis of the semi-structured interviews, each theme of the categories has been described as follows:

- *Definitions.* The definition most widely-used by teachers referred to the ability of dance to express feelings and emotions, as well as its communication opportunities.

- *Body development.* It also refers to the improvement of motor development, especially body schema and rhythm, on which we can observe:

I see myself as a teacher who is interested in dance and who knows how to transmit it to students in a manner in which they enjoy dancing, acquire skills, create their own choreographies and correct their own mistakes (teacher 2).

- *Student skills.* PE teachers who teach dance show a preference for motor dimension, including rhythm, development, body schema and coordination, according to the results obtained from the analysis of the semi-structured interviews. To a lesser extent, they also allude to personal development as a resource to improve self-esteem and a capacity for disinhibition, followed by cognitive and communicative aspects, and finally both emotional and sensitive dimensions, which are practically inexistent. Below is a comment which we consider particularly relevant:

I think dance is the ideal discipline to facilitate the development of rhythm and coordination since using music promotes teaching in a more enjoyable environment (teacher 3).

- *Dance features.* In the question about dance features, teachers identify with the aspects dealing with expressive, creative and cognitive perspectives. This question also refers to the emotive character of dance which moves away from its repetitive aspect.

Through dance we have the chance to improve rhythm and motor skills at the same time as learning about historical facts from people and the possibility of creating new choreographies (teacher 5).

- *Pedagogical method.* In terms of methodology, teachers show a predisposition to active styles rather than traditional ones to create a friendly and relaxed environment and to ensure free expression without embarrassment. Furthermore, teachers aspire to organize and develop interaction between teachers and students and also among students to create an environment of active learning in order to engage and guide participants. The planning and evaluation process was carried out by teachers to a lesser extent. This predisposition and other

positive attitudes are reflected in the comments made by some teachers during the research, from which we can remark:

I would like students to understand the importance of learning and helping each other through motivational practices in which they could take on a lead role (teacher 6).

Discussion

Due to the lack of research on the methodology and beliefs of dance teachers in schools, this research has examined common aspects between quantitative and qualitative paradigms in order to describe and comprehend this reality. This has been possible thanks to the contributions made by different sources and techniques which made it possible to test and compare the results obtained. Based on these results, the discussion has been arranged in an integrating manner in order to coherently complete this frame of work and the analysis, thus obtaining credible conclusions.

With regards to the characterization of dance based on the analysis of student behavior, the results show a high percentage of time dedicated to specific motor (51.14%) and unspecific motor (7.85%) activity categories. This is characteristic of dance activity since it presents a higher percentage of motor practice than other sport modalities (Piéron and Georis, 1983). Moreover, the majority of time employed was spent on activities which are directly related to the objectives of the didactic content and it responds to student necessities (Piéron, 2005). This is reflected in the high percentage of time dedicated to rhythm development (48.32%), as well as in the limited proportion of time dedicated to body schema and body expression (feelings, eloquence, etc.). This data is supported by the results obtained in the interviews, considering the importance of the physical dimension, body schema and rhythm in body development, in addition to coordination development in the *student skills* theme.

Dance in schools is characterized by being a process which seeks to develop divergent motor production, in which teaching should favor creativity and divergent production of reactions (Arteaga, 2003; Kalmar, 2005). In the education system, dance is presented as an activity with many values which open a new path to creativity, relationships between classmates, self-consciousness and consciousness about other cultures and development of expressive capacity (Kaufmann, 2006). The same opinion is reflected in the answers given by teachers during the interviews, since among the main features of dance they highlight its expressive, creative and cognitive character. This idea is also supported by a growing desire and consciousness in schools to develop active teaching methodologies.

However, existing literature on teaching analysis demonstrates that the average time employed for the presentation of physical activities is between 15 and 25% (Piéron, 2005). In the case of dance, this percentage drops slightly due to its characteristics, the use of traditional methodologies (Piéron and Delmelle, 1983), and specifically the levels of satisfaction obtained (Goulimaris, Mavridis, Genti and Rokka, 2014) which can act as determining factors in order to make greater use of this time. The same occurs in this research, since 14.49% of time is employed, which shows an appropriate preparation of music and exercises. This coincides with the results of the interviews, which consider coordination work as the physical skill to be developed during sessions. Vicente *et al.* (2010) consider that the main contributions of dance to education are the development of basic abilities, the development of coordination and perceptive-motor skills, conceptual, social, cultural and artistic aspects as well as the possibility to express oneself in a manner other than conventional language.

It is also important to consider that only 9.71% of the total time was employed in organizing the activities. This may be conditioned by the characteristics of this kind of activity since it does not require material and it is simple to group students (principally individual and paired grouping). According to Piéron (2005) and Siedentop (1998) in order to obtain progress in education it is essential to minimize the time dedicated to organization. The lack of external behaviors towards the task is confirmed both by the percentage of time obtained in the analysis of the student behavior variable through the OBEL/ULg system (1.85%) and through the percentage of students who presented inadequate behavior obtained through the PLACHECK system (8.77%). This seems to be related to the low percentage of delay, which usually emerges in periods of external behavior towards the task (Piéron, 2005). In the case of feedback, the amount of time dedicated to this activity was also lower and shorter than other sport modalities (Piéron and Delmelle, 1983) with just 4.11% of total time. This relates to a more specific and shorter feedback, in the sense that music is not interrupted because of a necessity to explain or assign tasks, since teachers used traditional teaching styles.

