

EMOTIONAL INTELLIGENCE: COMPETENCIES THAT CONTRIBUTE
TO THE PROFESSIONAL IDENTITY OF DANCE EDUCATORS

by

Britta Elisabeth Wenn

Canterbury Christ Church University

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Abstract

Emotional competencies, directly related to the construct of emotional intelligence, are an integral part of educators' pedagogical skills and abilities; however, as research shows, they lack in the field of dance education. This research aims to explore the role of emotional intelligence (EI) in the development of dance educators' professional teaching identities.

This multi-level, mixed-method study applied at the first level a quantitative-qualitative sequential research design, employing three different EI approaches to investigate the emotional intelligence level of third-year dance education students. The findings through descriptive statistics and Spearman's rank regression revealed that the Profile of Emotional Competence (PEC) might be an appropriate tool to identify dance education students' and professionals' strengths and weaknesses among their emotional competencies. Follow-up focus group discussions provided explorative perspectives to deepen the results of the quantitative data set.

At the second level, a multiple case study used a concurrent quantitative and qualitative mixed-methods research design to determine the emotional competencies of four dance education professionals. The study revealed that dance education professionals scored at a high EI level, but exposed differences between the global factors and some subscales of the PEC in reference to length of teaching experience. No significant correlation is found between teaching times and the PEC, the emotional self-efficacy, and the teacher's sense of efficacy. Based on the cognitive competence matrix paradigm of Burch (1970), the findings suggested that the variable length of teaching experience might influence the PEC only within the first five years.

To give more depth to the quantitative results, they have been triangulated with self-evaluation reports and semi-structured interviews. Using NVivo software as a useful springboard for developing more analytic-level themes, a follow-up deductive pre-set coding scheme, emerging from Goleman's EI model (Goleman, 1995) and Jordan's awareness model (Jordan, 2011), has been put into operation. The findings revealed a deeper awareness of the value of emotional intelligence, instructional strategies, student-teacher relationships, and tailored development programmes as prerequisites towards the professional teaching identity of dance education professionals.

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List of Abbreviations

AES	Assessing Emotion Scale
CASEL	Collaborative for Academic, Social, and Emotional Learning
DE	Dance Education
EC	Emotional Competence
EI	Emotional Intelligence
EQ	Emotional Quotient
FFM	Five-Factor Model
FG	Focus Group
FGD	Focus Group Discussion
IQ	Intelligence Quotient
IT	Informative Technology
MCS	Multiple Case Study
MI	Multiple Intelligences
MSCEIT	Mayer-Salovey-Caruso-Emotional Intelligence Test
PCK	Pedagogical Content Knowledge
PE	Physical Education
PEC	Profile of Emotional Competence
PETE	Physical Education Teacher Education
PGCE	Postgraduate Certificate in Education
PTI	Professional Teacher Identity
QTS	Qualified Teacher Status
RQ1a	Research question 1a
RQ1b	Research question 1b
RQ2	Research question 2
RQ3a	Research question 3a
RQ3b	Research question 3b
SD	Standard Deviation
SE	Self-efficacy
SEIS	Schutte Emotional Intelligence Scale

SEL	Social and Emotional Learning
SJT	Situation Judgement Testing
SPSS	Statistical Package for Social Sciences.
SREIT	Self-Report Emotional Intelligence Test
SSEIT	Schutte Self-Report Emotional Intelligence
STEM	Situational Test of Emotional Management
STEU	Situational Test of Emotional Understanding
TEIQue	Trait Emotional Intelligence Questionnaire
TEIQue-FF	Trait Emotional Intelligence Questionnaire full-form
TEIQue-SF	Trait Emotional Intelligence Questionnaire short-form
Trait EI	Trait emotional self-efficacy
TSES	Teacher Sense of Efficacy Scale

CHAPTER 1: INTRODUCTION

Over the last decade, interest in teacher identity research has grown (van Veen and Slegers and van de Ven, 2005; Day et al, 2006; Richards, 2006; Rietti, 2008). An integral part of creating one's teacher hood and professional identity is striking a balance between the various perspectives and expectations of what it means to be a teacher. On the one hand, there are one's own views and experiences of what a teacher is, and on the other hand, there are professional, cultural, and societal expectations placed on teachers (Pillen, Beijaard and Brok, 2013). There are teachers' positions and acts in various settings and circumstances; on the other hand, there were their professional narratives, past, present, and future, as well as the sociocultural influences that have influenced it (Martínez de la Hidalga and Villardón-Gallego, 2019). Historically, the subject has been approached from the standpoint of what constitutes both the visible and unseen aspects of teachers' work and life. The observable side describes the processes of what teachers do, such as classroom engagement, examination, the development of content, and task application. This is sometimes referred to in teacher education literature as the technological or practical part of teaching and can be related to interpersonal teaching competencies. The interpersonal competence domain includes the expression of ideas as well as the interpretation and response to communications from others. The unobserved aspect of teacher, on the other hand, is concerned with more subjective processes, such as executive functioning (metacognition), beliefs, perceptions, and emotions, which can be associated with intrapersonal teaching competencies. The ability to build and keep healthy, mutually beneficial relationships with other people, as well as the ability for depend on and work with others, are all required skills for achieving competence in this domain. Other required skills include developing a realistic sense of one's own identity and emotions. Such skills are labelled within the education domain as 21st century skills. Across the world, there is a strong interest, to change the educational environment by pushing concepts of inter- and intrapersonal competencies such as "21st century skills" (Pellegrino and Hilton, 2012), where competencies may be seen of as being a behavioural approach to emotional, social, and cognitive intelligence (Boyatzis, 2009).

To contribute to this interest, this study sought to investigate the impact of the concept of emotional intelligence on dance educators' professional identify. Within the common dance teaching and learning environment the names dance teacher, dance pedagogue, dance instructor, dance specialist, dance practitioner and dance educator are often used interchangeable, describing a role for a person teaching dance to individuals or groups in different settings. However, distinctions exist among the different role descriptions.

Saying *a dance teacher* is the most used term according to van Rossum (2004), where the dance teacher is a central figure in the world of dance (p. 36). Furthermore, the findings van Rossum's research, revealed the following definition with respect to an ideal dance teacher:

“A dance teacher should first and foremost be knowledgeable and know how to best teach and train dance students who opt for a professional career”.

(van Rossum, 2004, p. 50)

A dance pedagogue combines the artistic areas of dance with the educational perspectives of pedagogy, using the broad potential of dance, admits experiences and reflections on them, and makes the art of dance accessible in learning. According to Kassing (2010, p. 5); dance pedagogy, as a feature of dance education is “the art and science of teaching dance to students from early childhood through adulthood”.

Dance instructors, professionally trained in one or more disciplines, oversee instructing pupils in both group and private settings in a range of dance genres and techniques, using dance industry-standard methods, and preparing them to perform choreographed dances.

Both, dance specialist and dance practitioner are experts in their field, engaged in this art form as performer, choreographer or teacher. As definition of the Cambridge Dictionary (2021), a specialist is “*someone who limits his or her studies or work to a particular area of knowledge, and who is an expert in that area*”. Specialists possess a specialised knowledge and abilities as a result of intensive research, education and training at high level. A practitioner “is someone who works in a job that involves long training and high level of skills” and is at the same time an expert, who uses those skills as part of the profession.

A dance educator is not only teaching dance, moreover, required to participate in the general education of pupils and the operation of the school. Dance educators, also called dance education teacher, provide an education dance program within the school curriculum that addresses national standards. While bringing pedagogical and dance content together, dance educators are teaching pupils a broad understanding of dance as an art form, where learners can benefit in all three learning domains: cognitive, social/ affective and kinaesthetic. In addition, dance education, seeks to increase the overall progress of a student's well-being by providing pupils with an avenue to create their own creativity through dance.

Within the context of this study and the emphasis on dance education, the terms dance educator, dance education teacher and dance education professionals were used interchangeable for a person teaching dance in a school teaching and learning environment. Dance education students are prospective dance educators with none or less teaching experience, where dance education professionals are experts with an extensive teaching time in their discipline of teaching,

Educators` and teachers' identities are influenced by their personal lives, the technical and emotional aspects of teaching, and the connection between their personal experiences and the social, cultural, and

institutional contexts in which they are positioned (Day et al, 2006). This kind of approach takes a personal point of view and stresses how important it is to know oneself in order to build and develop an individual teacher identity (Meijer, Korthagen and Vasalos, 2009; Arvaja, 2016). In addition, the study sought out to introduce within the context of dance education core ideas for understanding abilities and competencies as a behavioural approach to emotional intelligence.

Emotional intelligence (EI) refers to an individual's capacity to reason and use self-emotions to enrich their thoughts and knowledge (Salovey and Mayer, 1990; Goleman, 1995; Mayer, Roberts and Barsade, 2008), and it is probably one of the most topical issues in education studies today (Muñoz-Oliver, Gil-Madróna and Gómez-Ramos, 2022).

A Personal Narrative

This research was carried out whilst working part-time as movement specialist and dance practitioner within the field of exercise and health promotion. The decision to investigate into this research was taken 25 years after I have completed my secondary education, with a bachelor's degree in public health engineering. I have worked over the course of my life in many customer service environments, in an attempt to summarise what I have learned and considered significant enough to share.

We all have values and beliefs that drive our behaviour. Our systems of beliefs and values will vary in degree of consistency depending on the amount of time and thought we invested in meditating on them. To put it another way, if I have not given the ideas and things that matter to me any thought, I am likely to either have a lot of beliefs and values that are frequently at odds with one another, or I have just embraced someone else's beliefs and values.

Working as a dance and exercise professional could be draining, both physically and emotionally. Stress is an inevitable part of the job, either when dealing with a particularly difficult student or client or juggling between work and home life (or both). During my tenure as a mid-career community dance teacher, I sought mentorship to help me pursue my goals of becoming a potential leader in dance science and education. My interest and passion in learning, teaching and enhancement was first sparked while teaching dance and functional fitness to different age groups in multicultural environments. I was fascinated by the effect of movement exercise and dance on personal and developmental well-being of my students. This experience changed my career direction towards becoming a dance and exercise professional and guided me pursue a post-secondary education with a MSc in Advancing Health Care Practices, followed by the MSc Dance Science and Education. Both master's programs guided my postgraduate research in investigating the impact of emotional intelligence on workplace, and in particularly as practitioner and coach within the field of dance, sport and health sciences.

The statement of Plato “*All learning has an emotional base*” (Freedman, 2003), has always been resonating in my mind, as I became more and more passionate about the relation between of social and emotional intelligence and dance education. In addition, I have also pondered on the benefits of emotional intelligence to dance educators’ teaching identity. Moreover, I participated in emotional intelligence seminars and workshops, investigating and exploring my own emotional intelligence score. This enhanced my believe in positive motivation and understanding that emotional intelligence is essential for sustaining positive outcomes, as well as with a dynamic workforce. I have been looking for sharable knowledge regarding emotional intelligence as a result of self-investigation, personal beliefs and values.

Like personality constructs, beliefs and values are relative, and there is no values system that is perfectly consistent. This would be explained further over the course of this study. As humans, it might be difficult to wholesomely live up to one’s values. People try to learn and unlearn things at the same time, what changes their beliefs and helps to get rid of the wrong ones. When it comes to developing values, I considered having an open mind and being willing to learn new things is very important. Subjective beliefs and values exist, while logic and rationality may be applied to these subjective components. However, objective principles have little utility in regulating human communications. Asking myself “Have you ever been taken aback by someone's reaction to anything you did or said – or what they believed you should have done or said?” “Have you ever found yourself feeling irritated or elated without completely comprehending why?” “These two instances illustrate the complexities of human emotions and interactions, and that all humans have all had their share of misinterpretation and misunderstanding. Therefore, knowing people who appear to be extremely in tune with their own feelings, who can effortlessly read the emotional states of others, and who always say the perfect thing, I would consider that these individuals to have a high level of emotional intelligence.

To start this PhD journey, I received stimulus through my own experience and emotional literacy from my dance and health environment, and through the encouragement from family and friends. Consequently, the focus of the research was in the first attempt

“Analysis of the Emotion Intelligence Level of British Dance Specialists and exploring its relation to their sense of teacher self-efficacy, personality traits and teaching experience towards an effective dance education, teaching and learning environment”

The goal of this research project was to identify the fundamental social and emotional competencies dance teachers need to possess in order to develop a professional dance teacher identity. The relevance of EI as an emotional characteristic as well as its association with the beliefs of teachers' self-efficacy

has been highlighted in the field of education over the last two decades with an increase of the number of studies on the relationship between EI and efficacy. The relationship between pre-service and in-service teachers' EI and their self-efficacy beliefs has been the subject of several studies (e.g., Chan, 2004; Penrose et al, 2007; Di Fabio and Palazzeschi, 2008; Moafian and Ghanizadeh, 2009; Rastegar and Memarpour, 2009). It is noteworthy to state that a vast majority of them have established a strong link.

To date, people's cognitive abilities have been overrated in comparison to other characteristics, such as emotional and social abilities. Because of the benefits observed by educators and students, emotional intelligence (EI) is a topic of discussion in many educational contexts as outlined by Durlak et al (2011) and Jones (2015). According to Zeidner et al (2012) several positive benefits of emotional skills practice stand out, such as emotion control and a good attitude, as well as a decrease in unproductive or distorting behaviours, such as tension or worry.

Emotional intelligence competencies can be very useful if a teacher knows how to use them. Teachers need to know the difference between cognitive and emotional intelligence in order for their students to do well in school (Abiodullah, Dur-e-Sameen and Aslam, 2020). They should focus on their students' emotional literacy as well on their own emotional literacy (Zeidner, Matthews and Roberts, 2011). Teaching is a process designed to spread knowledge, promote learning, and deepen comprehension. Emotionally intelligent teachers show that they care about their students by making the classroom a place where students can learn, and teachers can be more effective. As a result, emotional intelligence has a direct impact on the teaching and learning process (Jennings and Greenberg, 2009).

After conducting the literature review there was little evidence of the concept of emotional competence within the field of dance and its relation to dance educators' professional identities. This had inspired me to revise my initial research project approach and to change the title of my research into:

Emotional Intelligence: Competencies that contribute to the professional identity of dance educators.

Considering, emotional intelligence as a diverse set of dispositions and competencies ranging from individual qualities to taught skills and corresponding with the statement of Brasseur et al (2013, p. 1), the developers of the profile of emotional competence (PEC) measure, I prefer the term Emotional Competence (EC) to Emotional Intelligence (EI). In addition, giving attention to the idea of universal competence, (Oberst et al, 2009, p. 253), where the authors defined competence as “*the description of learning outcomes, meaning what a person knows or prove to have learned as a result of a learning process*”, I am supporting the assertion of Goleman (1985), that competencies can be taught and cultivated unlike intelligence.

