



EMOTIONS IN ARTISTIC AND PHYSICAL EDUCATION WITH UNIVERSITY STUDENTS OF THERAPEUTIC PEDAGOGY

Educación Emocional en Educación Artística y Física con Estudiantes Universitarios de Pedagogía Terapéutica

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KEYWORDS

*Diversity
Physical Education
Artistic Education
Emotions
University students*

ABSTRACT

This study describes and analyses a practical-formative experience session focusing on the identification and management of emotions with university students. The aim was to design, apply, and assess the proposal (emotions in musical and artistic pieces as well as their corporal expression) and give university students the tools to carry out similar sessions in their future teaching practice. The practice was valued by the students as useful, innovative and satisfactory. Pre-service teachers should be made aware of these types of sessions and taught how to deliver them in their future teaching roles.

PALABRAS CLAVE

*Diversidad
Educación Física
Educación Artística
Emociones
Estudiantes universitarios*

RESUMEN

Este estudio describe y analiza una sesión de experiencia práctico-formativa centrada en la identificación y gestión de emociones con estudiantes universitarios. El objetivo fue diseñar, aplicar y evaluar la propuesta (las emociones en las piezas musicales y artísticas, así como su expresión corporal) y dotar al estudiantado universitario de herramientas para realizar sesiones similares en su futura práctica docente. La práctica fue valorada por los y las participantes como útil, innovadora y satisfactoria. Los futuros y las futuras docentes deben ser conscientes de este tipo de sesiones y enseñarle a su alumnado cómo impartirlas en sus futuras funciones docentes.

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1. Introduction

Globally, there are between 93 and 150 million infants with diversity (García-Oca & Arnau, 2011). In Spain, currently there are 623,268 (7.8%) students with some type of diversity (Ministry of Education and Vocational Training, 2018), therefore having specific needs for educational support (SNES). Student diversity was not considered in education until the Law 14/1970 of 4th August, General Education and Financing of the Educational Reform, which included terms such as "deficient" and "misfits"; these were replaced with the term "disabled" by the Law 13/1982 of 7th April, on the social integration of students who are disabled (known as LISMI). The use of "disability" in education law continued with the Organic Law 2/2006 of 3rd May on Education (Alonso et al., 2015; Bernabé et al., 2016). The concept of "disability" has come to be considered pejorative over time, with the prefix "dis-": the term "diversity", however, does not suggest people with fewer, but rather different abilities (Fitzgerald, 2005; Rodríguez & Ferreira, 2010).

In the educational field, "*...we must start from the consideration that there are no deficiencies but rather differences...*" (Alonso et al., 2015, p.53) to understand how to educate diverse students. Clear appropriate terminology is considered especially significant at the educational level, since language is the first form of exclusion, is more "visible" than other forms and can lead to the effective exclusion of functionally diverse students. "Diversity" as a term was first introduced and came to the forefront in the Law 26/2011 of 1st August, in the normative adaptation to the International Convention on the Rights of Persons with Disabilities, leading to an inclusive educational stream.

Diversity, however, includes many very different profiles. Almost all need a focus on emotions (González-Herrera, 2017) and empathy. Among these possible profiles, students with Autism Spectrum Disorder (ASD) occupy a prominent place in education. ASD includes different biological, psychological and social variations, which can have a negative impact on child development, in particular regarding difficulties (which can be major or minor depending on the ASD level) in oral language and interpersonal relationships. The latter is not always due to their linguistic problems, but rather due to their inflexibility and lack of empathy towards otherness (Cogolludo, 2014). In addition, students with ASD are characterized by lack of attention to the environment, lack of social relationships, stereotyped movements and few and abrupt gestures of affection (Peirats et al., 2019).

In the educational proposals for students with ASD, learning to understand emotions is fundamental to facilitate their personal development, interaction and social exchanges. This is because they present difficulties in the attribution of emotions and this diminishes their capacities for social recognition (Berenguer & Roselló, 2016; Lozano & Alcaraz, 2010; Lozano et al., 2013), limiting their emotional competence (Andrés & Andrés-Roqueta, 2016) and their social competence (Bermell et al., 2016). For this reason, it is essential that students develop their emotional competencies (Bisquerra, 2005) so that they are aware of their emotions and of those of others, in order to live with others and to improve their quality of life (Lozano, Castillo, & García, 2013). This emotional education is especially difficult in a society where emotions are repressed instead of controlled (Bisquerra & Pumset, 2015); this emotional illiteracy (Fernández-García, & Fernández-Río, 2019) can lead to depression, anxiety, stress, eating disorders, suicide and violence, etc. (Bisquerra, 2000). An emotional education is therefore necessary for these students to learn about and control their own emotions and understand those of others (Goleman, 1996).

