Original Article

Emotional intelligence of Spanish dancers and its relationship with personality traits

ROSA DE LAS HERAS-FERNANDEZ¹, MARÍA ESPADA², VIRGINIA GARCÍA-COLL³, JUANA M^a ANGUITA⁴

¹Facultad de Educación-Universidad Internacional de la Rioja, SPAIN.

²Departamento de Ciencias Sociales de la Actividad Física, del Deporte y del Ocio, SPAIN

Facultad de Ciencias de la Actividad Física y del Deporte (INEF). Universidad Politécnica de Madrid, SPAIN

³Departamento de Actividad Física y Ciencias del Deporte de la Facultad de Ciencias de la Actividad Física y del Deporte de la Universidad de Castilla la Mancha, SPAIN

⁴Departamento de Ciencias de la Educación. Facultad de Ciencias Jurídicas y Sociales. Universidad Rey Juan Carlos.SPAIN.

Published online: September 30, 2020

(Accepted for publication: September 22, 2020)

DOI:10.7752/jpes.2020.05353

Abstract

Emotional intelligence and personality traits are aspects that have been studied in the field of Sports. Some research studies establish a relationship between psychological characteristics and sport performance. Certain psychological aspects have also been studied in the field of Dance, in which some dancing styles identify with the culture of a country. This is the case of the different styles of dance that exist in Spain. However, studies that focus on the psychological aspects of these specific styles are scarce. The aim of this study is to assess Spanish and flamenco dancers' emotional intelligence, particularly with regard to the age at which they began dance training and whether or not they belong to the Spanish National Ballet of Spanish Dance. The second aim is to analyse the connection between emotional intelligence and personality traits. The research follows a descriptive quantitative methodology with the use of a survey. The total number of participants was 143 dancers: 96 women (67.1%) and 47 men (32.9%) between the ages of 18 and 51 (30.52 ± 7.86). The most important results show statistically significant differences between emotional self-regulation and the age when they began dance $F(4) = 2.940, p = .02$; and between emotional utilisation and whether or not the dancers belonged to the National Ballet, $t(28.818) = 2.067, p = .04$. Furthermore, the results show that emotional intelligence is related to the personality traits developed by dancers, highlighting the characteristics of responsibility and agreeableness. The results of this study can have a practical aspect, since they provide more and better information to directors/choreographers about the psychological profile of Spanish and flamenco dancers.

Keywords: Dance, Flamenco, Emotional Self-Regulation, Performance, Psychological Profile

Introduction

Emotional intelligence (EI) has entailed a point of inflection in the study of emotions, which went from being considered as disruptive elements of cognitive processes to being considered vital phenomena of human beings that provide useful information to solve our daily problems (Extremera & Fernández-Berrocal, 2004).

Emotionally developed persons, that is, those who properly control their feelings and know how to interpret and relate to the feelings of others, benefit from an advantageous situation in all domains of life (Goleman, 1996). Hence, emotional intelligence is considered to be a skill for processing emotional information (Mayer & Salovey, 1993; Mayer, Salovey & Caruso, 2008). It includes tacit knowledge of the operation of emotions as well as the ability to use this knowledge in one's own life (Salovey, Pizarro & David, 2003). This construct has recently been linked to athletic performance, and many researchers have focused their attention on how it conditions said performance (Meyer & Fletcher, 2007). For example, Kajbafnezhad, Ahadi, Heidarie, Askari and Enayati (2011) analysed the differences of emotional intelligence between individual and team sports, demonstrating that they have similar characteristics at the emotional level. Along this line, Fradejas and Espada (2018) recently studied the relationship between psychological features and athletic performance. This hypothetical relationship between emotional intelligence and athletic performance appeared when the concept of emotional intelligence became the focus of researchers seeking to predict and explain its role in other domains. Likewise, emotional intelligence has been studied in populations with special characteristics (Carrascal, Magro, Anguita and Espada, 2019). The findings show how games and movement have a positive effect on psycho-emotional aspects in children with limited intellectual skills (Krutsevich et al., 2020), and how karate positively affects emotional control in children with Autism Spectrum Disorder (ASD) (Greco and De Ronzi, 2020).

In the field of dance, a systematic review of research studies determined that the development of both physical appearance and psycho-emotional and social aspects through dance was common to all the studies (Ferrerira, Mockdece & Caputo, 2019).

Some research, like that of De Rueda and Requena (2015), highlights that flamenco dancing has major physical and psychological implications that may affect dancers' performance and emotional state. Moreover, they point out that if this emotional state does not develop properly, it can lead learners to abandon the activity. Likewise, Taylor and Taylor (2008) determined that the number of students who abandon their studies in the Professional Dance Conservatories is growing, perhaps because little attention is paid to the impact of psychological aspects. Lastly, the emotional education that dancers are given is essential for their appropriate professional and personal development.