As exercise and movement specialist I have been in contact with researchers from the German Sport University Cologne, who are working within in the domain of sport performance psychology research on EI. Reviewing the literature within sport and exercise sciences showed an increasing interest within the last decade on research to emotional intelligence and its impact on sports performance (Kopp, Reichert and Jekauc, 2021) and among physical education teachers (Strong et al, 2020), however lacks within the field of dance and dance education. Furthermore, the development of a professional dance teacher's identity through the framework of emotional intelligence became for me a topic, I found that need more consideration. Therefore, the emotional competence profile of dance teachers was something I was interested to look after. I was curious to know to what extent emotional intelligence might be impacted by nurture and experience, and be assessed by different EI instruments (Rietti, 2008).

Over the course of the research project the following questions crossed on my mind: "What is called emotional intelligence, and what is its role in the field of education, especially dance education?" These questions accompanied me through the course of the current project, and raised the issue: "Do I actually analyse emotional intelligence in my research project or another phenomenon?" Furthermore, with regards to the widely applied different measures and constructs of emotional intelligence, I would like to present an acceptable instrument for assessing dance practitioners' EI level, as well as concrete evidence for the links between various desired outcomes. Furthermore, I am determined to investigate EI itself at a more exploratory stage, combing quantitative with qualitative research methods in a mixed method research design.

Another consideration, which might have ethical implication was that EI could be a measure of conformity. According to Davis and Nichols (2016), a theoretical and empirical support for dark EI exists. They highlighted contexts in which it is not universally beneficial to have high levels of EI—whether trait or ability. This can translate into negative effects for self (psychological ill-health; stress reactivity) and/or for others. Hence, I attempt to first discern between what EI (as an adequately conceptualised and operationalized concept) could offer and what it cannot, especially with view to the different constructs of EI. This is not that I argue that the idea of EI or the purposes to which it has been applied are without value, but I want call for caution (Rietti, 2008). I also personally believe it is important to be careful when trying to teach "emotional intelligence" to captive audiences, especially young people who are still in a developing process.

Some articles (Petrides, Niven and Mouskounti, 2006; Walter and Sat, 2013; Wenn, 2018) have been written about the link between emotional intelligence and dance, as reported by San-Juan-Ferrer and Hípola (2019) in their systematic review. Furthermore, EI has been examined from a multifariousness

of angles by various researchers (Subhi et al, 2012; Nguyen et al, 2020; Jahan, 2022), including the management of emotions, as well as interpersonal relationships.

Emotional intelligence and their levels among dance education students and dance education professionals may best be addressed by utilising the information gathered through the reported experiences of the participants. Everyone has a distinct personal experience that shapes who they are and who they will become over their professional life cycle. In addition, people's views and ideals play a role in the actions that they do. However, humans' systems of beliefs and values will be different, based on how much time and thought they have put into thinking about their beliefs (Kesberg and Keller, 2018). My argument is that these ideas have the potential to become values if they are consistently put into practise. Values emerge from experience and commitments, including interactions with others (Schwarz, 2012). A person's professional life experiences have a profound effect on their personality and future. Personal knowledge, beliefs, and relationships all work together to provide an invitation to discuss the extent to which they might define a professional identity within the dance teaching and learning environment. Furthermore, and in order to identify and analyse what is considered as 'competent' in dance education, I am using an explorative research approach that will allow me to capture accurately the opinions and experiences of dance education professionals.

During this doctoral research, I experienced many obstacles along this journey. Most of all, the recruitment and retention of participants for phase one was extremely challenging and time-consuming. According to Fleming and Zegwaard (2018) undertaking research with undergraduate students requires thorough consideration on how participants are selected and encouraged to participate or remain in the research project. To achieve these goals, I needed to be upfront about expectations and intentions, while highlighting the benefits for participants and their communities. I also ensured that I considered the cultural nuances and ensured confidentiality of the participants. This process was not straightforward, and it became more obvious only during the years of data collection and experience. Within the undergraduate students of year 2018/19, I took the time to connect with potential participants, by maintaining visibility in the university, as well as engaging in conversations and listening to cohort members. I felt I was well received by these students in my 3rd year of data collection, what made me confident in conducting the focus group discussion with this sample. However, the appearance of the Covid-19 pandemic in March 2020, clashed with the qualitative data collection for the case studies, making this process longer as previewed.

Furthermore, the length and intensity of my PhD journey made an unwelcome rise and fall in confidence, motivation and morale, which was almost inevitable. However, conquering this dip, I have been boosting my self-confidence by presenting papers at conferences or seminars, and taking online

workshops related to different dance and movement sciences. In summary, what helped me to alleviate any lack of motivation was by pursuing various interesting and rewarding tasks during this journey.

My PhD dissertation's completion signalled the end of a phase in my life. Despite the fact that I will always be learning, with this achievement formally ends my status as a "student." I am glad I went on this emotional journey because it was very worthwhile.

Context of the Research

“In the last decade or so, science has discovered a tremendous amount about the role emotions play in our lives. Researchers have found that even more than IQ, your emotional awareness and abilities to handle feelings will determine our success and happiness in all walks of life, including family relationships.”

John Gottman (2011, p. 20)

Evolving emotional intelligence within the context of teaching is an ongoing path, required to recognize one's own feelings, and be attuned to those encountered in others. In achieving emotional intelligence, it is necessary that education professionals must possess the skills and abilities in order to achieve both student and educator outcomes, such as student involvement and teacher satisfaction. Although the terms "skills" and "abilities" were often used interchangeably, they are not synonymous. Abilities are the characteristics of being able to perform something, while skills are the competencies acquired by training or practice (Castañeda, 2011).

Each interaction with those in a learning capacity should be viewed as a chance to acquire new tools to cope with the emotional elements of learning. Policy makers and others at the root of professional guidance benchmarks must give the role of the teacher further thought. Furthermore, efforts must be made to ensure that they have access to both the social context and EI skill development that is necessary for the creation of improved relationships, both for their own success and their students (Ergur, 2019). Despite the abundance of bibliographies on emotional intelligence, there is a conspicuous dearth of specific literature on the preparation and direction of pedagogical models for educators. This makes it challenging for educators to later design, implement, and evaluate emotionally based learning environments (Muñoz-Oliver, Gil-Madrona and Gómez-Ramos, 2022).

EI has been defined using a variety of models, and there are differing views on how to use the word. The ability and features of EI models gain enormous support in the literature and have been successfully

used in a variety of sectors despite these disputes, which are frequently very technical (Serrat, 2017). The term Emotional Competence (EC) has gained popularity over the past two decades among both the general public and the scientific community. It describes how people manage their intrapersonal and interpersonal emotions. (Petrides and Furnham, 2003). To alleviate any misunderstanding that may exist between the ideas of emotional intelligence and emotional competence, Goleman (1998) proposed and showed that emotional competencies, although profoundly rooted in EI, are a higher ability that leads to performance. In other words, individuals have the capacity for EI, but they must also build their emotional competencies (Vaida and Opre, 2014).

Bloom (1956) and Gardner (1983), two learning and intelligence theorists, both stressed the significance of feelings and emotions in learning. Although self-awareness, self-discipline, drive, and empathy cannot be measured on standardised tests as a single construct, these qualities are crucial for a student's healthy cognitive growth. Social-emotional learning is a process where children and adults obtain and effectively apply skills relating to being aware of and regulating their emotions, which could be embedded in everything being taught and nurtured. It can aid in fostering a more pleasant educational environment and produce individuals who are more positioned to develop their own self-awareness, understanding, and sensitivity to the various needs of others. It entails cultivating empathy for others and creating and sustaining positive interpersonal relationships (Hoffman, 2009).

Social emotional learning has long been supported by the arts in education. In particular, dance education encourages students to collaborate with one another physically and emotionally, to assess their own behaviour in light of how it affects others, and to make both individual and collective decisions that foster empathy and optimism at any age. Most of the publications included in the systematic review of San-Juan-Ferrer and Hípola (2020) described

“dance as an element that favours the development of different aspects or elements of emotional intelligence, such as self-control, empathy, emotional regulation, psychological well-being, subjective well-being, use of emotions, and recognition of one's own emotions and those of others”.

(San-Juan-Ferrer and Hípola, 2020, p.67)

Although proponents of dance education have long emphasised the advantages of dance on social and academic intelligence, there are only a small number of empirical research that showed the precise links or transfer between exposure to dance and other facets of education (Pietraroia, 2011). Despite the acknowledged importance of dance for enhancing social emotional learning (Walter and Sat, 2013; Toppen, 2019), little work has explored the construct of emotional intelligence as a meaningful concept for dance practitioners themselves, thereby providing social emotional learning through dance.

This research explored the profile of emotional competence of dance education students and professionals through the lens of teacher characteristics, e.g., trait emotional self-efficacy (trait EI), self-efficacy beliefs, and teaching experience. The relationship between emotional intelligence (EI) and emotional competence (EC) is a mutually beneficial one. EI is necessary because it lays the foundation for developing EC, which in consequence results to performance (Vaida and Opre, 2014). The profile of emotional competence is called the first evaluation tool to provide a complete personalised profile of EI (Mikolajczak et al, 2009). It is based on a three-level model, defining:

- (1) *Knowledge is the awareness of helpful techniques to regulate emotions without necessarily being able to perform them*
- (2) *Ability is the capability to use a technique to regulate emotions to a certain degree when prompted to do so, and*
- (3) *Trait is usual handling of one's and others' emotions.*

(Peña-Sarrionandia, Mikolajczak and Gross, 2015, p. 5)

Developing the profile of emotional competence, to corroborate these three views, Mikolajczak et al. (2009) offered an integrated model that may give a better understanding of the notion and function of EI and its involvement in the development of EC.

Significance of the Study

Dance and teaching dance as a field is a constant state of shift and stretches into different, often opposite directions. The argument in favour of a contemporary approach to dance education, with goals that differ from those of colonial aristocrats' training, which was to participate in society at the time (Carter, 1984). Dalcroze and Delsarte, whose theories of body movement captured the attention of dancers and dance teachers in America, greatly influenced the path set by the gymnastic movements of the late 19th century in Germany. The contributions of progressive educators like John Dewey and the innovative methods of artistic contemporary dance pioneered by Isadora Duncan, Ruth Saint Denis, Martha Graham, and others were also significant. Dewey's theories of aesthetics and progressive education, which placed an emphasis on personal growth, confirmed the aspirations of the forerunners of contemporary dance education to create a method of dance education that is founded on aesthetic and humanistic principles (Cater, 1984).

Mullis (2016) asserted that dance as a fine art refines and expresses energies that emerge in the course of our daily lives. This happened as a result of dancers' general mastery of expressive dance technique, which enabled them to articulately convey somatic energy into performance spaces, clarify the body's

movements, and build a performative presence that heightens the significance of their postures and gestures (Mullis, 2016).

It was vital to investigate thoughts and attitudes about what makes a successful dancer or dance educator, with an emphasis on the full person rather than just the body. According to the research of Pickard (2012), young dancers must show a willingness to put up with mental and physical pain in order to promote ballet as a performance art and the human body as an artistic endeavour. Furthermore, they must learn to ignore, reframe, or repress unpleasant feelings while simultaneously learning to attach a positive meaning to the events they have been through. Students in dance and dance education may be encouraged to develop all parts of their creative and technical talents, as well as to respect personal characteristics and recognize opportunities for growth. It was helpful to openly address dance practitioners' internal conversation, particularly when it displays negative self-talk, as well as the influence of negative inner dialogue and the accompanying underlying beliefs on impaired skill development and performance. Dance training naturally develops self-critical skills, but persistently pessimistic beliefs and thoughts divert focus and inhibit the willingness to take chances. However, if one is "possessed by a love to dance," then a potentially negative experience may be changed into a potentially positive one's, as evidenced by Pickard (2012). Therefore, it was crucial to allow for the debate of outside elements that influence internal dialogue, such as media, expectations of dance culture, and prior learning experiences.

Arts, artists, and pedagogy were often treated separately, as stated by Naughton, Biesta and Cole (2017); sometimes as irreconcilable activities, what encouraged the authors to question practice to reinvent pedagogy. They interrogated how art becomes redefined as creativity, and how creativity becomes redefined as a skill. For some 21st-century skill it is important to what extent skill would be deemed to be important for survival in today's world, in search of effectiveness and excellence. Smith-Autard (2002) stated that models for teaching dance are continuously under dynamic changes. Laban (1948) merged several elements of the educational process, and the professional model (H'Doubler, 1925; Humphrey, 1987); while Jacqueline Smith-Autard introduced the 'Midway Model' in 1996, evaluating the contribution of dance education towards artistic, aesthetic, and cultural education. This model was strongly advocated in the report of the Calouste Gulbenkian Foundation (1980), offering a theoretical and practical agenda for dance in education. It can be seen as the teaching model associated with the UK National Curriculum, GCSE, AS and A level syllabuses for schools.

In English schools, the National Physical Education Curriculum (2013) includes dance as a compulsory activity within physical education (PE). Additionally, it is often provided as an after-school activity and therefore became part of the whole life, culture and community surrounding the school. The continuation of educational reforms has been improving the popularity of dance education in the classroom. In his

review of Cultural Education in England, Darren Henley (2012), stated that more children should be given the chance to study subjects, such as dance up to the age of 16. He recommended that dance should be regarded as a subject within the curriculum. The new National PE Curriculum for England (2013) came into force in September 2014; and it included dance within its subject contents. However, if dance is to take on equal importance in the educational curriculum, years of teaching practices, which are both insulated and isolated must undergo modification; and teachers must acquire both the dance discipline and developmentally appropriate practices to pass on knowledge (Beal, 1993).

Both dance and dance education are constantly evolving, as seen in the transformation of the dance scene over the past century (Pickard and Risner, 2020). Dance educators are going through challenges within the recent decades in their teaching profession, thereby requesting new skills and competencies regarding relevant, rigorous, and real-world experience. Such experiences include project-based and research-driven skills; social competencies and instructional strategies to foster strong student-teacher relationships. Moreover, lifelong learning abilities have adapted to changing environmental conditions; as well as proficiency to new technologies and multimedia (Kassing, 2010). Specific teaching skills for dance specialists as defined by McCutchen (2006, p. 340) would facilitate the users to promote an aesthetic education through a maintained positive environment, so as to effectively manage an artistic classroom and to actively monitor learning outcomes. Programs whose objective is to improve the quality of teaching through EI could be enhanced through preparation, induction, and mentoring programs (Wenn et al, 2018).