The emotional education process must be considered as something continuous and permanent (Bisquerra, 2005). The first step for students to become emotionally intelligent is to let them experience their own emotions and identify what characterizes each of them (Fernández-García, & Fernández-Río, 2019), since self-awareness is essential in emotional intelligence (Cabello, 2011). This is also important because deficiencies related to emotional intelligence negatively affect the school development of students (Machado, 2015). The affective dimension and the aforementioned emotional intelligence underpin students' learning and socialization processes (Pegalajar & Colmenero, 2013). To summarize, students should be aware of the importance of the concept of emotional intelligence, which includes knowledge of their own emotions and those of others, the ability to control them, the ability to motivate oneself and the ability to control and adapt socio-affective relationships (Gutiérrez et al., 2012).

The discovery of emotions finds fertile ground through artistic (musical and visual) and corporal practices. Music is a phenomenon of psychological interest that allows the development of emotional experiences (Mosquera, 2013). Musical sensory stimulation can generate and awaken feelings and emotions (Gutiérrez et al., 2012) and is therefore suitable for emotional education. Rodríguez et al. (2014) argue that artistic practices

enable the formation of critical thinking, autonomy, sensitivity, tolerance and creativity, providing a form of expression and communication. If artistic and corporal practices are related, students can communicate and express themselves in different emotional ways. Previous studies have presented various proposals for working with emotions. The Wonderwall project (Fernández-García & Fernández-Río, 2019) was created to stimulate and develop intra- and interpersonal intelligence and emotional intelligence in primary school children based on the four pillars of education (i.e., motor, affective, social and physic).

All the aforementioned should lead trainee teachers and university teachers to develop "Good practices", which allow learning to be transferred to real life, thus enabling effective learning by students to increase their cognitive, personal and socio-affective capacities (Casal & Carrillo, 2015). Further, the more socially interrelated the context in which a good practice takes place, i.e., where more subjects are involved, the more beneficial it will be for the students. Marchena et al. (2017) have noted the importance of relating music with motor actions to improve sound processing and the cognitive domain; these practices may be appropriate for students in most need of educational alternatives.

In this way, "good teaching" is a way of helping students to give meaning to the information transmitted, allowing them to solve problems and come to think autonomously (Álvarez et al., 2011). This approach has been pursued with the proposed session in the classroom. The objective of this study was to design, apply and assess a good practice session for emotional development of ASD learners and to equip trainee teachers with tools to allow them to hold similar sessions in their future teaching practice.

2. Material and methods

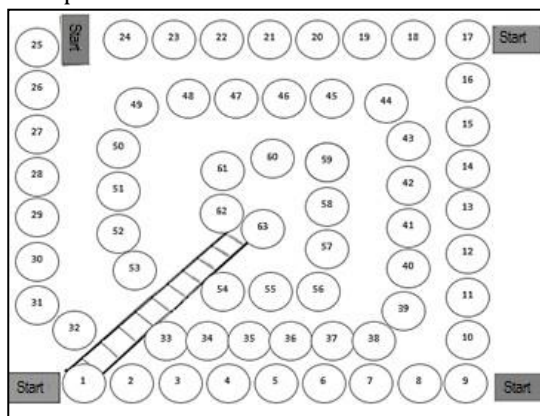
2.1. Participants

A total of 40 fourth-year students of the bachelor's degree in Primary Education Teacher (93.02%), from the specialty of Therapeutic Pedagogy (PT), from the University of Valencia participated in this pilot study.

2.2. The Game of the Goose Development

A practical session was designed to bring students closer together, based on the traditional Game of the Goose (GoG) approaching emotions from three curricular subjects including physical education, arts and crafts and music. For this, 63 boxes of the traditional GoG were designed with various tests for each student to perform in relation to the emotions theme (Figure 1). As there were many students, they were organized into four groups and four starting blocks were proposed, one for each team. The goal of each group corresponded to the box immediately before to their starting block. To facilitate the transition from box 63 to box 1, a ladder was included.

Figure 1. Boxes and hoops characteristics with tasks to be carried out by the students.



Source (s): Own elaboration.