Specifically, Spanish Dance has been declared a Manifestation Representative of Intangible Cultural Heritage, which is justified given that it forms part of the Spanish Cultural Heritage that shapes our collective identity as a people due to its power of evocation and emotion (Official State Gazette, 2018). In this Resolution of 13th November 2018, the General Directorate for Fine Arts defines Spanish Dance as an artistic dance genre that has evolved in the territory of Spain on the basis of contributions from popular dancing, stage dancing and flamenco. Thus flamenco expresses the artist's deepest feelings; it is a natural state which is expressed and transmitted firmly, in which the soul is exposed and all the artist's emotions and feelings provoked by the moment are revealed through the body (Pérez-Castaño & Amado, 2015).

Along this line, Taylor and Taylor (2008) point out that even though dance is an artistic discipline, it shares certain features with the world of sports (training/rehearsal, figure of the trainer/teacher, belonging to a club/dance academy, games/performance, relations with team mates/other dancers, etc.). For this reason, sports psychology is becoming increasingly important to determine what special aspects of the world of dance are appropriate to enable dancers to develop in an optimal manner. By measuring dancers' emotional intelligence and determining how they channel their emotions in their artistic careers can help enhance their capacity to express themselves through their body (Pérez-Castaño & Amado, 2015). It is important to address this matter in dancer training, given the positive association that exists between emotional intelligence and a teacher's self-efficacy (Wenn, Mulholland, Timmons, & Zanker, 2018). Moreover, emotional intelligence must be developed in dance students as a factor that is essential for their state of health (Guan, 2014). Thus, recent studies address the importance of the development of emotional intelligence in the training and development of professional dancers of Spanish dance and flamenco (De las Heras-Fernández, Espada, Carrascal and García 2020). This study highlights the positive correlation between coping with adversity and emotional perception. It concludes that emotional intelligence should be present in the training programmes and actions with professional dancers of the different institutions and companies. Studies that focus on emotional intelligence and dance conclude that dance enhances different aspects of Emotional Intelligence and is a beneficial component for the emotional and affective development of human beings (San-Juan-Ferrer & Hípola, 2020).

Personality traits are another aspect which the scientific literature relates to athletic performance (Allen, Greenless & Jones, 2013; García-Naveira, Ruiz-Barquín & Pujals, 2011; Ruiz-Barquín, De la Vega, Poveda, Rosado & Serpa, 2012). These traits are a stable, lasting and constant willingness which predisposes a person to act in a certain manner (Lezcano, 2016). Personality and motivation are aspects that must be taken into account during a dancer's training and throughout his/her professional development as well (Biasi, Bonaiuto, Giannini and Chiappero, 1999). In certain styles of dancing, such as flamenco, dancers create art as a result of a peculiar confrontation between tradition and personality (Berlanga, 2009). However, Spanish dance and flamenco have been studied very little in the field of psychology in comparison with sports, which is why this research is so important (Taylor & Taylor, 2008).

It is interesting to note that some studies of the personality traits of male and female dancers find differences between the two, highlighting the relevance of this aspect and that it could be of interest to study it in connection with other constructs (Weege, Barges, Pham, Shackelford, & Fink, 2015). In consequence, this study's first objective is to assess the emotional intelligence of dancers of Spanish dance and flamenco; specifically, to analyse their emotional intelligence based on the age at which they began dancing and whether or not they belong to the Spanish National Ballet Company [Compañía Española de Ballet Nacional]. The second objective is to relate emotional intelligence to personality traits.

Methodology

This research is quantitative, seeking to discover the relationship between two or more variables (Stockemer, 2019; Swart, Kramer, Ratele and Seedat, 2019) of a descriptive nature (Alvira, 2002), applied by means of the procedures used for questionnaires (Cea, 2004) with a transversal design, given that data were collected at only one point in time (Cockcroft, Goldschagg and Seabi, 2019).

Participants

A non-probabilistic sample was established, given the limitations in having access to such an exclusive population segment. Although an attempt was made to contact all the dancers of the Spanish National Ballet Company, in some cases this was not possible and not all of them accepted to collaborate in the study.

The total sample consisted of 143 dancers, 96 women (67.1%) and 47 men (32.9%) between the ages of 18 and 51 (30.52 ± 7.86).

Instrument

In order to attain the objectives of this research, the following instruments were used to collect information:

Psychometric properties of IED

This instrument was used to measure the emotional intelligence of the general population. Its adaptation and accreditation for the world of Sports Sciences (García, Graupera, Ruiz & Palomo, 2013) provided a tetra-factorial solution with an internal consistency of more than 0.70 in all factors except for one: Emotional Perception (.77), Emotional Self-Regulation (.77), Emotional Hetero-Regulation (.78) and Emotional Utilisation (.63), with a set of 33 items and reliability-stability between .32 and .71. The assessment was made on a 5 point Likert-type scale, with 1 being totally disagree and 5 being totally agree.