With regards to dance educators, teaching dance in school as a separate subject is part of a balanced and comprehensive curriculum. This study could give impetus to the development of dance education across a range of educational, community, and cultural sectors, thereby integrating emotional literacy into existing school curricula. This includes the nature, roles, and effects on teacher development; educational change and school improvement (Gläser-Zikuda et al, 2013). However, it is important to draw attention to Anderson and Risner's (2012) findings, who identified three main barriers towards dance education in schools: (1) a lack of preparation; (2) problems in the workplace; and (3) conflicting views on the professionalisation and accreditation of teaching artists, what will be an important resource with regards to the development of a professional identity. According to many academics (Shapiro, 1998; Smith-Autard, 2002; Chappell, 2007; Sööt and Leijen, 2012), teachers need a variety of teaching methods to engage and encourage their pupils. Despite its acceptance among many scholars that EI is important for teachers' effectiveness and well-being, there is paucity of literature that investigated the importance and value of EI for dance educators and teachers.

Dance teachers and educators, for the most part, are from a dance background; their own skill level, as well as a willingness to pass it on to those with passion for dance, which all contribute to their decision

to teach dance. Dance may be taught in a range of environments, including state schools, private dance schools, and a variety of community settings, such as arts/dance centres, youth and sport centres. To become a dance educator, a student must first complete a dance teacher education program. In England, only three BA Hons Dance Education programmes exist. However, in order to teach in a state school in England, dance educators are needed to obtain qualified teacher status (QTS), which is often gained by completing a Bachelor of Education, a Bachelor of Arts with QTS, or a Postgraduate Certificate in Education (PGCE). In England, five universities offer a PGCE in Dance. In addition, when teaching dance at the curriculum in a state school requires the dance teacher to participate in the general education of the students and the operation of the school.

According to Bannon (2010), dance is an intellectual, physical, and sensorial reaction to environmental experiences. She believes that the convergence of our physical, psychological, and emotional self that occurs through dance education has been championed by many scholars and professionals as critical to comprehending the holistic advantages of dance education. Buckroyd (2000) underlined the importance of an emotional experience in the performance arts, and particularly in dance. Dance pedagogy practice has evolved significantly during the last few decades and became a strand of study within the dance education programs. Historically, dance pedagogy was based on a transmission model of instruction, in which students learn by imitating an experienced teacher's basic movement vocabularies. This is the method by which many teachers feel most at ease teaching dance in schools, since it is the method by which they were trained. Another issue is that often dance education students were attending higher education dance programs, hoping to be instructed in the manner in which they were taught. They also conclude that there is only one path to educate and learn—and as outlined by Dragon (2015, p. 26) generally by patriarchal paradigms built on oppressive structures of privilege or the “demonstrate and do” model. This presumption creates numerous difficulties for dance educators who employ a variety of teaching methodologies, especially those who employ more democratic or somatic paradigms (Dragon, 2015).

It is now generally recognised that transforming dance subject knowledge into knowledge for teaching and learning entails far more than dance technique and power, and that teachers must possess a breadth of knowledge about educational philosophies and instructional methods in order to inspire and engage their students (Sööt and Viskus, 2014). With regards to the theories of Dewey (1936) and Biesta (2015) applied to PE, as well as to dance education, and with the educators' responsibilities of engaging students in practices, they will create a teaching and learning environment such that everyone is allowed to come into being (Quennerstedt, 2019, p. 619). Dance pedagogy draws attention to the impact that pedagogical choices have on the formation of student- or teacher-centered cultures of teaching and learning (Dragon, 2015). The importance of teachers cannot be overstated when it comes to the

development of creative teaching experiences. Passion, dedication, and involvement on the part of the creative practitioner are required for this to take place (Pickard and Maude, 2014)

Though, dance education has undergone an immense change in response to the skill requirements in the 21st -century workplace. Sensory, student-centred and individualized learning; critical thinking; metacognitive, multiple, emotional, and everyday intelligence; motor learning theory and brain/mind principles play nowadays an important part in the teaching and learning process in dance (Kassing and Jay, 2003; Burnidge, 2012; Alterowitz, 2014; Purvis 2014). To this day, however, there has not been a concerted effort made to develop a model for dance pedagogy by integrating the research that has been conducted in the fields with regard to the teaching and learning practices involved (Mainwaring and Krasnow, 2010).

Mosston's Spectrum of Teaching Styles (Mosston and Ashworth, 2002) is a continuum from teacher-directed to student-directed style that helps teachers articulate the teaching-learning connection and use a range of pedagogical techniques during movement instruction (Goldberg and Ashworth, 2002). It originated from Mosston's hypothesis that physical attributes such as stamina, coordination, stability, resilience, power, and relaxation may be increased through gradual sequences of action (Mosston and Ashworth, 2002). Personalized education and cognitive processes established it. Initial educational paradigm aimed to develop critical thinking and decision-making (Sicilia-Camacho and Brown, 2008). Modern modifications are less bureaucratic and allow more flexibility between techniques (Mosston and Ashworth, 2002). The study of the learning process has resulted in a multiplicity of taxonomies and inventories (Bloom, 1956; Kolb, 1976; Gardner, 1993; Sternberg, 1997; Mainwaring and Krasnow, 2010)), and no one categorization system is deemed preferable. Psychologists and educators have tried to identify numerous learning styles and methodologies but have not found the ideal way. However, Mosston's Spectrum of Teaching Styles is not meant to be used as a curricula-designing manual or as a straitjacket for dance educators. Dance-specific modifications to Mosston and Ashworth's (2002) updated Spectrum of Teaching Styles were made by Gibbons (2007). A flexible framework for lesson organisation was suggested by Dania and Tyrovola (2017); it would allow objectives, behaviours, and outcomes to address effectivity and inventiveness in accordance with the contextual lesson circumstances. Pickard and Maude (2014) propose innovative ways to teach dance in the primary Physical Education curriculum in the United Kingdom by focusing on establishing creative teaching method.

Dance is unique amongst the arts for a variety of reasons; Herrenkohl, Tasker and White (2011) summarised the aestheticism of dance, which is intrinsic from expression through creative movement in childhood (Detels, 1999; Spitz, 2006), and it is through to the most advanced techniques. EI capabilities are of high importance to individuals meeting the challenges of creative work and are also necessary

when it comes to the transformation required to turn emotions into the motivation behind creative activity (Furnham and Bachtiar, 2008).

When describing teaching as an emotional practice, one of the key elements is understanding the value of self-regulation in teachers' behaviour that arise in their professional and personal life during the course of their careers (Peeters et al, 2014). The knowledge that fluctuations in teachers' work and life affects their effectiveness, which contributes to the discussion regarding teaching standards and quality, as well as students' retention. Emotional Intelligence predicts teachers' self-efficacy, beliefs and job performance; it builds resilience and improves teachers' mental and physical health (Corocoran and Torney, 2013). The skill set of EI will help teachers in difficult situations, such as problem solving and creating comfort, tolerance, optimism and empathy, which are important skills to deal with inclusion and diversity in the school environment. Emotional Intelligence connects the academic knowledge to specific skill sets that are usable in everyday lives, and will lead to success in schools, families, communities, workplaces and general life (Elias et al, 2003, p. 7). However, this growing research is in support of the value of emotional intelligence, which is still missing within the area of dance education.

Therefore, it became very necessary to explore the EI profiles of practitioners, split up in dance education students and professionals. Moreover, the investigation of different EI models and instruments will make an important contribution to the ongoing controversial discussion between ability, trait and mixed model EI concepts, especially regarding its application and position within the field of dance education, and about the contribution of EI towards the professional teacher identity of dance educators. Additionally, the necessity for EI training programs has been investigated. However, the question remained to explore further, if for dance educators the development of EI is as important as in other teaching areas, despite the evidence that dance itself enhances EI.

Research Questions

The purpose of the research accounted for in this thesis was to use a quantitative – qualitative mixed - method research design to capture the experiences, identities, traits and abilities of dance education practitioners, within the framework of emotional intelligence, in order to answer the following four initial research questions

1. To what extent is emotional intelligence (EI) meaningful for dance educators?
2. Which emotional intelligence instrument is most appropriate for investigating dance educators' EI level?

3. What are dance educators' perceptions of emotional competencies needed to benefit their workplace performance?
4. What implication might this research have for the development of a dance educators' professional teaching identity?

Moreover, it was important to allow flexibility to adjust the research questions to incorporate conceptual developments as the research progressed. Conducted in three phases, specific aims have been addressed to each phase of the study.

Phase 1: Between 2017 – 2019, a survey study was conducted, with the aim of assessing the level of dance education students EI. This is with a view of investigating whether the profile of emotional competence (PEC) is useful and meaningful as an EI measure among other EI instruments to the dance education learning and teaching environment.

Phase 2: In 2019, a focus group study was conducted, with the aim of exploring the quality of dance education on students' emotional competencies, and the effect of dancing and teaching background on dance education students' PEC. In addition, explanations of the results of the survey study were explored.

Phase3: In 2020, a multiple case study with the purpose of identifying the emotional intelligence competencies of four professional dance educators of different lengths of teaching experience, and to investigate if there was growth in EI with teaching experience and perceived teaching effectiveness.

In the course of the research project while addressing the aims per phase, the research questions were revised, modified and conclusively formulated as follow:

Phase 1: Survey

Research question 1a (RQ1a):

What is the level of EI in dance education students regarding the different notions of EI (i.e., trait, ability, competence) and are there any differences in the relationship between the profile of emotional competence and ability and trait EI of dance education students?

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Null-Hypothesis to RQ1a:

There is no significant difference between the dance education students' total scores of EI regarding the different EI notions, measured through ability (STEM and STEU), trait (TEIQue and SEIS), and the profile of emotional competence (PEC) model of EI.

Research question 1b (RQ1b):

What is the difference between the emotional intelligence of different notions of dance education students in relation to their teaching experience?

Null- Hypothesis to RQ1b:

There is no significant correlation between the dance education students' total scores of the profile of EI (Global, Interpersonal and Intrapersonal) and their total scores of ability and trait EI with regard to their length of teaching experience.

Phase 2: Focus group discussion

Research question 2 (RQ2):

To what extent do the perceptions of dance education students support the results of their profile of emotional intelligence competence and address its invaluableness for defining a professional teacher identity?

Phase 3: Multiple case study

Research question 3a (RQ3a):

What are the levels of emotional intelligence competencies, trait emotional intelligence and teachers' sense of efficacy in UK dance education professional and in association to their length of teaching experiences?

Null-Hypothesis to RQ 3a:

Dance educators are scoring at a high EI level and there is a significant correlation between their profile of EI (Global, Interpersonal and Intrapersonal EC and the 10 subscales) and their emotional self-efficacy (trait EI) and teacher sense of efficacy (TSES) with regard to their length of teaching experience.

Research question 3b (RQ3b):

How do emotional competencies contribute to the professional identity of dance educators?

The Key Variables of the Phenomenon

The theoretical framework presented and portrayed the theory that explains why the research issue under investigation occurs. According to Abend (2008) identifying the key variables which affect the phenomenon of interest emphasised the need to investigate how certain key variables vary and under what conditions. The research title labelled the key variables, which have been investigated and explored within the context of the current study: emotional intelligence, emotional competence, teacher identity and dance education, while teacher identity included teacher characteristics, e.g., self-efficacy beliefs and teaching experience. The key variables had set up the conceptual framework, in which the research occurs.

Emotional Intelligence		Self-Efficacy Beliefs
Emotional self-awareness (Self-control & wellbeing)		Personal Efficacy (Instructional strategies)
Social awareness & empathy (Emotionality & sociability)		Teacher Efficacy (Classroom management and student engagement)
Self-regulation/-management (Self-control & sociability)		
Relationship management (Emotionality)		
<i>Goleman's (1995) Emotional Intelligence Framework</i>	<i>Petrides's (2009a) Trait-Emotional Intelligence Factor structure</i>	<i>Bandura's (1997) Efficacy Beliefs Theory</i>
Interaction between teacher's perception of teachers' sense of efficacy and their profile of emotional intelligence		

Figure 1.1 Conceptual framework of the research project

Emotional Intelligence versus Emotional Competence

It is very important to understand that emotional intelligence is not the opposite of intelligence, it is not the triumph of heart over head — it is the unique intersection of both.”

- David Caruso (2002) cited in Freedman (2003)

Intelligence is an ancient construct that has been used by Greek philosophers, such as Aristotle, and characterised by cognitive aspects, including memory and solving problems. Another philosopher,

Descartes, described intelligence as the capacity to judge truth from false. In the early twentieth century, E. L. Thorndike (1920) presented three forms of intelligences: mechanical, social, and abstract; stating that a human has not any quantity of intelligence but differing quantities of various intelligences. He was the first to define EI in the 1920s as social intelligence. Later on, Thorndike (1931) described social intelligence as the ability to get along with others. Theorists and scholars believe that emotional intelligence (EI) abilities are useful and important in almost all aspects of our life (Salovey and Grewal, 2005). At the end of the decade in 1940, Wechsler wrote about EI and defined it by including non-intellectual skills (Bar-On, Maree and Elias, 2007). He believed that intelligence was essential to a person's progress in school and life. According to Wechsler (1958), EI is the capacity to act, think, and deal with others effectively.

Two separate forms of emotional intelligence can be distinguished on the basis of the way in which they are assessed (self-report, as in personality questionnaires, or maximum performance, as in IQ tests). Trait Emotional Intelligence (or trait emotional self-efficacy) concerns emotion-related self-perceptions (or cognition), which can be assessed through self-report. On the other hand, ability EI (or cognitive-emotional ability) concerns emotion-related cognition capacities that ought to be measured via maximum performance assessments. Trait EI is integrated into the current personality taxonomies rather than existing alone at the lower levels of personality hierarchies (Vernon et al, 2008). This indicates that trait EI is correlated with the majority of personality traits measured by self-reports, but also independently and furthermore reflects "something" else, namely personal emotional experiences (Hjalmarsson and Dåderman, 2020).

Expertise is defined as exceptional competence or talent in a certain topic, gained by experience (Hoemann et al, 2021, p. 1159). There is little doubt that a teacher's level of expertise cannot be determined only by the amount of experience they have, however it is probable that practically every expert teacher had extensive classroom experience (Berliner, 2004). Furthermore, expertise refers to the fact that some individuals are better at a variety of competencies related to understanding and experiencing emotions than others, and that such competencies may help them live happier lives (Hoemann et al, 2021). A variety of concepts, such as emotional awareness, emotional clarity, emotional complexity, emotional specificity, and emotional intelligence, reflect these marked distinctions. These notions are derived from different theoretical viewpoints, emphasise a range of competencies, and are operationalized and assessed in numerous ways.