This Emotions GoG proposal is an adaptation of the proposal made by García-Rincón de Castro (2018); the idea of boxes of joy, emotions, self-control, self-motivation, empathy and socio-emotional interaction coach have been re-used. Students should be aware of the importance of the concept of emotional intelligence, which includes knowledge of their own emotions and those of others, the ability to control them, the ability to

motivate oneself and the ability to control and adapt our socio-affective relationships (Gutiérrez et al., 2012). For this reason, emotion boxes relating to the three curricular subjects were added, seeking the recognition of emotions, representation or expression and the work of emotional self-awareness, assuming that the confluence of these subjects would facilitate an understanding of emotions. QR codes (bar codes) were included in each box for students to use to access musical and art pieces.

The game was a didactic application to support learning and develop emotional intelligence working in the three areas, physical education, arts and crafts, and music. The proposal to take these three areas as a starting point is due to the fact that, in Spain, they have traditionally been the subjects where all students worked together, that is, students with functional diversity were not separated to work with them in another classroom, just as it could happen in subjects such as Language or Mathematics. In general, the aim was for the participating students to: a) recognize emotions in musical and artistic pieces and in their bodily representations, b) share their knowledge and experiences of certain emotions and basic dimensions of emotional intelligence and c) to practice the interpersonal skills of active listening, expressive communication, empathy, assertiveness and cooperation, since they needed to explain things to the rest and interact with them.

The game is designed to make four teams of eight to ten people (who play in pairs), unlike the original and traditional GoG that implies individualized competition. In this case, teams were proposed from the classroom to favor a cooperative and collaborative environment. Each team wears a breastplate colour (i.e., yellow, red, blue or green) and a captain is assigned to be in charge and check that the whole group performs the box tasks and moves on the game board without cheating. In addition, each participant has a sheet on which they must include information about each of the emotions and the tests they have carried out (Figure 2). In order to guarantee the inclusion of students with diversity (visual, auditory or motor), an additional support document was included (see annexes) for the recognition of emotions. An added feature to the GoG was the Musical Parcheesi's dice, which has musical figures instead of numbers (round = 4, white = 2, black = 1); students thus also learn the value of musical figures.

Figure 2. Participant control sheet including boxes, task, emotional recognition and comments (in Spanish).

Hoja de control de los/as jugadores/as							
Casilla	Prueba	Emoción	Comentarios	Casilla	Prueba	Emoción	Comentarios
9	EMPAFIA	Felicidad		36	Revoloteo	Rabia	
Casilla	Prueba	Emoción	Comentarios	Casilla	Prueba	Emoción	Comentarios
16	Adina de la escuela de la escuela	Felicidad tristeza		34	Sombra chuvia	Niebla	
Casilla	Prueba	Emoción	Comentarios	Casilla	Prueba	Emoción	Comentarios
22	Coach Eulerbal	Felicidad		37	Catral ca-petal	estres	
Casilla	Prueba	Emoción	Comentarios	Casilla	Prueba	Emoción	Comentarios
25	oca	tristeza		43 42	Inkalcata A... social	Felicidad	
Casilla	Prueba	Emoción	Comentarios	Casilla	Prueba	Emoción	Comentarios
38	oca	tristeza		46	Inaguna en... social	Colera	

Source (s): Own elaboration.

2.3. Procedure

At the end of the session, the students completed a questionnaire related to the experience of good practice and its evaluation (BEPFE; Romero-Martín et al., 2016; Rapún, 2018) to gather data on the degree of their satisfaction with the experience. This Likert questionnaire consists of four items with five response options, ranging from "Not at all" to "Very much". Students are asked about the degree of knowledge acquired, the usefulness, the innovation and the overall satisfaction of the lived experience. A session's assessment section

of the questionnaire included questions about the sessions' dynamics, the materials used, the atmosphere or ambience and the methodology.

Finally, two additional questions were: (1) "What do I want to keep?" and (2) "What would you change about the session?" so students could provide valuable feedback on the practice. To analyse these qualitative data, an analysis of the textual content was carried out, identifying the textual units from the students' comments and categorizing them by meaning (Goetz & LeCompte, 1988; Huberman, & Miles, 1994). It should be noted that, at a qualitative level, the information collected contributed to a subsequent review of the game for improvement for the following courses. At the same time, it allows researchers to know different points of view of pre-service teachers regarding their perceptions of the practicality, difficulty level of each of the proposals raised in this GoG.

2.4. Statistical Analyses

In relation to the questionnaire, descriptive statistics (frequencies as percentages, means and standard deviations) were calculated (Romero-Martín et al., 2016) for each item using SPSS version 21 statistical program (SPSS Inc., Chicago, IL).