Psychometric properties of BFQ

The personality traits were assessed by applying the *Big Five Questionnaire* for children and adolescents (BFQ-NA) (Barbaranelli et al., 1998), adapted to the Spanish language by Del Barrio et al. (2006). This is an inventory that includes a total of 65 elements demonstrating appropriate properties of validity and reliability that are assessed by means of a scale of five alternatives from 1 to 5, 1 being Almost always, 2 Often, 3 Some times, 4 Few times and 5 Almost never. The set of these elements are grouped in the five dimensions of personality described by the Big Five Traits model (Barbaranelli et al., 1998, 2013): Conscientiousness and Responsibility (.88), Openness (.84), Extraversion (.79); Agreeableness (.80) and Neuroticism (.78).

Procedure

The field work was carried out by interviewers who administered the standardised questionnaire to the different dance companies. Filling out the questionnaire took about 20 minutes. During the field work and once it had finished, control and supervision tasks were performed; a check was made to ensure that all the questionnaires were fully and properly filled in; in other words, that all the information needed had been collected and that it was collected in the right way (Cea, 2004; Miquel, Bigné, Lévy, Cuenca & Miquel, 2000).

Statistical Analysis

The program SPSS v 22.0 (SPSS Inc, USA) was used to carry out the statistical analysis. Descriptive and inferential statistical tests were used. In the descriptive statistics, statistical data such as averages and typical deviations were determined.

In the inferential statistics, the *Kolmogorov-Smirnov* test was used to verify the normality of the distributions. For the variables that complied with a normal distribution, the *t for student test* was used as an inferential test for independent samples and the *ANOVA* of a factor in order to analyse the relationship that existed between the variables. Likewise, *Levene's* test was used to assess the homogeneity of the variations, using the statistical significance criterion of $p < .05$.

Results

In respect to emotional intelligence according to the age at which the dancers began training, Table 1 shows that dancers who began at a later age (19-23 years old) had higher marks in all dimensions except for emotional perception, for which the highest marks were obtained by the dancers who began between the ages of 15 to 18. In addition, significant statistical differences are seen between emotional self-regulation and the age when they began dance training $F(4) = 2.940, p = .02$ (Table 2). The following differences were found between dancers who began later (19-23 years of age) and dancers who began between the ages of 11 and 14 ($p = .04$): the former show greater emotional self-regulation as compared to the dancers who began between the age of 11 and 14, whose marks for emotional self-regulation are worse.

Table 1. Descriptive statistics of emotional intelligence in connection with the age when dancers began training

Beginning age		Emotional hetero regulation	Emotional perception	Emotional self-regulation	Emotional utilisation
3-6 years old	X	4.14	4.09	3.82	4.04
N=68	DT	0.46	0.49	0.52	0.58
7-10 years old	X	4.14	4.20	3.81	4.19
N=41	DT	0.54	0.57	0.68	0.62
11-14 years old	X	3.97	4.19	3.68	3.91
N=20	DT	0.61	0.49	0.70	0.61
15-18 years old	X	4.34	4.40	4.30	4.25
N=5	DT	0.24	0.16	0.17	0.40
19-23 years old	X	4.70	4.33	4.75	4.42
N=3	DT	0.20	0.56	0.25	0.52
Total	X	4.13	4.15	3.83	4.08
N= 137	DT	0.51	0.51	0.61	0.59

Table 2. ANOVA of a factor of emotional intelligence in connection with the age when dancers began training

		Sum of square	gl	Quadratic mean	F	Sig.
Emotional hetero-regulation	Inter-group	1.711	4	.428	1.708	.15
	Intra-group	33.067	132	.251		
	Total	34.779	136			
Emotional perception	Inter-group	.820	4	.205	.789	.53
	Intra-group	34.031	131	.260		
	Total	34.851	135			
Emotional self-regulation	Inter-group	4.145	4	1.036	2.940	.02
	Intra-group	46.169	131	.352		
	Total	50.314	135			
Emotional utilisation	Inter-group	1.660	4	.415	1.182	.32
	Intra-group	46.332	132	.351		
	Total	47.992	136			

Table 3 shows the emotional intelligence in respect to whether or not the dancers belong to the Spanish National Ballet. Initially, a slight difference of means is noted in all dimensions between the National Ballet dancers and the others; the former show higher marks in emotional self-regulation and emotional utilisation, whereas the other dancers that do not belong to said company show better results in emotional hetero-regulation and emotional perception.

Having verified compliance with the Kolmogorov-Smirnov Normality criterion for large samples (>100 individuals), the Levene test or test of homogeneity of variances was performed, in which no statistically significant differences were detected between variances. Lastly, the T test for independent samples was carried out, in which statistically significant differences were found between emotional utilisation and whether or not the dancers belonged to the National Ballet..., $t(28.818) = 2.067, p = .04$ (Table 4).