Emotional intelligence is a need that serves as the foundation for establishing emotional competence (Goleman, 1995;1998). And, although emotional intelligence is necessary for achieving the outcomes that many training programmes promise (better academic and career performance, personal growth, and more), it is not sufficient on its own. Emotional competence, based on an increased emotional

intelligence, must be cultivated for long-term effects (Vaida and Opre, 2014). Furthermore, Saarni (2004) defined emotional competence as a functional skill that enables people to accomplish their objectives following an experience that elicits emotions. Emotion, according to her, is a component of self-efficacy. She defined the use of emotions as a set of acquired abilities that eventually lead to the development of emotional competence, with the acquisition of these skills being essential to one's sense of self-efficacy.

Teacher Characteristics

Teachers' expertise, history, mindset, beliefs, and credibility all have an impact on how teachers view their approach to teaching. Thus, as previously said, teachers' approaches are influenced by their experiences, competencies, and beliefs; while teachers' competencies can vary in terms of their abilities and self-efficacy (Andrews, 2004). The relationship between teacher characteristics and situational-contextual factors influence teachers' expectations, and instructional strategies. Although there are numerous teaching and instructional strategies, research indicated that teachers have two central teaching orientations: one oriented toward knowledge transmission, and the other oriented toward fostering learning and comprehension. As a result, characteristics of teacher's teaching methods and instructional strategies are influenced by each orientation.

Self-Efficacy Beliefs

It is critical to comprehend how teachers see the world and what they believe. Teachers are practitioners of educational purposes who engage in a variety of teaching and learning strategies. One of their main responsibility is to decide what will benefit their pupils the most (Jia, Eslami and Burlbaw, 2006). Teacher self-efficacy, or their confidence in their capacity to successfully manage the responsibilities and challenges associated with their professional role, is crucial in determining important academic outcomes (such as students' achievement and motivation), as well as their general well-being in the workplace (Schwartz, 2012). Studies on the self-efficacy of teacher candidates found a positive relationship between it and their commitment to the teaching profession (Chesnut and Burley, 2015; Klassen and Chiu, 2011), as well as a negative relationship between burnout and their desire to leave the teaching profession (Fives, Hamman and Olivarez, 2007), supporting the relevance of self-efficacy beliefs within the field of education.

Therefore, one of this study's aim was to investigate the relationship between dance educators' sense of self-efficacy and emotional intelligence. Due to its consequences for teaching effectiveness, instructional methods, and student academic achievement, teachers' self-efficacy has steadily taken on a more significant role in school psychology research (Klassen et al, 2009; Klassen and Tze, 2014).

Teaching Experience

Teaching by nature, is a constantly evolving process of complex problem solving. In order to develop and improve, teachers think back on their work (Pezaro, 2016). As they do this, their knowledge informs and sharpens their decision-making intuition (Berliner, 2004). Self-efficacy seems to be most changeable in the beginning of a teacher's career (Pendergast, Garvis, and Keogh, 2011; Woolfolk Hoy and Burke-Spero, 2005), and teaching experiences may have a significant effect on teacher candidate's beliefs (De Boer, Pijl and Minnaert, 2011; Varcoe and Boyle, 2014). Even those teachers who have twenty years or more of experience are typically much more effective than those identical teachers who started their careers sooner. Our educational system will become more egalitarian when teachers are ready to teach pupils effectively already in their early years of instruction. However, no matter how many years of experience a teacher has, they should all face the same challenges in educating pupils on a daily basis.

Professional Teaching Identity

The debates about identity are primarily based on constructive developmental theory, which claims that one's sense of self has various levels and scales of significance. The ways in which conceptions of an educator's identity are viewed have an effect on how they establish professional identities. Rodgers and Scott, (2008) assigned four fundamental hypotheses with respect to contemporary conceptions of identity; that identity is (1) a feature of the social, political, and historical contexts that inform it; (2) a construct developed by emotions and relationships with others; (3) changeable, multifaceted, and fluctuating; and (4) that identity requires sense reconstruction through stories (p. 733).

Identity is a multi-faceted concept whose manifestation is highly context dependent (Sparby, Edelhäuser and Weger, 2019). In this sense, becoming mindful of one's different identities as a dance education student and professional is the first step toward self-knowledge (Bell and Leite, 2016). Gonzáles-Calvo and Arias-Carballal (2017) argued that a teacher's professional identity is based on personal and emotional characteristics, and that a teacher's professional identity is heavily affected by his/her emotional identity, which is in line with the emotionally intense nature of dance education. Self-awareness is a significant feature that can be measured using the profile of emotional competence's intrapersonal components, which include the subfactors identification, understanding, expression, regulation and the use of own emotions (Laborde et al, 2017).

For dance education students and early career dance education professionals, developing an understanding of their position as a lifelong learner is critical, as argued by Freedman and Philip (2004). As learners, their own values, attitudes, and beliefs could help them to shape their professional teaching

identity. Furthermore, establishing a professional teaching identity will aid in addressing the complexities of dance education in the twenty-first century (Kassing, 2010; Sööt and Viskus, 2014; Zozulia, 2019). Furthermore, according to Bainbridge (2015), “becoming an education professional involves a unique interaction between the past and the present where individual internal subjectivities encounter external objective realities” (p. 3). As a result, becoming a dance education professional an identity or character-building process is essential, which entails moving past experiences and memories into the present, and having a profound impact on the development of one’s professional identity by investigating past memories (Wang, 2012; Bainbridge, 2015).

In addition, teachers have proficiencies in teaching and understanding processes and environments for a variety of learners, all while having specialist subject knowledge and skills. The background for the sense of professionalism in dance education is provided by the processes and structures through which dance educators operate, such as collective learning through debate and conversation in dance education (Lavender, 1996; Butterworth, 2004) and away from a fixed educational setting towards a more open discourse (Leijen, 2006). The professional duties of dance educators extend well beyond just teaching; teachers must also serve as tutors, analysts, administrators, assessors, and quality assurance specialists. Teaching is a profession, and not only a job for those who are committed to it.

The Organisation of the Thesis

Chapter 2 proceeded with a presentation of a *literature review* that has been consistently ambiguously defined in both educational and psychological papers. References were made to the fundamental reports that included discussions on emotional intelligence in the workplace. Experts in the field reported that EI is responsible for 58% of our job performance, and 90% of top performers have high EI level (Litvin, 2019). Furthermore, theorists and researchers suggest that EI competencies are not only beneficial in the workplace; they are useful and essential in almost all areas of our lives (Salovey and Grewal, 2005). Additionally, traits like self-control, perseverance, or empathy support the development of wholesome relationships. People are better equipped to communicate their emotions in a positive way when they have a better grasp of them. Similar to this, being able to "place oneself in someone else's shoes" can enable an individual to comprehend the needs, feelings, wants, and motivations of others. The key to successful relationships is having an awareness of the needs and feelings of others (Drigas and Papoutsis, 2018).

With regards to primary, art, physical, and dance education, the importance of emotional intelligence in education has been reviewed by Humphrey et al (2007). For several years, EI has been a focus of educational study, with studies indicating that teachers' social-emotional competence and well-being have a significant impact on the learning environment and the integration of social emotional learning

(SEL) into classrooms and schools (Jones, Bouffard and Weissbourd, 2013). Educating a child's heart, as well as their emotional intelligence (EI), is critical for their entire development, according to Schonert-Reichl (2017). Teachers must first evolve the awareness about their own emotional intelligence competencies and comfort levels of teaching SEL (Kaspar and Massey, 2022). In order to implement social-emotional learning in school, educators need to be emotional intelligent and socially competent themselves (Collie, Shapka and Perry, 2012). Despite its acceptance among many scholars that EI is important for teachers' effectiveness, well-being and personal development, there is paucity of literature that investigated the importance and value of EI for dance practitioners.

Chapter 3 explained the methodology and research design, where the research approaches applied in these research methods are highlighted. After evaluating the purpose of the research, the study offered a thorough description of how the analysis was done and the findings were made. The chapter explained the reasons for using a mixed method approach, and it explored the justification for using a relational constructivist approach combined with a sequential mixed-method approach. The quantitative and qualitative strands were explained, including details of participants, measures, ethical considerations and procedure.

Chapter 4 delved into data collection and results, where reports on the quantitative data and qualitative data collection within the research have been revealed. The thesis is based on three distinct phases of data collection and analysis forming two studies: (1) the cohort study with two phases and (2) the multiple case study with a single phase. Linking the two studies and the three phases, resulted in a multi-methods research design. The first phase of the subject research was an initial survey of a cohort of undergraduate dance education students, which was aimed to investigate their emotional intelligence level. To explore the quantitative findings further, the qualitative research approach of focus group discussion has been applied to a sample of this cohort.

The second and more extensive phase of the data collection was based on a mixed-method case study design. Applying a parallel convergent approach, the quantitative and qualitative data collection, results, and analysis were used to explore the research phenomenon through the cases and to develop cases for comparative analysis (Creswell and Plano Clark, 2018). Four participants with variations in their state of career and teaching experience have been considered for the multiple case study. Quantitative data of each case was gathered through the different emotional intelligence questionnaires and the teacher sense of self-efficacy questionnaire. Qualitative data was collected through self-evaluation forms and in depth-semi-structured one-to-one interviews. As with all case study research, the primary focus was not to generalise the findings to the wider population, but it might provide the rationale for the exploration of

Chapter 1 - Introduction

a particular issue, thereby illustrating the differences or similarities. Lastly, this chapter concluded with the summary of the findings.

Chapter 5 outlined the *discussion*, where it presented an overview of the meaning and implications of the results in relation to the research questions. This component of the study provided a detailed interpretation of the findings, addressing whether the results met the study's goals and how well they complemented the conceptual framework established in prior chapters. If any of the results were unexpected, justifications would be given, along with suggestions for other ways to interpret the data and a consideration of any potential constraints that could have affected the outcomes.

Chapter 6, the conclusion, revealed an overview of the research regarding the investigated concept of emotional intelligence within dance education. The theoretical context and the study's objectives were briefly summarised. The key findings were then given along with discussions of applied mixed-method research design. The study's limitations and delimitations, the theoretical ramifications, and finally the application of the findings for future research were discussed after this.

Summary of Chapter One

Reflecting on Patton's (1990) opinion that the reputation of the researcher is particularly relevant in qualitative studies, details regarding the history, training, experience, and personal view of the author of this study in the field of emotional intelligence and dance education have been delved into. This study aimed to provide a deeper insight into the perspectives of dance teachers and educators of various professions, as well as to state their expertise, abilities, and perception of emotional intelligence, as well as the values in the effectiveness of emotional intelligence as implemented for a dance teaching and learning environment. It provided a framework to build and develop the teacher identity of a dance professional through the profile of emotional competencies.

CHAPTER 2: LITERATURE REVIEW

The literature review's purpose was to present a thorough picture of the phenomenon of emotional intelligence and its value for educational professionals and in special for dance educators. It guided the comprehension of the existing debates and research pertinent to the proposed area of study and to present those facts in the system of a written report (Rowley and Slack 2004). Since the current study aimed to be explorative in nature and focused on the essence of dance educators lived past and current experiences within the field of dance, the literature presented was not intended to guide or direct the study, but rather to establish connections among the key themes emotional intelligence (EI), emotional competence (EC), self-efficacy (SE), dance education (DE) and professional teacher identity (PTI).

Several bodies of literature were presented, grounded on the evaluation, analysis, and examination of secondary data that was relevant to the current study and conducted previously by many researchers. It supported the researcher of this study to inspect what findings and results have been gathered and depicted by previously conducted studies in order to find the gaps amid those studies and their stances with the current position and situation. Related literature has been traced via academic research engines, university library collections, conferences, emotional intelligence, educational and dance related websites. Reference lists of widely cited articles in international journals have also been included.

This review was devised into six sections portraying the key themes. The first section mainly reviews the theoretical aspect of EI. Starting with the historical background of EI, it moved on to the discussion about the definition of the EI notions, in which four prevailing models of EI are reviewed in relations to their constructs and methods of assessment. This section initiated a debate about the EI theory and estimation that are being used in the present study. Second, literature explaining the importance and impact of EI in the workplace has been covered, discussing the value of EI in relation to performing arts and physical education, two domains, where dance education is located within the school settings. The literature on characteristics of dance educators in relation to their teaching practice was presented in section three, to provide a complete understanding of the qualities, knowledge, skills and experience of dance specialists. An overview about teaching and learning strategies applied to the field of physical and dance education have been given in section four, where in section five, characteristics for forming a professional identity have been explored through the literature related to different fields. Finally, section six provided a summary of the findings from sections one to five, with respect to the aims of this research.

Defining Emotional Intelligence

For a relatively long period of time, the term emotional intelligence (EI) has been used in the field of psychology (Leuner, 1966; Greenspan, 1989). Generated international attention in both the lay

(Goleman, 1995) and science communities (Salovey and Mayer, 1990; Mayer and Salovey, 1997), the definition of Emotional Intelligence (EI) eclipsed less dramatic classical psychological concepts such as personality, or even a concept with a bad reputation such as IQ (Sternberg, 2002; Salovey and Grewal, 2005). Since then, both the growth of EI models and of analysis in this area have accelerated significantly. This section provided a theoretical and methodological overview of the last three decades of emotional intelligence research, demonstrating widespread curiosity in the phenomena. Then, current theoretical models of EI: the ability, the trait and the competence models of EI are described more in depth. The author then put out some suggestions for measuring the construct of EI including the use of performance-based and self-reported metrics, followed by the discussion about the possibility for EI, a construct that can be learned, trained, developed, and cultivated.

Historical and Theoretical Background

Long considered an oxymoron, emotional intelligence (EI) has a fairly recent history. For centuries, emotions have been perceived as dysfunctional in relation to reason, their functional character having been only recently discussed and demonstrated by the researchers (Frijda, 1986; Damasio, 1994). Early roots of EI can be traced back to Thorndike's (1920, p. 228) concept of 'social intelligence'. Emphasising the identification of own internal states and those of others when he questioned the usefulness of the concept of intelligence (Thorndike, 1931). Later on, Howard Gardner (1983) depicted EI as part of social intelligence within his 'Multiple Intelligence Theory', combining cognitive with emotional aspects of intelligence. Referred EI to the theory of multiple intelligence (MI), Gardner (1993) divided personal intelligence into intrapersonal and interpersonal intelligence, which will contribute to the foundations of EI theory, as argued by Drigas and Papoutsis (2018). However, MI as a theoretical concept, Gardner (1999) himself has declined to be specific about how he thought the various intelligences might be measured, providing vague descriptions of them (Waterhouse, 2006). Despite EI research relied more on the affective domain than Gardner's domains, as stated by Corcoran and Torney (2010), EI continued to be often conceptualised in terms that mirror the research of Gardner (1999) in a variety of core aspects, using the term social intelligence to describe what became known as emotional intelligence (EI). However, many empirical studies and studies on emotional intelligence and competence remained at a fairly early stage (Salovey et al, 2000, p. 516). As such, there is no consensus as yet about how to recognise, function or assess emotional competencies (Humphrey et al, 2007).