3. Results

The descriptive statistics are shown in Table 1, highlighting that most students believed the experience helped them to acquire professional skills (3.82 ± 0.69), was useful (4.00 ± 0.82) and innovative (4.18 ± 0.87) and supported a satisfactory experience (3.90 ± 0.84). Likewise, the students considered the session's dynamics to be good (3.00 ± 0.78) and also the materials (3.33 ± 0.73), classroom environment and ambience (3.28 ± 0.64) and the methodology used (3.23 ± 0.77).

Table 1. Descriptive statistics (frequencies as percentages, means and standard deviations) from students' assessments of the session.

Session's assessment							
	Very improvable	Improvable	Good	Excellent		M	SD
Dynamics	2	6	22	10	-	3.00	0.78
Materials	0	5	18	16	-	3.33	0.73
Ambience	1	1	24	14	-	3.28	0.64
Methodology	1	5	18	16	-	3.23	0.77
BEPFE Questionnaire							
This session....	Not at all	Somewhat	Regular	Enough	Very Much	M	DT
Increases Competencies	0	1	10	22	5	3.82	0.69
Innovative	0	3	3	18	16	4.18	0.87
Satisfaction	0	2	10	18	10	3.90	0.84
Utility	0	2	7	20	11	4.00	0.82

Source (s): Own elaboration. Note: M = Mean; SD = standard deviation.

Regarding the qualitative data, Figure 3 shows frequency of responses for the questions included in the questionnaire. Extracts from the qualitative responses are included here, with direct quotations in italics and referenced by the participant number.

In response to the question about the session, "What do I want to keep?" the students highlighted that they considered the game very useful and that they would be able to apply the session and the diversity of activities proposed in practice with their future students.

Each box gave us a different idea about how to address problems with students. Learn by play [S2]

Two students highlighted the fun of the session, as there were dance tests, jumps, photography and artistic compositions, while others highlighted the methodological strategy, interdisciplinary work or certain boxes of the GoG (e.g., emotional coach).

With the funny moments such as dancing, jumping, taking creative photos [S1]

I found the emotional coach boxes very interesting since they encouraged reflection and introspection on different emotions [S33]

Regarding improvement proposals in response to the question, “What would you change?” some students felt that more materials were necessary:

More tasks [S36]

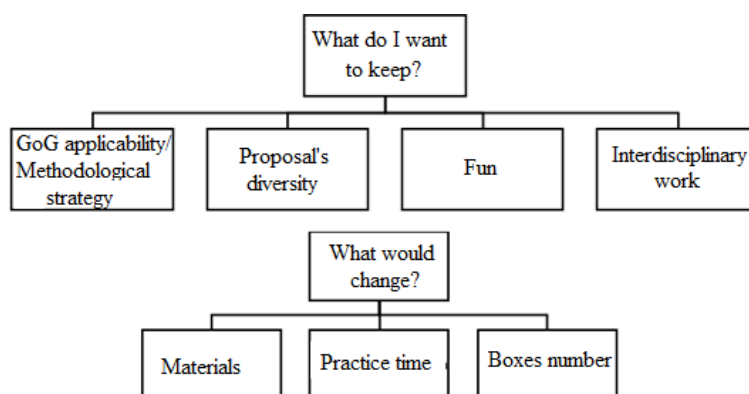
More materials [S31]

Some students also suggested creating a second version of the GoG, allowing more fluidity in movement around the board, increased motor engagement time and reduced time between runs and the tests that needed to be carried out:

One goose to each group [S32]

Smaller groups; there were many moments of rest [S5].

Figure 3. Graph with the questions asked and contextual units.



Source (s): Own elaboration.

4. Discussion

This study presents the proposal for a session, "Emotional Education in Artistic and Physical Education". The objectives were to design, apply and assess good practice in an emotional development session to educate trainee teachers and provide them with the tools to carry out similar sessions in their future teaching practice (Casal & Carrillo, 2015). The session was designed in line with the work of Campos and Campos (2012), who consider “good practices” and learning spaces to be those which promote flexible and interactive groupings and the construction of social spaces for participation of all (Berasategui & Orcasitas, 2014).

Only when teachers are aware of the emotional development of students can they improve their well-being in the classroom (Cazalla-Luna & Molero, 2018). For this reason, practices such as the one presented here are necessary to help trainee teachers gain a better understanding of their own emotions and to guarantee their ability to support the development of students at risk of exclusion. Pegalajar and Colmenero (2013) point out how important it is to incorporate educational practices related to the emotional development of students with SNES; however, this assumes that the initial PT teacher training covers appropriate strategies as proposed here.