Table 3. Descriptive statistics of emotional intelligence in relation to belonging to the BNE [Spanish National Ballet]

	National Ballet	N	X	DT	Typ. error X
Emotional hetero-regulation	Yes	20	4.07	0.56	0.13
	No	122	4.14	0.49	0.04
Emotional perception	Yes	20	4.11	0.38	0.08
	No	121	4.16	0.53	0.05
Emotional self-regulation	Yes	19	3.95	0.47	0.11
	No	122	3.82	0.62	0.06
Emotional utilisation	Yes	20	4.30	0.50	0.11
	No	122	4.04	0.61	0.05

Table 4. T-Student to relate emotional intelligence and belonging to the BNE

		Levene test for the equality of variances				T test for the equality of means				
		F	Sig.	t	gl	Sig. (bilateral)	Difference of means	Typ. error of the difference	95% confidence interval for the difference	
									Lowest	Highest
Emotional hetero-regulation	Equal variances were assumed	.404	.526	-.645	140	.52	-.07844	.12156	.31877	.16188
	Equal variances were not assumed			-.586	24.013	.56	-.07844	.13382	.35462	.19774
Emotional perception	Equal variances were assumed	2.009	.159	-.397	139	.69	-.04871	.12264	.29120	.19378
	Equal variances were not assumed			-.503	32.677	.61	-.04871	.09685	.24583	.14842
Emotional self-regulation	Equal variances were assumed	1.557	.214	.828	139	.40	.12360	.14935	.17169	.41889
	Equal variances were not assumed			1.009	28.680	.32	.12360	.12246	.12697	.37417
Emotional utilisation	Equal variances were assumed	1.334	.250	1.810	140	.07	.25902	.14308	.02385	.54189
	Equal variances were not assumed			2.067	28.818	.04	.25902	.12533	.00263	.51541

Table 5 shows the correlations between the variables of emotional intelligence and personality traits measured with the BFQ. Emotional hetero-regulation correlates significantly and in a negative manner with conscientiousness and responsibility ($r = -.313$; $p = .000$), agreeableness ($r = -.453$; $p = .000$), extraversion ($r = -.415$; $p = .000$) and openness ($r = -.210$; $p = .013$). On the other hand, emotional perception correlates in a significant and negative manner with conscientiousness and responsibility ($r = -.285$; $p = .001$), agreeableness ($r = -.191$; and in a positive manner with neuroticism ($r = .179$; $p = .037$). Emotional self-regulation correlates negatively with agreeableness ($r = -.220$; $p = .009$) and extraversion ($r = -.317$; $p = .000$). Lastly, emotional utilisation correlates in a significant and negative manner with conscientiousness and responsibility ($r = -.177$; $p = .035$) agreeableness ($r = -.210$; $p = .012$).

Table 5. Correlations between emotional intelligence variables and personality traits

		Emotional hetero-regulation	Emotional perception	Emotional self-regulation	Emotional utilisation
Conscientiousness or responsibility	Pearson's Correlation	-.313	-.285	-.092	-.177
	Sig. (bilateral)	.000	.001	.277	.035
	N	142	141	141	142
Agreeableness	Pearson's Correlation	-.453	-.191	-.220	-.210
	Sig. (bilateral)	.000	.023	.009	.012
	N	142	141	141	142
Neuroticism	Pearson's Correlation	.042	.179	.015	-.028
	Sig. (bilateral)	.622	.037	.861	.744
	N	138	137	138	138
Extraversion	Pearson's Correlation	-.415	-.130	-.317	-.134
	Sig. (bilateral)	.000	.124	.000	.111
	N	142	141	141	142
Openness	Pearson's Correlation	-.210	-.125	-.109	-.147
	Sig. (bilateral)	.013	.143	.203	.084
	N	139	138	138	139

Discussion

The objectives of this research study were to analyse the emotional intelligence of dancers of Spanish dance and flamenco and to identify whether there existed a relation between their emotional intelligence and personality traits.

In respect to emotional intelligence depending on the age at which dancers entered the world of dance, those who began at a later age (19-23) had higher marks in the dimensions of emotional hereto-regulation, self-regulation and in emotional utilisation. These data corroborate the findings of Espada & Calero (2012), who point out that it is easy to become aware of how important it is for professional athletes to work properly on emotional intelligence in order to improve their results. They also argue, however, that there is a need to work on emotional intelligence in the field of sports education at earlier ages. In this same line, Peña-Sarrionandía, Mikolajczak & Gross (2015) point out that the persons who work on their emotional intelligence beginning at a young age have greater flexibility and capacity to find the most appropriate strategy in different contexts. Thus, some studies reveal how younger dancers of Spanish Dance and Flamenco show greater receptivity to instruction (De las Heras-Fernández, García-Coll & Espada, 2020). Athletes' emotional awareness enables them to learn how to regulate their emotions depending on the moment of the competition or training (Gould, Dieffenbach & Moffett, 2002). Persons with high emotional intelligence are capable of dealing more effectively with difficult situations (Jordan & Troth, 2002). There are also studies in the field of dance that find a positive correlation between coping with adversity and emotional perception. In this sense, research shows that the influence of emotional intelligence on dancers affects not only the strength and effectiveness in performing their actions, but also in establishing their professional objectives (De las Heras-Fernández, Espada, Carrascal and García, 2020).