The first scientific definition of EI is attributed to Salovey and Mayer in 1990, who outlined the elements of intrapersonal intelligence within the context of EI, while defining EI as the capacity to reason about emotions, and of emotions to enhance thinking. It encompassed the capacities for correct emotion perception, for accessing and producing emotions to support thought, for comprehending

emotions and emotional knowledge, and for reflecting on and controlling emotions to foster both emotional and intellectual development (Mayer and Salovey, 1997; Mayer, Salovey and Caruso, 2004). According to this theoretical viewpoint, EI explicitly refers to the cooperative interaction of intelligence and emotion, as discussed later in this chapter (Mayer and Salovey, 1997; Ciarrochi, Chan and Caputi, 2000; Roberts, Zeidner and Matthews, 2001).

The public first became aware of the concept of EI through Goleman's work. In his book "*Emotional Intelligence: Why it Can Matter More than IQ*" (1995) he explored the relation between the rational and emotional mindset. With reference to neuroscience and brain psychology, and how both are required to form intelligence, he defined

"Emotional intelligence is a master aptitude, a capacity that profoundly affects all other abilities, either facilitating or interfering with them".

(Goleman, 1997, p.80).

To Goleman (1998), individuals are born with a basis of emotional intelligence, which determines their ability to learn emotional competency. Goleman (1998) also points out that the importance currently accorded to the Intelligence Quotient (IQ) as a predictor of success is overrated, as EI can equally impact important life outcomes. Since then, a number of scholars, such as Bar-on (1997), Schutte (1998), Petrides and Furnham (2001), MacCann and Roberts (2008), and Brasseur and Mikolajczak (2013) generated their own notions and models of EI.

Theory of Emotions

Mayer, Salovey and Caruso (2008) postulated, if EI is a concept that reflects how people process emotional information, then it is important to integrate theories emotions into the EI framework. Moreover, the range of different existing EI theories encouraged to investigate the psychological theory of emotions, which appeared also with several disjunctive approaches. Emotions have been linked to a number of mostly separate brain systems, including a frontal executive control system, aspects of subjective experience evaluated by questionnaires, and information-processing routines for self-regulation (Schulze and Roberts, 2005, p. 9). However, for biological theorists (Panksepp, 1998; Damasio, 1999) emotion is fundamentally a state of specific neural systems, activated by motivationally significant stimuli and a construct difficult to observe. Conversely, emotions may be a subset of conscious experience (Winkielman, Berridge and Sher, 2011), suggesting that emotions are grounded in specific interactions with the environment, assessing often general feelings, rather than feelings about some events (Schulze, Holling and Böhning, 2003, p. 10). Furthermore, EI theories would suggest that an individual who can understand how mood influences performance, can also use their emotions to

influence their thinking, and apply this skill in their work (Salovey, Mayer and Caruso, 2002). A large body of psychological work has been devoted to exploring the relationship between emotion and personality (Ball and Breese, 2000). This literature put on view that emotions are defined as transient changes in an internal mental state that involve both bodily and cognitive reactions. Contrarily, personality is defined as persistent thought, emotion, and behaviour patterns connected to an individual (Desmet, 2002). Emotions, according to Hasson (2012, p. 17), are what give people a sense of respect for and confidence in themselves.

Individuals are born with the basic know-how of emotion, argued Goleman (1998), who ascertained their ability to learn emotional competencies. Furthermore, the connection amid emotions in the limbic thinking and region, rationalising, and reasoning from the neocortex systems, has been considered as the basis behind the meaning of the emotional intelligence concept (Hasson, 2012). He proposed that it is probably easiest to define emotions as feelings, but feelings are just one part of a process that involves thoughts, behaviour and feedback loops (Hasson, 2012, p.7). The way a person expresses their emotions externally provides clues as to how they are feeling within and helps determine how others will react (Hasson, 2012). The perception and interpretation of events when they occur are part of the cognitive component of an emotion. The internal, conscious, and subjective component of an emotion is called the cognitive aspect. Emotions might be considered as the subsidiary of conscious experience (Winkielman, Berridge and Sher, 2011). However, the theory of emotions stressed that emotions are based on particular interactions with surroundings like general feelings. It is not based on the feeling that is connected to some events (Schulze, Holling and Böhning, 2003). Emotions are connected to a set of independent large brain systems to a central control executive system that resides in the frontal cortex to the subjective experience dimensions that are measured by questionnaires and via information-processing routines grounded on self-regulations (Schulze and Roberts, 2005).

Social emotions are playing an important concept within the theory of emotions. Being experienced because of their ability to reflect on and adapt the way people behave and relate to others, enable humans to feel emotionally connected and attached to others (Hasson, 2012, p.15). Being an indispensable communicative media for human social interactions, Sato et al (2017) reported that dynamic facial expressions of emotion are the primary source of messages. As well as providing safety and social value, emotions serve our creative needs. There is a close link between emotional experience and creativity (Hernández-Jorge et al, 2020)

Emotions are inextricably linked to human behaviour. They enable us to react to life in a variety of ways, including with anger, pleasure, anxiety, affection, and loneliness. Emotions form our thoughts and behaviours, inspire our desires, change our bodies, and have an effect on our relationships (Ekman

and Davidson, 1994; Izard, 2009). That is one of the main explanation why using and handling emotion is critical.

Theories of Intelligence

Research and assessment of emotional intelligence had their origins in the pioneering work of psychometric pioneers such as Binet, Thorndike, and Wechsler, among others (Fancher, 1985).

Wechsler defined

“(I)ntelligence is the aggregate or global capacity of the individual to act purposefully, to think rationally, and to deal effectively with his environments”.

(Wechsler, 1944, p. 3).

Controversial discussion can be found within the literature, as claimed by Vernon (1985) that intelligence is a general ability, whereas others argue that intelligence requires unique skills and talents. Psychologists argue that intelligence is innate or hereditary, and some say that it is primarily affected by the surrounding environment (Plomin and Deary, 2015). As a consequence, psychologists have established a variety of competing intelligence theories as well as individual assessments that aim to assess this phenomenon (Sternberg and Detterman, 1986; Wechsler, 1997; Sternberg, 2018).

A marker of intelligence is the ability to deal with abstract concepts, seeing the points of similarity and difference between items, and the ability to effect analysis upon those items as component parts and as a whole entity (Colom et al, 2010; Sternberg, 2012). Abstract reasoning, however, cannot exist without information; a body of knowledge, and a reasoned operating strategy within that knowledge as intelligence (Deepa and Krishnaveni, 2008). Mayer et al (2001) made a comparison of emotional and verbal intelligence to demonstrate that emotional intelligence can be viewed as both intelligence and ability (Mayer and Mitchell, 1998). On the other hand, it has been questioned if emotional intelligence is indeed an intelligence, and if it is so, to what extent (Roberts, Zeidner and Matthews, 2001). Schae (2001) has commented on the article by Roberts, Zeidner and Matthews (2001) that there was enough research in the emotional intelligence literature to indicate that this construct or series of constructs deserved significant consideration. However, many concerns remained to the adequate validity of the construct of EI as well as the emergence and creation of those constructs.

Many mental tests used to define intelligence were restricted and did not accurately portray the true dimensions of intelligence in all areas in which a person may thrive and accomplish. According to Gardner (1983), who first proposed the concept of "Multiple Intelligences" (MI), there is not just one

kind of general intelligence, but rather a variety, each of which is housed inside a separate neural network in the brain. Howard Gardner's book "Frames of Mind" describes emotional intelligence as a kind of multiple intelligence (1983), where he hypothesised that there are eight different sorts of intelligences, including linguistic, logical-mathematical, spatial, bodily-kinaesthetic, musical, interpersonal, intrapersonal, and naturalist (Gardner and Hatch, 1989; Morgan, 1996). Interpersonal intelligence according to Gardner (1983) is the ability to distinguish between one's own emotions so that they may be labelled, encased in symbolic codes, and used to guide one's actions, where interpersonal intelligence is the capacity to understand the intentions, motivations, and desires of other people (Smith, 2008).

A claim has been brought up if EI instruments measure as an intelligence marker by existing standards (Mayer et al, 2001). If EI follows traditional models for measuring intelligence, it should also encounter variation depending on both age and life experiences (Neubauer and Freudenthaler, 2005, p. 38). The EI model detailed by Mayer and Salovey would predict that individual levels of emotional intelligence should indeed rise with someone's age and life experiences (Fiori and Vesely-Maillefer, 2018). Scholars also assumed that emotional intelligence in itself is an acquired skill and developed through interaction and experience in a social context (Schaie, 2001; Davies, Stankov and Robes, 2008) rather than a skill or trait innated from birth.

Theories of Competence

Theories of the emotional competence construct are critical for understanding how people apply their skills and abilities in emotionally charged situations. Within this construct, Lazarus (1991), and Saarni (1999), have been among the first ones to present a functionalist perspective on emotional competencies. Furthermore, Saarni (2000; 2007; 2011) expanded this viewpoint from both a functionalist and a developmental standpoint. Exploring EC from a functionalist perspective, Saarni (2007) assumed that emotional development is influenced by human relationships as well as by the "ethno-psychological ecology," or culture and social environment. Learning and interpreting the emotion-eliciting environment, with an emphasis on interpersonal and social interactions, may be used to develop abilities in managing and regulating emotions. Although emotional competence may be acquired over time, Saarni (2007) noted that EC is not acquired in a sequential manner, and that each skill "reciprocally affects the differentiation of the other skills" in human development (p. 30).

A wide range of abilities are required for success in occupational contexts. With respect to Williams and Sternberg (1988), Salovey and Mayer (1990), Cooper and Sawaf (1997), Goleman, (1998), Huy, (1999), Weisinger (12000), Bar-On, (2000), and Boyatzis, Goleman and Rhee (2000), these are:

- 1) Self-awareness of one's emotions. This competency is recognising and comprehending emotions as they relate to one's aim, ideas, behaviours, and successes.
- 2) Self-regulation: This competency entails evoking and maintaining pleasurable and unpleasant emotions when they are appropriate, skilfully channelling negative affect, and suppressing negative emotional outbursts and urges.
- 3) Empathy and social awareness of emotions, which involves being aware of others' feelings, wants, and worries, comprehending and sympathising with others' emotions, and responding to others' unspoken emotions.
- 4) Managing the emotions of others. Influencing others, successfully communicating with others, and resolving disagreements are all part of this skill set.
- 5) Internal strivings, attributions, and the urge for accomplishment are among the components of motivational inclinations.
- 6) Integrity and trustworthiness are examples of character.

Of course, this perspective does not come without its critics (Lau and Wu, 2012). As stated by several scholars (Mayer, Caruso and Salovey, 2000; Barrett et al, 2001), "competencies" is a perplexing and vague notion, and it is unclear how certain competencies are connected to the more general idea of EI. Furthermore, it was uncertain to what degree a number of distinct talents may be nested inside each of these characteristics at one time (Goleman, 2001). According to Lau and Wu (2012), whether consolidating all of these notions under the EI umbrella confused rather than explains their roles.

Models of Emotional Intelligence

In the process of examining the literature on emotional intelligence, there were significant differences between their meanings and components. Some authors have tried to define emotional intelligence, however, there is still no consensus, as Spector and Johnson (2006) noted "There is possibly no notion in the social sciences that has created more debate in recent years than emotional intelligence" (p. 325). Furthermore, O'Connor et al (2019) underpinned that definitions of EI hold opposing views with respect to construct, models, facets, and measures.

The model of ability: The established model implies that emotional intelligence is a kind of cognitive capacity (Mayer, Salovey and Caruso, 2000; 2002).

The characteristic/trait model: A constellation of emotional self-efficacy on the lower levels of personality (Petrides and Furnham, 2003; Petrides, 2009a; 2010).

Mixed models: Models that treat emotional intelligence as a combination of cognitive skills and personality traits (Boyatzis, Goleman and Rhee, 2000; Boyatzis and Goleman 2007).

The three-level profile of emotional competence, reconciling the ability and the trait emotional intelligence definitions, compasses three levels: knowledge, abilities and traits (Mikolajczak, 2010; Mikolajczak et al, 2009).

The method of measuring individual differential variables (self-report as opposed to maximum performance) has a direct effect on the actionable variances amid emotional intelligence or emotional cognitive capacity and the trait emotional intelligence, as reported by Pérez, Petrides and Furnham (2005). Low correlations between test scores for trait and ability (Brackett and Mayer, 2003; O'Connor and Little, 2003; Bastian, Burns and Nettelbeck, 2005), revealed the question, if both constructs are measuring the same thing.

Nevertheless, Austin (2010) claimed that there has long been a consensus that the two versions of emotional intelligence are different and do not measure the same construct. Austin (2010) confirmed that measuring the attribute of emotional intelligence is a personality measure rather than emotional intelligence. Research exists where the distinction was not acknowledged, or where it was acknowledged but explicitly misinterpreted. These two concepts, such as ability versus emotional intelligence traits, have long been systematically opposed, and researchers have debated extensively about which approach is best. It is now, therefore, accepted generally that the trait and ability of emotional intelligence are diverse constructs. Thus, their literature develops independently, and it is accepted that the functioning of one does not affect the functioning of the other.

With reference to O'Connor et al (2019), more than thirty commonly utilised EI measures have been created to date. Although there was considerable agreement within the EI field about the many forms of EI and its associated measures, people outside the field are confronted with a seemingly complicated EI literature, overlapping nomenclature, and several published measures. This following section contains a comprehensive analysis of the key EI models in terms of factor structure, reliability, and validity.

Ability EI Models

The ability model depicts emotional intelligence (EI) as a constrained collection of interconnected, objectively measurable cognitive-emotional abilities (Fiori and Vesely-Maillefer, 2018). The initial definition of emotional intelligence has been proven to be the capacity to monitor one's own emotions and those of others, to discriminate between them, and to utilise this information to guide one's own

actions, activities, and thought processes (Salovey and Mayer, 1990; Mayer and Salovey, 1997). Furthermore, Mayer, Caruso and Salovey (1999) were striving to outline EI within the boundaries of the standard intelligence criteria (Mayer et al, 2001).