Finally, a discrepancy has been found between quantitative and qualitative methodology data according to the results revealed by the interviews. Thus, despite teachers showing a predisposition towards active styles, they still employed traditional teaching methodology most of the time. Therefore, there is a high percentage of motor engagement and a preference for motor objectives in spite of other attention behaviors. This implies active styles which favor the cognitive creative and social development of the students.

Spohn and Prettyman (2012) show that *old school* methodology is authoritarian and it is generally employed to give explicit information about body technique and posture in dance. Moreover, the use of indirect methods makes it possible to improve the artistic development of students. According to Choi and Kim (2015) these methods identify with the traditional pedagogic scope since they are predominantly focused on the teacher and they are mainly based on demonstrating and copying, thus agreeing with the opinion of the aforementioned authors. Likewise, Torrents *et al.* (2015) revealed that limitations in instructions clearly conditioned the

choreographies carried out by dancers as well as their creative behavior. Because of this, we consider that while it is useful to employ active methods, it is necessary to improve teacher training in order to put these methods into practice. Watson, Nordin-Bates and Chappel (2012) suggest the use of practices which promote the initiative and participation of students as a way to improve the development and evolution of their personal characteristics.

Conclusion and future directions

As a main conclusion it can be affirmed that sessions were based on the process of learning the choreographies which developed motor, rhythmic and coordination skills at the same time as diminishing creative, expressive, cognitive, emotional and sensitive capacities, regardless of the fact that emotion and feelings are determinant elements of the very definition of dance. This demonstrates the pursuit of a predetermined model based on movement imitation which is typical of traditional teaching styles (Mosston and Ashworth, 2002). Nowadays, dance in schools should be a more complex process than simply rehearsing steps, since it does not only imply movement concepts, but also children developing social variables, expressing their culture and sharing different ideas beyond the spoken and written word (Melchior, 2011).

In our personal opinion, dance education cannot forget the inherent potential (regarding body expression, feelings and emotions) which contributes to the development of motor, cognitive and social aspects that should be taught in classrooms. Therefore, dance teaching should be related to much more important educational aspects than the mere reproduction of mechanical movements which have no meaning for students (Madrid and Schiebelbein, 2011). As a second conclusion, we can clearly see a predominant tendency towards active teaching and a decline of traditional teaching styles. This supports the necessary process of identifying the reasons why teachers present traditional methodologies in the classroom at the same time as showing a predisposition to more active teaching styles (González-Peiteado and Pino-Juste, 2014). With this in mind, Watson *et al.* (2012) propose the development and dissemination of new methodologies and good practices in order to foster more dynamic and creative dance teaching. According to these authors, dance in educational contexts should place importance on the process of body movement and the development of creative capacities rather than the perfect representation of a final product.

In this manner, Vicente *et al.* (2010) recommend a higher balance between heritage and spontaneous forms to select activities and choreographies. The first allows students to experiment with the motor capacities of the body and at the same time it represents a means of expression and communication. The second develops specific motor abilities and approaches social and cultural aspects which are implicit in these abilities.

This implies a new perspective in terms of teaching objectives (Friedman, 2009) and contents, requiring a wide knowledge and understanding of the possible application in the educational environment (Pereira *et al.*, 2009). The conclusions of this study provide a guide to future researchers. Firstly, it underlines the necessity to carry out further studies in order to investigate both dance education characteristics as well as the teaching methods employed, which could be employed to involve students in lessons. This would make it possible to identify their needs and to propose solutions which contribute to improving the quality of dance in schools. In this respect, we agree with Choi and Kim (2015) when they declare the importance of carrying out an investigation into the effective teaching methods connecting mind and body, and not only limiting dance as an unsatisfactory activity which lacks art and essence.

Since the results show teachers' predisposition towards teaching methods focused on motor development through traditional methodologies, it would be worth investigating deficiencies in teacher training in order to contribute to its improvement. To do so, we recommend broadening the number of subjects of study, as well as analyzing how other people teach dance in schools. According to Russell-Bowie (2013), there are strategies which would help teachers who are not specialized in dance to improve their skills. These include analyzing and observing video-clips, going to shows, investigating and experimenting different dance genres, etc. Consecutively, it is necessary to amplify and make a deeper emphasis on the options which mark the path for dance to be correctly applied in schools, highlighting its importance in terms of creativity, sensitivity and body expression improvement (Kleinubin and Saraiva, 2009). In any case, we are sure that other people will maintain the scope of this investigation in order to design more efficient programs for teacher training and a more precise education. In line with the ideas of Martín-Cuadrado and Sánchez-Elvira (2010), individual characteristics and human behavior are not immovable features as it is possible to modify those that are inefficient and improve those that are efficient in order to correctly perform the educational task.

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