As regards emotional intelligence in connection with whether or not the dancers belong to the Spanish National Ballet, the data show that the dancers of the Spanish National Ballet have higher marks in emotional self-regulation and in emotional utilisation. In this sense, the intelligent utilisation of emotions is essential to explain physical and psychological adaptation (Extremera & Fernández-Berrocal, 2006). The dancers who belong to the Spanish National Ballet have pre-established rehearsal schedules and a regular number of performances, entailing a very high level of physical demands. In this same line, Rubaltelli, Agnoli & Leo (2018) explain that just like an athlete has to train his body to achieve a good performance, psychology plays a central role in the regulation of the negative effects when uncomfortable levels of fatigue are reached.

By linking dancers' emotional intelligence and personality traits, it is important to bear in mind that the data of both instruments are inverse. In connection with emotional hetero-regulation, it correlates significantly

and in a negative manner with conscientiousness and responsibility, agreeableness, extraversion and openness. This means that the fact of having greater emotional regulation entails having greater conscientiousness and responsibility, agreeableness, extraversion and openness. These data corroborate the findings of other research studies in which positive relations were found between conscientiousness, agreeableness, openness, extraversion and good results in sports (Ruiz-Barquín, 2005, Ruiz-Barquín & García-Naveira, 2013).

Emotional perception correlates in a significant and negative manner with conscientiousness and responsibility, agreeableness and in a positive manner with neuroticism. These data indicate that the greater emotional perception is, the greater the conscientiousness and responsibility, agreeableness and emotional stability, coinciding with other research studies in which physical activity has been related in a significant manner with emotional intelligence (Laborde, Willén & Watson, 2017) and with the traits of conscientiousness and responsibility (Ruiz-Barquín, Jodra & Pérez-Mijares, 2001, Rhodes, Courneya & Hayduk, 2002), agreeableness (Ruiz-Barquín & García-Naveira, 2013) and emotional stability (García-Naveira et al., 2011).

Emotional self-regulation correlates negatively with agreeableness and extraversion. This indicates that the greater the capacity is to manage one's emotions, the more developed are the traits of agreeableness and extroversion. These data coincide with the study carried out by Pedrides (2009) in which he concludes that athletes who belong to a team have higher marks in emotional self-regulation and sociability, as compared to athletes who do not belong to a team.

Emotional use correlates significantly and negatively with conscientiousness and responsibility and agreeableness; in other words, persons who are capable of using their emotions strategically have higher levels of conscientiousness and agreeableness (Navarro, Sánchez-Verdejo, Anguita & González, 2020).

Conclusions

In conclusion, professional dancers of Spanish dance and flamenco in Spain are persons with high levels in managing their emotions and using them strategically in different contexts. Moreover, the results show that they are thoughtful, hard-working, competent, perseverating, respectful, orderly, willing, sure of themselves, efficient, precise, methodical, concentrated, careful, energetic, reflexive, patient, generous, friendly, tolerant, empathic, cordial and conciliatory (Barbanelli, Caprara & Rabasca, 2013).

These results may have a practical interest for rehearsals as well as performances, as they may provide directors/choreographers with more and better information regarding the psychological profile of professional dancers of Spanish dance and flamenco in Spain, in respect to their emotional intelligence and personality traits. This way, during rehearsals directors/choreographers can help dancers work on skills and strategies to improve their predisposition to deal with performances and enhance their emotional control, which will probably lead to better output.

In addition, the findings of this research study enable us to consider the work of emotional intelligence at early ages, since in view of the results the age at which training begins has an influence on enabling professionals to properly develop emotional intelligence, although currently there is a void in that respect at early ages of training. On the other hand, professional dancers who belong to the Spanish National Ballet have higher marks in emotional self-regulation and in emotional utilisation. Lastly, the results show that emotional intelligence is related to the personality traits developed by dancers, in particular the traits of responsibility and agreeableness.

On the basis of these results, we can highlight the importance of developing emotional intelligence at early ages for the effectiveness and development of professional objectives. In this respect, we believe these data should be taken into account in formulating teaching strategies for dancer training, depending on the age of students.

Moreover, the differences detected in different types of dance companies show that job stability, regular rehearsals and constant physical training have a positive influence on dancers' emotional self-regulation and on emotional utilisation. In consequence, this should be taken into account by professional dance company managers for the potential development of their dancers.

Lastly, although our findings indicate that professional Spanish dance and flamenco dancers in Spain have high levels of competence in managing their emotions, specific knowledge of the different aspects of emotional intelligence related to personality could be very useful for directors and choreographers in respect to dancers' training and development.

Conflict of interest: We have no conflict of interest to declare.