This proposal is one of the first published on the subject of emotional education from the multidisciplinary perspective of physical education, arts and crafts and music, in line with authors such as Marchena et al. (2017), who have shown the relationship between musical, visual-spatial and corporal-kinaesthetic approaches and motor creativity. Thus, it was proposed in this study to unite these areas and promote emotional development from the awareness of body and gestural movement. Authors such as Figueredo et al. (2019) point out how students with ASD (taught by trained PT specialists) present considerable clumsiness

in gestural activity. This is associated with expressive capacity, which must therefore be developed by establishing the greatest number of interconnections between disciplines; hence the “good practice” approach in the proposed session. Rodríguez *et al.* (2014) consider that all artistic activity requires a form of expression and communication beyond technical learning. This was taken into account with the inclusion of music and visual expression together with the body activity necessary for the development of the GoG.

Feedback after the emotional development session indicated that most participants found the session very satisfactory. The participants’ satisfaction when playing the proposed GoG was relevant because future teachers need to feel comfortable with the didactic proposals that are going to be developed transversally. The specialist of Therapeutic Pedagogy must become the promoter and director of transversal activities, which can lead students to experience their emotions through areas such as bodily and artistic (musical and arts & crafts) expression. To do this, it is a prerequisite that pre-service teachers have experienced them in a positive way as occurred in the current proposal.

Responses for students’ perceptions of utility and innovation of the session were scored highest on the scale, in line with the work of Romero-Martín *et al.* (2016) on the positive reception of a “good practice”. Trainee teachers appreciate receiving innovative experiences during their training that improve their cross-disciplinary teaching skills such as emotional development. Other benefits are that students need to experience collaborative teaching (in this case they had three specialist teachers from different disciplines in the classroom) and collaborative learning (working in groups), which are both characteristics of inclusive educational practice (Arnáiz, 2004).

The results from the trial of the Emotions GoG showed that students considered the proposed game very useful and that they would be able to apply the session and the diversity of activities proposed in practice with their future students. The trainee teachers considered the learning and collaborative approach significant, in line with the educational “good practice” necessary to avoid social exclusion of learners (Amores & Ritacco, 2011). This type of collaborative learning, with movement, art and music contributes to the acquisition of skills necessary for their development in the environment and society of which they are part. Previous work, for example by Bermell *et al.* (2014), has emphasized the importance of music to develop the social and civic competencies in diverse students.

Students also enjoyed the session and appreciated having fun, since it involved not only the acquisition of theoretical knowledge about emotions, but also creating artistic compositions, photographs, dances and body relaxation activities, etc. Information and Communication Technologies (ICT) also need to be included in the session and each activity needs to be adapted for students with SNES. Several authors (Lozano & Alcaraz, 2011; Lozano *et al.*, 2011; Andrés-Roqueta *et al.*, 2017) point out that ICT interventions improve the understanding of emotions and that practices which incorporate ICT are considered educational “good practices” (Jorquera, 2017).

Other students highlighted the methodological strategy, the fact that the session was interdisciplinary and pointed out the importance of certain boxes of the GoG (e.g., emotional coach), which enabled creative movement work. Marchena *et al.* (2017) point out that we must pay attention to the motor language and not only to the manifestation of the creative movement; everything becomes part of or is involved in the processes used for expression.

Regarding improvement proposals, the students responded that more materials were necessary and suggested creating a second version of the Emotional GoG allowing more fluidity in movement around the board, increased motor engagement time and reduced time between runs. Completion times for movements around the board were not regulated per box, to allow students with ASD, who need more time to process expressions (López & Cañadas, 2018), to participate in the game within normal parameters.

One of the limitations was the sample size of the current study and that only students in training were included. Previous studies in the educational field (DeWitt *et al.*, 2013; Lizandra & Suárez-Guerrero, 2017) have used similar sample sizes for descriptive innovations and pilot studies have been completed with convenience samples. Despite this sample size limitation, this study demonstrated an interesting and innovative session proposal for emotional development of students. Future studies are required to evaluate this session proposal with ASD learners.

In conclusion, this practice was useful, innovative and satisfactory. Teachers need to focus not only on cognitive aspects but also on emotional aspects; emotional development is necessary to support other development in the school context. Therefore, students and teachers should consider including similar session proposals for ASD learners and for future PT teachers to improve emotional education in schools.

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