MSCEIT – The Mayer-Salovey-Caruso-Emotional Intelligence-Test

Subsequently, Mayer, Salovey and Caruso (2000) refined the process of thinking regarding the concept of ability emotional intelligence. In line with this regard, they have presented the four-branch EI model (see figure 2.1), representing the base for the Mayer-Salovey-Caruso Emotional Intelligence Test (MSCEIT). This model described EI as the ability that comes under the banner of perceiving the emotion, usage of emotion in the thought process, managing and understanding the emotion (Brackett and Mayer, 2003). The MSCEIT became the most popular performance-based ability model test for measuring emotional processing which assess a range of emotional processing skills and abilities, including the capacity to recognise emotional cues, use emotions purposefully when making decisions, and use emotions purposefully when making decisions (Mayer et al, 2003; Brackett et al, 2006).

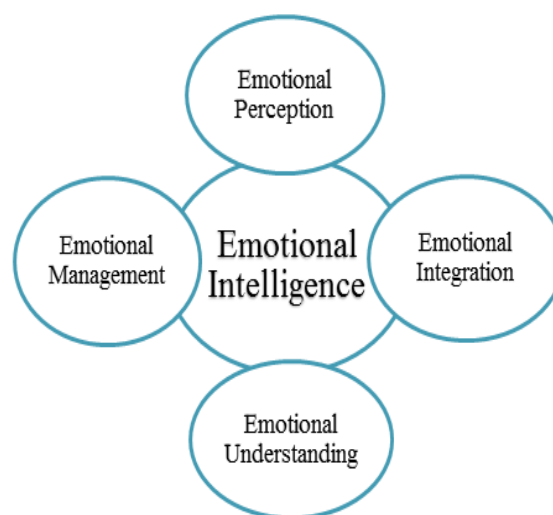


Figure 2.1 Emotional Intelligence Four Branch Model (Fan et al, 2010)

Moreover, Austin et al (2004) considered the ability of EI measurement as a matter of great discussion and interest. The MSCEIT has been designed to measure the ability EI four-branch model as depicted in Figure 2.1 (Fan et al, 2010). Conversely, Petrides and Furnham (2001) came up with the dissimilar model from MSCEIT, the trait EI model, resulting in a developed emotional intelligence scoring methodology. Furthermore, in the last decade, two other emotional intelligence ability assessment model has been designed by MacCann and Roberts (2008), based on the situational judgement test (SJT) paradigm, providing a more practical options in assessing ability EI, compared to the MSCEIT (O'Connor et al, 2019).

STEU – the Situational Test of Emotional and STEM Situational Test of Emotion Management

Based on two of the four branches of the Mayer, Salovey and Caruso (2000) ability EI model, MacCann and Roberts (2008) validated two emotional intelligence ability measures, known as Situational Test of Emotional Understanding (STEU) and Situational Test of Emotion Management (STEM).

In her paper “*Measurement of ability emotional intelligence: Results for two new tests*”, Elisabeth J. Austin outlined:

“Only the STEU and the MSCEIT Understanding Emotions branch were significantly correlated with psychometric intelligence, suggesting that only understanding emotions can be regarded as a candidate new intelligence component. These understanding emotions tests were also positively correlated with emotion perception tests, and STEM and STEU scores were positively correlated with MSCEIT total score and most branch scores. Neither the STEM nor the STEU were significantly correlated with trait EI tests, confirming the distinctness of trait and ability EI.”

(Austin, 2010, p. 2).

Trait EI Models

A conceptual distinction amid the ability and trait-based model of EI has been proposed by Petrides (2011), based on the applied measure (Petrides and Furnham, 2001). Such disparities have been examined in a number of studies that are based on EI construct distinctions (Brannick et al, 2009; McIntyr, 2010; Kopp, Reichert and Jekauc, 2021). Furthermore, trait EI has been thought of as a set of emotional self-perceptions residing at the lower levels of personality (Petrides, Pita and Kokkinaki, 2007). In simple terms, trait EI has been rectified as the self-perception of an individual regarding their emotional abilities. Likewise, this EI definition includes self-perceived abilities and behavioural disposition and is computed by self-report that is also considered as an opposing factor as compared to the ability-based model (Petrides, 2011). This refers to the actual abilities that prove its resistance to the scientific measurement on a high scale. As a result, trait EI needs to be analysed and explored within the context of personality, which is another name for the same concept as the trait of emotional self-efficacy (Petrides 2011; Qualter, 2012). Additionally, the idea of emotional intelligence as a personality feature eventually results in the construct that is seen in the classification of exterior human cognitive ability (Petrides et al, 2018). Therefore, this became a vital distinction, and bored directly on the construct operationalisation as well as on the hypothesis and theories that are formulated in this regard

accordingly. Hence, such an aspect has also been supported by various studies, as outlined by Foster and Roche (2014).

SEIS - The Schutte Emotional Intelligence Scale

The Schutte Emotional Intelligence Scale (SEIS) EI model is also known as the SREIT (Self-report Emotional Intelligence), SSEIT (Schutte Self Report Emotional Intelligence) and also as AES (Assessing Emotion Scale) (Schutte et al, 1998), and is based on the Salovey and Mayer (1990) emotional intelligence paradigm.

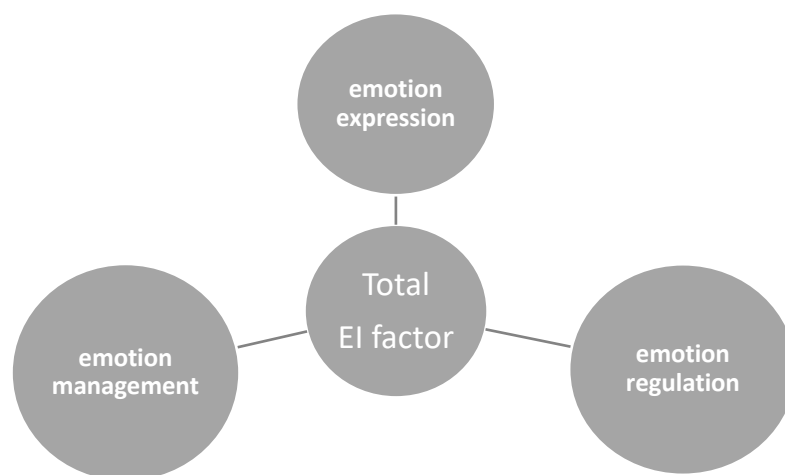


Figure 2.2 Schutte's EI Model (Wenn, 2022)

The SEIS has been considered as the widely used model in the researches of emotional intelligence (Francis, Payne and Emslie, 2018) such as in self-monitoring social situations, empathic perspective taking, closeness and warmth in relationships (Schutte et al, 2001), persistence under frustrating circumstances (Schutte, Schuettepelz and Malouff, 2001), mood repair after a negative mood induction (Schutte et al, 2002), debilitating fatigue (Brown and Schutte, 2006), supervisor rated task performance, and organised citizenship (Carmeli and Josman, 2006), expression (Ogińska-Bulik, 2005), life satisfaction (Wing, Schutte and Byrne, 2006), psychological wellbeing (Carmeli, Yitzhak-Halevy and Weisberg, 2009), and compassion satisfaction, problem-focused coping, and mood states (Zeidner and Hadar, 2014).

However, a diverse position held by the SEIS was demonstrated by the low correlation noted with other emotional intelligence metrics. A claim has been raised by Petrides and Furnham (2000) that the SEIS has been used in studies as a unidimensional and valid measure of EI in organisation and on workplaces. However, studies also showed that there are several reasons for the lack of consistency in accordance with the scale stability and structure like lack of reverse keyed items (Austin et al, 2002; Vaughan, Laborde and McConville, 2019).

TEIQue - The Trait Emotional Intelligence Questionnaire

The Trait Emotional Intelligence Questionnaire (TEIQue) developed by Petrides (2009b) is a self-report assessment that covers the whole sample domain of trait EI (Petrides, Pita and Kokkinaki, 2007). The trait emotional intelligence model (trait EI or trait emotional self-efficacy) proposed by Petrides et al (2016) is perhaps the most frequently researched EI construct (see Pérez-González et al, 2020). Trait EI includes affective components of personality and is characterised as a constellation of emotional perceptions tested using questionnaires and rating scales (Petrides et al, 2007). As per the study of Jonker and Vosloo (2008), it is found that trait EI is embedded within the personality framework and it is examined through personal measurement and validation of behaviours (Salovey et al, 1995; Bar-On, 1997; Petrides and Furnham, 2000). This EI approach drives on variables like impulsivity, empathy, personality, and optimism. In addition, it would also seem to subsume many other constructs, for example, happiness, motivation, and self-awareness (Hughes and Evans, 2018). Collocation amid the factors concerning the FFM (Five-Factor Model) and the trait EI are reported in several studies like (Mikolajczak et al, 2007; Freudenthaler, Neubauer and Haller, 2008; Gardner and Qualter, 2010; Martins, Ramalho and Morin, 2010; Siegling, Furnham and Petrides, 2014). It is also important to note that phenotypic connections between trait EI and the Big Five personality traits may be attributed to inherited and non-shared environmental variables, respectively (Vernon et al, 2008). This implies that a large number of the genes involved in the Big Five Factor Model's formation of individual differences are also involved in the development of trait EI (Petrides et al, 2016).

Furthermore, some researchers claimed that only a skill can be considered as a trait where these skills can be trained (Meyer and Fletcher, 2007), whereas others propose that measurement of the skill determines the EI model (Petrides and Furnham, 2000). EI as a trans-situational trait is considered being relatively stable over time and assessed by self-reported questionnaires (Petrides, 2009a).

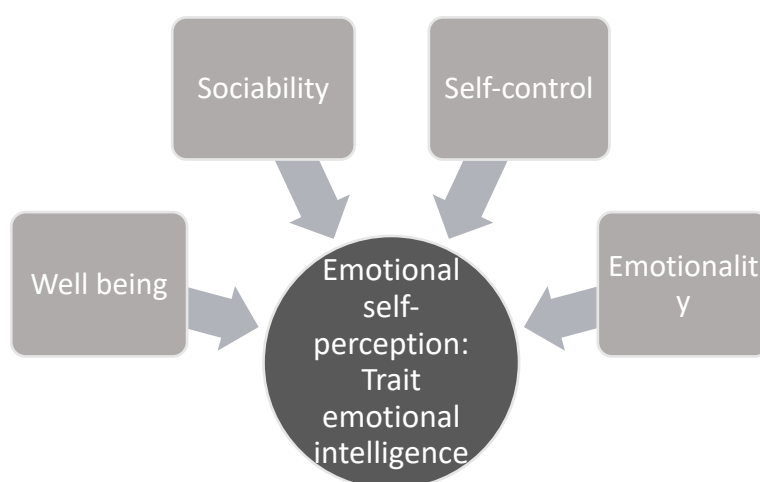


Figure 2.3: Four Factor Model of Trait Emotional Intelligence (adapted from Platsidou, 2010)

Thus, the attributes relevancy collocated to the emotion showed that EI is a trait that is grounded on high-value and significance. This has been demonstrated adequately via the several studies and applied context in which diverse areas are subsumed such as educational, clinical, occupational, and organisational (Petrides, 2011; Siegling, Furnham and Petrides, 2014).

Mixed EI Model

The mixed model is another of the more common notions of EI and often served as a general term for a variety of constructs that are only related by the fact that they are distinct from cognitive intelligence (Cherniss, 2010). This construct describes EI as a cross-section of both emotional and social skills as well as competencies that may have a significant behavioural impact (Malekar and Mohanty, 2009). The paradigm espouses the theory that people are born with innate cognitive ability as well as traits of personality. The mixed model assumes these innate qualities would influence each person's future achievement.

Following the book of Goleman (1997) "Working with Emotional Intelligence," the mixed model achieved mainstream acceptance among executives and corporate offices looking to optimise their human capital by the implementation of EI theories. However, some scholars have argued that the mixed model theory's estimation of EI lacks methodological support, as outlined in the paper of Webb et al (2013). Alternatively, proponents of the mixed model EI theory commonly believe that EI cannot be segregated from personality traits entirely. They agree, though, that it can include more than self-perception alone and that achievement in many contexts should be reliable, which distinguishes it from the trait model of EI. As a result, the EI mixed model was coined, and as further studies and publications on emotional intelligence are conducted, the mixed model EI theory has started to falter (Mayer, Roberts and Barsade, 2008).

Goleman's EI Model

As per the study of Goleman (1995), where the author described emotional intelligence as the abilities, for example, being able to motivate oneself and survive in the frustration stances; to control like the deal and impulse gratification; mood management and keep distressed from flooding the thinking ability; to hope and to empathies. Goleman (1998, p.317) defined emotional intelligence as the capacity of classifying an individual feeling and those of others that ultimately help in the process of motivating ourselves. Furthermore, Goleman (1995) stated that it also helps in managing the emotions well in ourselves as well as in our relationships.

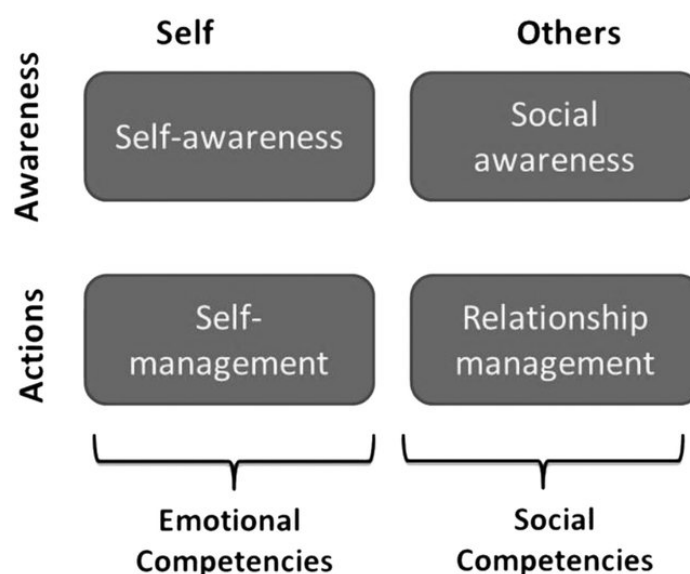


Figure 2.4 Goleman's emotional and social intelligence competencies (Source: Boyatzis et al, 2019)

Apart from this, Goleman opined that EI is a terminology that was primarily developed in 1989 by Salovey and Mayer, essential compared to cognitive intelligence and that helps in predicting career success. In addition, a lot of emphasis on the traditional predictors of employee performance have been employed, However, Goleman considered that there is void and null association amid emotional intelligence and IQ (Goleman, 2007). EI, according to Goleman (2007), improves professional connections, helps build problem solving abilities, increases efficiency and effectiveness, and catalyses new initiatives. Emotional intelligence might have a greater impact on how people manage their own emotions and how people interact with others than it does on test results or report writing. Consequently, Goleman (2007) deemed that EI is mainly a skill that can be taught, e.g., to managers so that skills like report writing and communication can be enhanced. In addition, Goleman also stated that the interpersonal abilities are not natural gifts; though, these are the acquired abilities that are vital to be practised and at the same time to improve for the sake of accomplishing outstanding results.