References

- Allen, M. S., Greenlees, I., & Jones, M. (2013). Personality in sport: a comprehensive review. *International Review of Sport and Exercise Psychology*, 6(1), 184–208.
- Alvira, F. (2002). Designs for Social Research: Operational Criteria [It appeared in Spanish: Diseños de investigación social: Criterios operativos]. In F. Alvira, M. García Ferrando & J. Ibáñez (Comps.), *The Analysis of Social Reality. Methods and Research Techniques* [It appeared in Spanish: *El análisis de la realidad social. Métodos y técnicas de investigación*]. (3.a ed.) (pp. 99-125). Madrid: Alianza Editorial.

-
- Barbaranelli, C., Caprara, G. V., & Rabasca, A. (1998). *BFQ-C Manual. Big Five Questionnaire Children*[It appeared in Italian: *Manuale del BFQ-C. Big Five Questionnaire Children*]. Florencia: O.S. Organizzazioni Speciali.
- Barbaranelli, C., Caprara, G. V., & Rabasca, A. (2013). *BFQ-NA "Big Five" Questionnaire of Personality for Children and Adolescents*[It appeared in Spanish: *BFQ-NA Cuestionario "Big Five" de personalidad para niños y adolescentes*] (3rd ed. rev.). Madrid: TEA.
- Berlanga M.A. (2009) The Musical Originality of Flamenco: Creative Freedom and Submission to Norms [It appeared in Spanish: La originalidad musical del flamenco: libertad creativa y sometimiento a cánones]. *La Nueva Alboreá*, (10), 32-34. Retrieved from <http://hdl.handle.net/10481/5522>
- Biasi, V., Bonaiuto, P., Giannini, A. M. y Chiappero, E. (1999). Personological Studies on Dancers: Motivations, Conflicts, and Defense Mechanisms. *Empirical Studies of the Arts*, 17(2), 171-186.
- Boletín Oficial del Estado (2018). Resolution of 13th November 2018 of the General Directorate for Fine Arts, initiation the formality for the declaration of Spanish Dance as a representative manifestation of Intangible Cultural Heritage. Wednesday 12th December 2018. Section III, Page 121894-121908 1[It appeared in Spanish: Resolución de 13 de noviembre de 2018, de la Dirección General de Bellas Artes, por la que se incoa expediente de declaración de la Danza Española como manifestación representativa del Patrimonio Cultural Inmaterial. Miércoles 12 de diciembre de 2018 Sec. III. Pág. 121894-121908]
- Bohórquez, M.R., & Checa, I. (2017). Psycho-social Factors Related to Competitive Anxiety of Athletes in Training [It appeared in Spanish: Factores psicosociales relacionados con la ansiedad competitiva de los deportistas en etapas de formación], *Cultura, Ciencia y Deporte*, 13(12), 205-210
- Carrascal, S., Magro, M., Anguita, J. M., & Espada, M. (2019). Acquisition of Competences for Sustainable Development Through Visual Thinking. A Study in Rural Schools in Mixco, Guatemala. *Sustainability*, 11, 2317. doi:10.3390/su11082317
- Carron, A.V., Eys, M.A., & Burke, S.M. (2007). Team cohesion: nature, correlates and development. In S. Jowett & D. Lavalley (Eds.), *Social Psychology in Sport* (pp. 91–100). Champaign, IL: Human Kinetics.
- Cea, M^a.A. (2004). *Questionnaire Methods* [It appeared in Spanish: *Métodos de encuesta*]. Madrid: Síntesis.
- Cockcroft, K., Goldschagg, P. & Seabi, J. (2019). Longitudinal designs: The RANCH-SA study. In Laher, S., Fynn, A. & Kramer, S. (2019). *Transforming research methods in the social sciences. Case studies from South Africa*. South Africa: Wits University Press
- Del Barrio, M. V., Carrasco, M. A., & Holgado, P. (2006). Big Five Questionnaire for Children and Adolescents (BFQ-NA) adapted to the Spanish Population [It appeared in Spanish: BFQ-NA cuestionario de los Cinco Grandes para niños y adolescentes (adaptación a la población española). Madrid: TEA Ediciones.
- De las Heras-Fernández, R., García-Coll, M. V., & Espada, M. (2020). Receptiveness of Spanish and Flamenco Professional Dancers in Their Training and Development. *International Journal of Instruction*, 13(2), 1-12.
- De las Heras-Fernández, R., Espada M., Carrascal S., García V. (2020). Evaluation and Analysis of the Emotional Intelligence, Moods, and Confrontation Strategies in Two Spanish Dance Companies. *Research in Dance Education* 1-14. <https://doi.org/10.1080/14647893.2020.1746253>
- De Rueda, B. & Requena, C. M. (2015). Emotional Education to Improve Motivation and Self-Esteem in Young Students of Flamenco Dancing [It appeared in Spanish: Educación emocional para la mejora de la motivación y la autoestima en jóvenes estudiantes de baile flamenco]. *Cultura, Ciencia y Deporte*, 11(10), S127-S129.
- Espada, M. & Calero, J.C. (2012). Emotional Intelligence in the Field of Physical Education [It appeared in Spanish: La inteligencia emocional en el área de Educación Física]. *La Peonza: Revista de Educación Física para la paz*, 7, 65-69.
- Extremera, N. & Fernández-Berrocal, P. (2004). The Use of Measures of Skill in the Field of Emotional Intelligence: Advantages and Disadvantages with Respect to the Self-Report Measures [It appeared in Spanish: El uso de las medidas de habilidad en el ámbito de la inteligencia emocional. Ventajas e inconvenientes con respecto a las medidas de auto-informe]. *Boletín de Psicología*, 80, 59-77.
- Extremera, N. & Fernández-Berrocal, P. (2006). Emotional intelligence as predictor of mental, social and physical health in university students. *The Spanish Journal of Psychology*, 9, 45-51.
- Ferrirera, R., Mockdece, C. & Caputo, M.E. (2019). Dance therapy in aging: A systematic review. *Journal of Physical Education and Sport*, 19(2), 1180 – 1187
- Fradejas, E., & Espada, M. (2018). How do psychological characteristics influence the sports performance of men and women? A study in school sports. *Journal of Human Sport and Exercise*, 13(4), 858-872. doi:<https://doi.org/10.14198/jhse.2018.134.13>
- García, V., Graupera, J.L., Ruiz, L.M. & Palomo, M. (2013). Emotional Intelligence in Sports: Spanish Validation of the Schutte Self Report Inventory (SSRI) in Spanish Athletes [It appeared in Spanish: Inteligencia Emocional en el Deporte: Validación española del Schutte Self Report Inventory (SSRI) en deportistas españoles]. *Cuadernos de Psicología del Deporte*, vol. 13, 1, 25-36.