The concept of mixed models, directly linked to the Goleman (1998) method, has been questioned on the 2009 Annual Review of Psychology, arguing that Goleman wrote more from a journalist lens rather than from a scientific one. Furthermore, they argued that Goleman's study has removed the concept of emotional intelligence from the realm of science and placed it directly into the realms of motivational enthusiasm, pragmatism, and domains (Mayer, Salovey and Caruso, 2004).

The Profile of Emotional Competence (PEC)

The research and studies of Locke (2005), Mathews, Zeidner and Roberts (2007), Mayer, Salovey and Caruso (2008), showed that the construct of EI is divided due to its controversial nature. Consequently,

EI has been conceptualised as traits, abilities, and mixture of both (Mayer, Caruso and Salovey, 1999; Petrides and Furnham, 2001; Bar-On 2006). Previously, the trait and ability concepts were systematically opposed to each other, and several studies conducted the debate in this regard to find the best approach to measure and conceptualise emotional intelligence in physical and sport context (Allen, Greenlees and Jones, 2013; Laborde, Breuer-Weißborn and Dosseville, 2013; Dosseville et al, 2016). The arguments over characteristics and talents mastering emotional intelligence and reconciling two notions of emotional intelligence - ability and trait - resulted in the proposal of a model with three levels: knowledge, abilities, and characteristic (Mikolajczak, 2010). Based on this three-level model, also called tripartite model, Brasseur et al (2013) developed and validated the Profile of Emotional Competence (PEC), targeting the five main dimensions of EI: identifying, expressing, understanding, regulating, and using emotions within both the interpersonal and the intrapersonal EC. This tripartite model offers an applied substitute framework to contextualise emotional intelligence. The difference amid typical (trait EI) and maximal (ability EI) recitals could support in the process of accomplishing more exact estimates about the EI contribution, especially to physical activities and sports performance (Dosseville et al, 2016; Laborde et al, 2017; Campo et al, 2019).

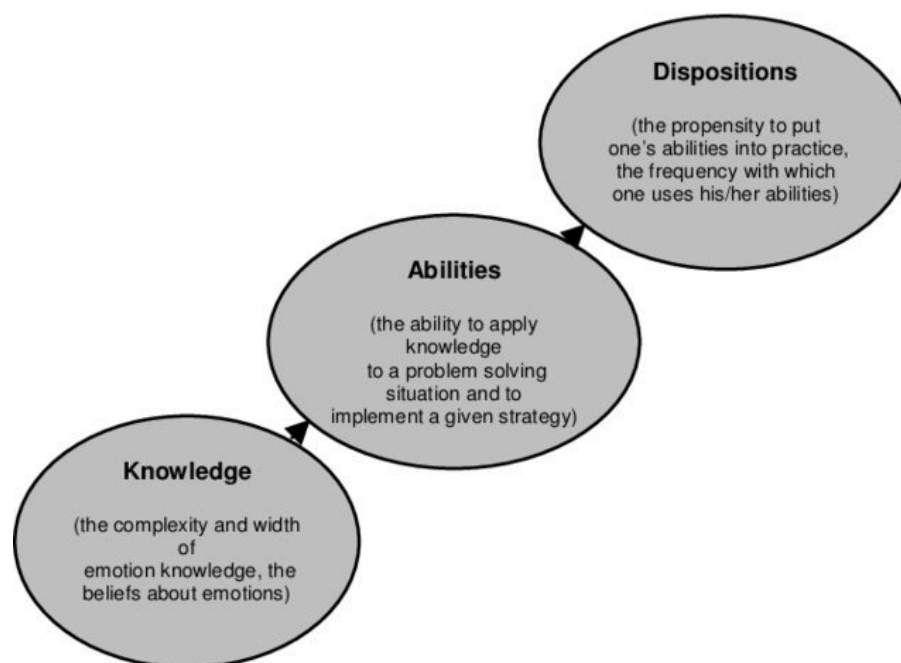


Figure 2.5: The EI Tripartite Model (Source: Mikolajczak, 2010)

Differentiating amid knowledge, ability, and disposition, the first level of the tripartite EI model marks emotion-related knowledge that is aimed at the knowledge of an individual about emotions, and how to deal with overloaded emotional situations. The second level that involves emotion-related abilities bring

knowledge to an emotional state over an applied strategy. Lastly, the third level encompasses emotional disposition connected with the behavioural predisposition when responding in an emotional setting (Mikolajczak, 2010).

Nevertheless, the on-going discussions about the different EI notions, both perspectives, abilities and traits have merit, and no evidence – to date – exists to suggest that either one should be discarded in favour of the other. Moreover, as outlined within the paper of Mikolajczak (2010), every type of EI conceptualization suits best with a particular setting, what joins the findings of Bradberry and Su's (2006) study, describing that the effectiveness of a given EI model depended on the purpose for which it was used.

Development and Training Potential of Emotional Intelligence

There has been a growing interest in ways which EI can be enhanced among teachers. Although recently it has been noted that effective teaching requires high levels of EI, limited information is found from the teachers' perspective about effective methods to develop EI in teachers (Dolev and Leshem, 2017). Emotional intelligence can be developed by self-evaluation, feedback, and practice, if a person is open to learning. Determining whether a teaching intervention can raise university students' levels of emotional self-efficacy and emotional intelligence. Dacre Pool and Qualter (2012, p. 306) concluded that it was possible to boost emotional self-efficacy, and in certain cases, emotional intelligence ability based on their interpretation of the findings. Hodzic et al. (2018) provided the first comprehensive meta-analysis, exploring whether emotional intelligence (EI) may be improved by training. Their findings lend credence to these ideas.

Emotional Intelligence and Workplace Performance

The concepts and empirical evidence supporting the role of emotional intelligence in the occupational environment were reviewed in this section. Consideration is especially given within the current research to the purported status of EI in job performance and satisfaction. Research has shown that EI is expected to be linked to a range of theoretically interesting outcomes, related to the workplace (Zeidner, Matthews and Roberts, 2004; 2012; Di Fabio and Kenny, 2016; Sabbah et al, 2020). According to Goleman's assertion (2001, p.1). emotional competence is a taught capability based on emotional intelligence that results in exceptional performance at work. Therefore, several academics (Serrat, 2017; Drigas, 2018) have now argued that people who do well at work do so because they have a high degree of emotional intelligence.

Emotional Intelligence and Socio-Demographic Factors

In this section, the influence of demographic factors, such as gender, age, and working experience, on the EI of individuals has been explored through reviewing relevant studies and literature. Demographic information such as age and gender have been extensively investigated in relation to EI, yielding sometimes contradictory findings, with some studies revealing higher EI scores among females and other investigations finding no apparent differences between males and females (Aouani et al, 2019).

Gender

With respect to the findings of Aouani et al, 2019, some studies reported higher EI scores among females and other investigations found no apparent differences between males and females. Furthermore, women are called more socially adept than men (Petrides and Furnham, 2006). High emotional quotient (EQ) in females has been linked to both biological and environmental influences. For example, compared to males, women have a bigger portion of the hippocampus, the part of the brain that handles emotions (Gur et al, 2002). Confirming the aforementioned findings, that ability EI was higher in women than men, the results of the study of Cabello (2016) suggested that gender affects the total ability EI score as well as scores on the four ability EI branches. This is in agreement with results of the studies of Fukuda et al (2012) and Aouani et al (2019), who found significant association between males and females in favour of the female students. In addition, research shows that women have a higher understanding of emotional experiences, describe feelings in more detail, and employ a wider emotional vocabulary than their male counterparts (Śmieja, Orzechowski and Stolarski, 2014).

Age

EI theory indicated that EI evolves with age and life experience accumulation (Salovey and Sluyter, 1997; Mayer, Caruso and Salovey, 1999). Several researchers have shown an association between emotional intelligence and age, with older adults reporting greater EC (Chamorro-Premuzic, Bennett and Furnham, 2007; Schutte et al, 2007, Carstensen et al, 2011). According to the findings of Chen, Peng, and Fang (2016), EI was shown to somewhat mediate the connection between age and life satisfaction, whereas it entirely mediated the connection between age and emotional well-being. While all these studies reviewed reflect on the relation of ability EI with age, within the study of Pooja and Kumar (2016), age was found to be positively associated with Trait EI

As a matter of fact, developmental psychologists have documented the growth of emotional intelligence competencies from infancy through adolescence, and they have tracked how these skills evolve over time as a person grows in a social setting. Similarly, studies examining specific branches of EI ability with age have reported inconsistent results in adults. Some studies have found significant associations

between age and all ability EI branches (Mayer et al, 1999; Extremera, Fernández-Berrocal and Salovey, 2006), revealing that ability EI increases with age (Salovey and Sluyter, 1997). Other studies suggest a more nuanced association between age and ability EI, reporting significantly higher ability EI in older adults in all branches except perceiving emotions or facilitating thought (Kafetsios, 2004; Goldenberg, Matheson and Mantler, 2006; Fernández-Berrocal et al, 2012).

However, existing studies of the relationships between age and emotional labour revealed several incongruities. Numerous scholars (Cheung, Tang and Tang 2011; Lee and Brotheridge, 2011; Yeung et al, 2011) questioned the definition of age. Previous studies (Settersten, 1997; Alter and Hershfield, 2014) tended to define age from a purely chronological perspective, while closer examination of the research into the role of employees 'age suggests the analysis incorporates not only chronological but also psychological and organisational perspectives of age (Koolhaas et al, 2012; Chopik et al, 2018; Hamczyk, 2020). For example, although this is not always the case, employees with more job experience tend to be older than those with less work experience. Therefore, when examining their specific functions as antecedents or control variables of emotional labour, job experience should be differentiated from chronological age (Hur, Moon and Han, 2014).

Work-Experience

Emotional intelligence is likely to change across the lifespan due to variations in intelligence, physiology, motivation and the accumulation of experiences, as Khan and Minbashian, (2017) showed within their meta-analytic review about "The Effect of Age and Work Experience on Emotional Intelligence".

People's emotional intelligence (EI) develops through time as they get more experience in the workplace (Extremera et al, 2018). A long-term stay in an organisation allows employees to gain knowledge and skills that can be applied to a wide range of situations, which in turn increases their EI level (Goleman, 1998). But the most important benefit of long-term employment is the ability to control and regulate one's emotions, which is the most important requirement for success in the workplace (Nivedita, 2018; Uniyal and Uniyal, 2020).

In his book "Working with Emotional Intelligence", Daniel Goleman wrote

"Our level of emotional intelligence is not fixed genetically, nor does it develop only in early childhood. Unlike IQ, which changes little after our teen years, emotional

intelligence seems to be largely learned, and it continues to develop as we go through life and learn from our experiences”.

(Goleman 1998, p. 7).

Goleman (1998) accepted that matured and experienced individuals have more EI. According to Salovey and Mayer's (1997) EI is a capacity more than personality traits and increases with age and experience. Examining the link between EI and executives work experience, Mishra and Mohapatra (2010) found work experience to be positively connected with EI wherein experienced executives had essentially higher EI scores in contrast with less experienced one's. These findings have been confirmed by the study of Nivedita (2018), presenting clear evidence that managers with more than 5 years of experience have higher EI in the Indian information technology (IT) industry.

Controversially, previous studies of Stami, Ritin and Dominique (2018) indicated that there was no significant difference among the employees' emotional intelligence in context to the work experience. These findings are concurrent with the study of Vanishree (2014), reporting that employees working in the IT area have no strong correlation between their emotional intelligence score and length of duration of service.

Emotional Intelligence and Well-being

Over the last two decades, workplace well-being has received increased concern and attention from the society (Wallace, 2022). Based on the review of literature, this study identified personal resources such as emotional intelligence as one of the important predictors of employee wellbeing.

Three following major components of well-being, have been determined and explored by Gallagher, Lopez and Preacher (2009) and Huta (2016)

- Emotional, subjective (hedonic) well-being (Kahneman, Diener and Schwarz, 1999) related with interest in life, happiness and life satisfaction,
- Social wellbeing (Keyes, 1998), related to sense of coherence, social integration, acceptance, and
- Psychological (eudaimonic) wellbeing, related to personal growth, self-acceptance, autonomy, life purpose, and others (Ryan and Deci, 2001; Ryff and Singer, 2008; Waterman et al, 2010).

Zeidner, Matthews and Roberts (2012) claimed that EI affects social well-being by encouraging adaptable strategies for dealing with interpersonal conflicts, social stress, and social challenges; expanding supportive social networks; reducing negative and increasing positive emotions; and improving emotional regulation. Among Italian high school students, emotional well-being was

associated with trait EI but not with ability-based EI (Di Fabio and Saklofske, 2014). For ability-based EI, the findings were more restricted and showed discrepancies. Using the Situational Judgment Test of Emotion Management (STEM) as a means of measuring ability-based EI, Burrus et al (2012) showed a strong relationship between emotional and psychological well-being and ability-based EI in a sample of college and university students.

Emotional Intelligence and Self-Efficacy

The following section built on two scientific perspectives, social cognitive theory (Bandura, 1986) and emotional intelligence theory (Goleman, 1995), provides useful viewpoints for a more complete interpretation of work-related attitudes and outcomes.

Bandura's (1977) self-efficacy theory is widely regarded as a significant scientific contribution to the analysis of student learning, motivation, and achievement (Schunk, 1991; Pajares, 1996). Four principal sources of self-efficacy: past performance, vicarious experience, verbal persuasion, and emotional cues, has been identified by Bandura (1997), where the most significant source among them is considered to be past performance. Bandura (1997) devoted considerable attention to the workplace in his ground-breaking book, *Self-Efficacy: The Exercise of Control*, where he revealed the importance of self-efficacy in the following way:

“People make causal contributions to their own psychosocial functioning through mechanisms of personal agency. Among the mechanisms of agency, none is more central or pervasive than beliefs of personal efficacy. Unless people believe they can produce desired effects by their actions, they have little incentive to act. Efficacy belief, therefore, is a major basis of action. People guide their lives by their beliefs of personal efficacy”.