- García-Naveira, A., Ruiz-Barquín, R. R., & Pujals, C. (2011). Personality Differences Based on Practicing Sports, the Level of Competition and Age Category of Soccer Players According to the Costa and McCrae Model [It appeared in Spanish: Diferencias en personalidad en función de la práctica o no deportiva, nivel de competición y categoría por edad en jugadores de fútbol desde el modelo de Costa y McCrae]. *Revista de Psicología del Deporte*, 20(1), 29–44.
- Goleman, D. (1996). *Emotional Intelligence* [It appeared in Spanish: *Inteligencia Emocional*]. Barcelona: Kairós.
- Gould, D., Dieffenbach, K., & Moffett, A. (2002). Psychological characteristics and their development in Olympic champions. *Journal of Applied Sport Psychology*, 14(3), 172–204.
- Greco, G., & De Ronzi, R. (2020). Effect of Karate training on social, emotional, and executive functioning in children with autism spectrum disorder. *Journal of Physical Education and Sport*, 20, 4, 1637-1645.
- Guan, Y. 2014, November. "Research on Sports Dancing to Healthy Development of College Students' EQ." In 2014 International Conference on Mechatronics, Electronic, Industrial and Control Engineering (MEIC-14). Atlantis Press, Paris.
- Jordan, P. J. & Troth, A. C. (2002). Emotional intelligence and conflict resolution: Implications for human resource development. *Advances in Developing Human Resources*, 4, 62-79.
- Kajbafnezhad, H., Ahadi, H., Heidarie, A. R., Askari, P., & Enayati, M. (2011). Difference between team and individual sports with respect to psychological skills, overall emotional intelligence and athletic success motivation in Shiraz city athletes. *Journal of Physical Education and Sport*, 11, 3, 249-254.
- Krutsevich, T., Panhelova, N., Larysa, K., Marchenko, O., Trachuk, S., Panhelova, M., & Panhelov, B. (2020). Effect of motion games on the psychoemotional state of children with intellectual disabilities. *Journal of Physical Education and Sport*, 20(2), 862 – 869.
- Laborde, S. Willén, F., & Watson, M. (2017). Trait emotional intelligence questionnaire full-form and short-form versions: Links with sport participation frequency and duration and type of sport practiced. *Personality and Individual Differences*, 108, 5-9.
- Lezcano, R. (2016). *The Influence of Educational Styles and Psycho-emotional Characteristics in the Development of Young Elite Football Players* [It appeared in Spanish: *Influencia de los estilos educativos y las características psicoemocionales en el desarrollo de jóvenes futbolistas de élite*]. (Unpublished Doctoral Dissertation). Facultad de Educación, Universidad Camilo José Cela. España.
- Mayer, J. D., & Salovey, P. (1993). The intelligence of emotional intelligence. *Intelligence*, 17(4), 433–442.
- Mayer, J. D., Salovey, P., & Caruso, D. R. (2008). Emotional intelligence: new ability or eclectic traits? *American Psychologist*, 63(6), 503.
- Meyer, B.B. & Fletcher, T.B. (2007). Emotional Intelligence: A theoretical overview and implications for research and professional practice in sport psychology. *Journal of Applied Sport Psychology*, 19, 1 – 15.
- McNair, D. M., Lorr, M., & Droppleman, L. (1971). *Manual profile of mood states*. San Diego, CA: Educational & Industrial testing service.
- Miquel, S., Bigné, E., Lévy, J.P., Cuenca, A.C., & Miquel, M^a.J. (2000). *Market Research* [It appeared in Spanish: *Investigación de mercados*]. Madrid: Mc Graw-Hill.
- Navarro, Ó., Sánchez-Verdejo, F. J., Anguita, J. M., & González, Á. L. (2020). Motivation of University Students Towards the Use of Information and Communication Technologies and Their Relation to Learning Styles. *International Journal of Emerging Technologies in Learning (iJET)*, 15(15), 202-218. doi: <https://doi.org/10.3991/ijet.v15i15.14347>
- Petrides, K. V. (2009). *Technical manual for the trait emotional intelligence questionnaire (TEIQue)*. London, England: London Psychometric Laboratory.
- Pérez- Castaño, A., & Amado, D. (2015). Importance of the Study of Emotional Intelligence in Flamenco [It appeared in Spanish: Importancia del estudio de la inteligencia emocional en el flamenco]. *Cultura, Ciencia y Deporte*, 11(10), S127.
- Peña-Sarrionandia, A., Mikolajczak, M., & Gross, J. J. (2015). Integrating emotion regulation and emotional intelligence traditions: A meta-analysis. *Frontiers in Psychology*, 6, 1–27.
- Rhodes, R. E., Courneya, K. S., & Hayduk, L. A. (2002). Does personality moderate the theory of planned behaviour in the exercise domain? *Journal of Sport & Exercise Psychology*, 24(2), 120–133.
- Rubaltelli, E., Agnoli, S., & Leo, I. (2018). Emotional intelligence impact on half marathon finish times. *Personality and Individual Differences*, 128, 107-112.
- Ruiz-Barquín, R. (2005). Analysis of Personality Differences in Competition Judo Depending on the Sex Variable and Sport Age Category [It appeared in Spanish: Análisis de las diferencias de personalidad en el deporte del judo a nivel competitivo en función de la variable sexo y categoría de edad deportiva]. *Cuadernos de Psicología del Deporte*, 5(1-2), 29–48.
- Ruiz-Barquín, R., De la Vega, R., Poveda, J., Rosado, A., & Serpa, S. (2012). Psychometric Analysis of the Resilience Scale in the Sport of Football [It appeared in Spanish: Análisis psicométrico de la Escala de Resiliencia en el deporte del fútbol]. *Revista de Psicología Del Deporte*, 21(1), 143–151.

- Ruiz-Barquín, R., & García-Naveira, A. (2013). Personality, Age and Sport Performance in Football Players Based on Costa and McCrae's Model [It appeared in Spanish: Personalidad, edad y rendimiento deportivo en jugadores de fútbol desde el modelo de Costa y McCrae]. *Anales de Psicología*, 29(3), 642–655.
- Ruiz-Barquín, R., Jodra, P., & Pérez-Mijares, A. (2001). The Athlete's Profession from the Point of View of Personality Traits [It appeared in Spanish: La profesión del deportista desde los rasgos de personalidad]. *Revista Infocoes*, 1, 49–72.
- Salovey, P., Pizarro, J., & David, A. (2003). The Value of Emotional Intelligence. In R.J. Sternberg, J. Lautrey & T. Lubart (Eds.). *Models of intelligence: international perspectives* (pp. 263-278). Washington DC : American Psychological Association.
- San-Juan-Ferrer, B., & Hipola, P. (2020). Emotional intelligence and dance: a systematic review. *Research in Dance Education*, 21(1), 57-81.
- Stockemer, D. (2019). *Quantitative Methods for the Social Sciences: A Practical Introduction with Examples in SPSS and Stata*. Springer.
- Swart, L. A., Kramer, S., Ratele, K., & Seedat, M. (2019). Non-experimental research designs: Investigating the spatial distribution and social ecology of male homicide. In S. Laher, A. Fynn, & S. Kramer (2019). *Transforming research methods in the social sciences. Case studies from South Africa*. South Africa: Wits University Press
- Taylor, J., & Taylor, C. (2008). Psychology of Dance [It appeared in Spanish: *Psicología de la danza*]. Madrid: Gaia.
- Weege, B., Barges, L., Pham, M.N., Shackelford, T.K., & Fink, B. (2015). Women's Attractiveness Perception of Men's Dance Movements in Relation to Self-Reported and Perceived Personality. *Evolutionary Psychological Science*, 1, 23–27.
- Wenn, B., Mulholland, R., Timmons, W., & Zanker, Y. (2018). Towards a developing construct in dance education—exploring the relation of emotional intelligence to teacher's sense of efficacy and teaching experience among dance education student teachers in the United Kingdom. *Research in Dance Education*, 19(1), 14-38. doi: [10.1080/14647893.2017.1354843](https://doi.org/10.1080/14647893.2017.1354843)