(Bandura, 1997, p. 397)

Some years later, Bandura (2004) offered an exhaustive assessment of the expanding corpus of research on the direct and indirect effects of self-efficacy on work-related personal and organisational success. Furthermore, in line with the nature and structure of self-efficacy, Bandura (2011) explained that self-efficacy is not an immutable construct. Self-efficacy can be improved, developed, and refined by many procedures.

Based on Bandura's self-efficacy construct, Tschannen-Moran et al (1998) developed the teacher sense efficacy scale (TSES), as measure for “teacher's belief in his or her own capability to organise and execute courses of action required to successfully accomplish a specific teaching task in a particular context” (p. 233). Using the TSES to assess the sense of efficacy of teachers, Gibson and Dembo (1984)

identified a difference in high-efficacy and low-efficacy teachers with regards to the TSES subfactor instructional strategies.

The investigation of the self-efficacy of teacher candidates and teachers addressing a positive relationship amid EI and self-efficacy was the prime aim of the studies of Mouton et al (2013), Eroglu and Ünlu (2015) and Walter, Shenaar-Golan and Greenberg (2015). The findings of all three studies highlighted the strong link between study participants' sense of self-efficacy and their level of EI. Furthermore, the systematic review, conducted by Barbara San-Juan Ferrer and Pedro Hípola (2020), aimed towards the investigation of dance and emotional intelligence. Among this review, they identified articles, reporting that EI predicts self-efficacy. Furthermore, they reported studies (Yang and Sook, 2011; Lee and Seo, 2018; Wenn et al, 2018) describing dance as a vehicle that plays an essential role in fostering the students' self-efficacy.

Emotional Intelligence and Education

The critical review of Zeidner, Matthews, and Roberts (2004), brought to light conceptualisations and empirical evidence in support of emotional intelligence (EI) and its role in the occupational environment. Several publications linked to EI have been identified that are relevant to both educational and workplace environment (Clark, 2006; Malekar and Mohanty, 2009; Gilar-Corbi, Pozo-Rico and Sánchez, 2019). Recent literature in Petrides et al (2018) provides a summary of the role of trait EI the settings of Primary, Secondary and Tertiary education. Where jobs have high emotional demands, as in the field of education, the emotional regulation components of emotional intelligence contribute significantly to work performance (Fernández-Berrocal and Ruiz, 2008; Joseph and Newman, 2010). A teacher's confidence in recognising both emotions and emotional patterns will lead to a higher level of teaching self-efficacy (Jennings and Greenberg, 2009).

When emotional intelligence is used as an indicator of future and important life consequences, it gains new significance. The idea of emotional intelligence is an emerging one in the world of education, as the student-teacher interaction became one of the most critical aspects of teaching (Bastian, Burns, and Nettelbeck (2005). Mortiboys (2005) referred to particular teacher adjectives such as approachable, empathic, and appealing to students as equals while discussing the characteristics of a teacher, possessing a high degree of emotional intelligence ability. Scientific research has identified a causal relationship between high EI levels and improved physical and mental health, increased well-being, as well as improved social functioning and academic success (Fernández-Berrocal and Ruiz, 2008). Additionally, teachers with a higher emotional intelligence level have been reported to do well in their careers (Mohamad and Jais, 2016).

Teaching is the relationship between instructor and learner, which Mosston and Ashworth (2002) described as the capacity to be conscious of and to use the learner's potential relations across all realms. Additionally, an emotionally stable learning atmosphere is critical for fostering healthy relationships between students and teachers, which impacts positively on academic achievement and events (Baker, Scher and Mackler, 1997; Charney, 2002). The evaluative relationship between students and a teacher is a critical component of EI and includes emotion sensitivity and control, self-motivation, empathy, and social capabilities (Darling-Hammond, 2009; Poulou, 2015; Darling-Hammond et al, 2020). Thus, Schutte et al (2001) reported that persons with a high level of emotional intelligence have scored well on measures of intimate and affectionate relationships. Teachers validated the development of respectful relationships by demonstrating emotional expression and intimacy maintenance when expressing emotions (Hagenauer, Gläser-Zikuda and Volet, 2016; Valente, Monteiro and Lourenço, 2019). Thus, Tok, Tok, and Dolapçiolu (2013) demonstrated that EI substantially predicts the management of a student-centred classroom.

Particularly, Gibbons (2007) stated that within the area of dance, such student-teacher relationships are very special; in addition, Dania and Tyrovola (2017) described dance learning as a construct of process and product, ascertained by the quality of the relationship between the teacher and student. A dance teacher needs to be aware of the relation between the teacher and the learner, and between the expected and the actual outcomes of the objectives (Kapur and Rawat, 2016). These objectives influence teaching and therefore also the learning behaviours, what underlined the importance of the delivery method as well as the content of educational material (Gibbons, 2007).

Social Emotional Learning

Social and Emotional Learning (SEL) has been a well-defined topic among researchers for some time, but it is still a relatively new and somewhat mysterious concept for many educators in the field. Social emotional competencies may be learned by evidence-based curricula, prevention approaches, and proven pedagogy (Blewitt et al, 2020). Dance may encourage essential social-emotional skills. Through dance, students will gain recognition, appreciation, collaboration and cooperation. Furthermore, in a dance class, students often cultivate empathy, which is the secret to developing positive relationships with others. Reporting that schools are increasingly using movement and expression as vehicles for teaching pupils social-emotional skills, will enhance learning empathy through dance (Yap, 2016).

Several organising frameworks for SEL have been proposed, sharing three distinct and interrelated dimensions: (1) the learning context, (2) students' SEL and (3) teachers' SEL. Any discussion of SEL should include all three dimensions, where each dimension influences and is influenced by the others (Schonert - Reichl, 2017).

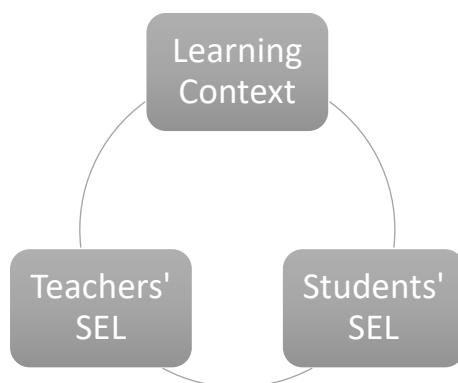


Figure 2.6 Three-component Framework for SEL (adapted from Schonert - Reichl, 2017, p.139)

The learning environment and the introduction of SEL into classrooms and schools are greatly influenced by teachers' social-emotional competence and well-being (Jones, Bouffard, and Weissbourd, 2013). Teachers' competencies shape the nature of their relationships with students; according to the researchers Patricia Jennings and Mark Greenberg, "the quality of teacher-student relationships, student and classroom management, and effective social and emotional learning program implementation all mediate classroom and student outcomes" (Jennings and Greenberg, 2009, p. 492).

Schonert-Reichl (2017) asserted that teachers are the force behind SEL programmes and practises in schools and classrooms, and that teachers' personal social-emotional competence and wellness have a significant impact on their students.

“When teachers poorly manage the social and emotional demands of teaching students’ academic achievement and behaviour both suffer. If we don’t accurately understand teachers’ own social-emotional wellbeing and how teachers influence students’ SEL, we can never fully know how to promote SEL in the classroom”?

(Schonert-Reichl, 2017, p.137).

Teachers' dedication to implementing SEL programmes has been linked to a variety of teacher beliefs, attitudes, and perceptions, including: beliefs about whether the SEL program's activities are in line with their teaching approach; beliefs about their own teaching efficacy; level of comfort with delivering a SEL curriculum; beliefs about behaviour management techniques; commitment to developing students' SEL skills; and beliefs about whether they get enough support from administrators (Kam, Greenberg and Walls, 2003; Rimm-Kaufman and Sawyer, 2004; Ransford et al, 2009; Reyes et al, 2012; Brackett et al, 2012; Domitrovich et al, 2017).

Physical Education

Emotional intelligence in the field of sport and PE teachers has been widely researched, but there is a lack with regards to dance educators, especially given that dance is taught in the UK within the PE curriculum. Well-defined similarities between professionals in dance and professionals in sport have been reported by Klockare, Gustafsson and Nordin-Bates (2011). This juxtaposition of dancers and athletes firstly seems a paradox, even though both dancers and athletes require physical strength, flexibility, mobility and endurance to be proficient in their sport (Koutedakis and Jamurtas, 2004; Nordin and Cumming, 2008; Sheppard, 2019). However, musicality, expression and creativity are criteria, which do not feature in an athlete's repertoire.

For dancers and athletes alike, their bodies are their instruments, and an optimised training program is essential to perform well. This leads them to face many of the same psychological issues (Hays, 2002). Both are under considerable training and performance pressure and need to understand how management and regulation of their own emotions and the emotions of those around them – for example, audience, teammates, teachers, coaches, and opponents – are able to assist them in overcoming difficult situations (Taylor and Taylor, 1997; Laborde, Dosseville and Allen, 2016). The empirical review of Laborde, Dosseville and Allen (2016) specifically targets EI in sport and physical activities. They pointed out that in the context of sport performance, EI related not just to emotions, but also to physical responses to stress and to the use of skills, what leads to greater success in performance under pressure situations. EI and its importance and value for the job performance of PE teachers is reported by Mouton et al, (2013), showing a significant correlation between both variables. Recently, several studies have been conducted to investigate the relationship between emotional intelligence and self-efficacy among PE teachers (Abdolvahabi, Zagheri and Kioumars, 2012; Mouton et al, 2013; Al-Adwan and Al-Khayat, 2016), and have reported a strong relationship between them. Within that, PE classes tend towards being emotionally charged, and require teachers to use their full range of emotional skills to cope (Watson and Kleinert, 2019; Strong et al, 2020). It is necessary for PE teachers to exercise self-restraint and maintain emotional composure in order to provide an effective performance and to communicate effectively with their students (Haerens et al, 2011). Not any psychological strain should be placed on the teacher, since this might negatively impact both, teachers' and students' performance and the relationship that teachers have with students (von Haaren-Mack et al, 2020). In conclusion, the educator who deals with the least amount of psychological stress is the educator who has a high degree of competencies associated to emotional intelligence (EI).

Differences in EI levels among PE teachers have been explored by Aka and Sarier (2020) with regards various variables. According to gender, age, professional experience, educational level, married status, participation in sports, and smoking characteristics, they concluded that there is no discernible

difference between them. Furthermore, they reported that EI levels of PE teachers are above medium level and there is no difference between them in terms of other variables except variable of having administrative function (Aka and Sarier, 2020). Similar findings have been reported by Romanowska-Tolloczko and Lewandowska (2016), however displaying a higher emotional intelligence score for female PE teachers than male ones. Conversely, the study of Al-Adwan and Al-Khayat (2016) reported higher EI level for male PE teachers compared to female PE teachers. They also argued that male teachers were both more focused and interactive than female teachers.

Significant positive relationships could also be drawn between EI and job satisfaction in PE teachers (Mousavi et al, 2012). They argued that those with a high level of social skills could employ them for proper reaction, understanding differences, for group work and conversational ability, for mediation when required, and for communicative ability. Because of the significance of the PE teacher and the students' deep affection for their PE classes, it is essential for such teachers to possess a unique set of personal characteristics (Al-Adwan and Al-Khayat, 2016). As a consequence of this, it also requires being able to control and comprehend the emotions of students and having empathy for them. A significant positive relationship between EI and effective classroom management styles have been reported by Ezzati, Amirtash and Tojari (2015).

Emotional intelligence self-control is helpful in supporting PE teachers to remain attentive to emotional information garnered from classroom environments, which can potentially be stressful (Mikolajczak, 2009). In addition, Thelwell et al (2011) highlighted the significance of strengthening the emotional intelligence competencies of physical education teachers as an important focus of their research. The performances of students in physical education courses are often filled with a range of emotions, making it highly vital for teachers to have strong emotional intelligence competencies. To be able to regulate and control their emotions, this calls for a teacher who is both emotionally intelligent and self-sufficient and has all the necessary qualifications.

Performing Arts Education

EI competencies are of high importance to individuals in meeting the challenges of creative work and are also necessary when it comes to the transformation required to turn emotions into the motivation behind creative activity (Birwatkar, 2016). Finding significant challenges, developing novel ideas, and persevering in problem-solving despite difficulties are all aspects of the creative process that benefit from EI skills (Vasudevan, 2013). There is also a modest correlation between creativity and levels of emotional intelligence (Kim, 2005; Batey and Furnham, 2006). Self-rated creativity was also reported as a predictor of emotional stability and openness by Hughes, Furnham and Batey (2012), and as an indicator of extroversion (Furnham and Bachtiar, 2008; Batey, Furnham and Safiullina, 2010).

For an individual's professional and everyday life, engaging with the arts – by appreciating art and by creating it – can be powerful as a teaching tool to develop creative and EI abilities (Clark, 2006; Birwatkar, 2016). Within his book *'Arts with the Brain in Mind'* Eric Jensen (2001) stated

“Dramatic arts can facilitate the development of EI in children, because they meet the criteria for facilitating those essential social and emotional skills.... they require managing feelings, expressing verbal and non-verbal requests, delaying gratifications, managing self-talk, problem-solving, identifying feeling in others, resolving conflicts, and more”.

(Jensen, 2001, p.80).

When looking at the differentiation between their means, Fine Arts and Physical Education High School students scored better than those of other High School students in terms of emotional intelligence (Tulunay Ateş, 2014). Investigating the trait EI profiles among students from different university faculties, Sánchez-Ruiz, Pérez-González and Petrides (2010), found that performing arts students (drama, music and ballet) scored significantly higher within the emotionality factor of the trait EI than the students with technical studies. In addition, the performing arts group scored higher than all other groups in wellbeing and in the global trait EI. EI has been argued to be an invaluable skill for an artist, both for improved creative performance and in terms for the dance industry (Winner, Goldstein and Vincent-Lancrin, 2013).

Results from an interdisciplinary study on the emotional intelligence of teachers of musical art concluded that the development of a future teacher's emotional intelligence was a professionally significant quality that should be investigated from an interdisciplinary perspective in order to characterise the phenomenon in its entirety (Rakityanska, 2020). Linking Goleman's (1995) EI theory to music education and exploring this relationship Kaschub (2002, p. 14) stated “Music educators should not rush to embrace all of the ideas offered by Goleman but should seek to explore his theory in settings where peer interactions are crucial to individual learning and group success”. With regards to similarities between music and dance educators in the teaching and learning environment, the statement of Kaschub (2002) can be linked to dance education.

Also, although existing research is examining EI levels of PE teachers, only a few studies could be identified which were looking at EI levels in dancers and dance teachers specifically. The emotional intelligence trait in ballet dancers, as investigated by Petrides, Niven and Mouskounti (2006), showed that both individual and external assessment of EI tended to converge. Kapur and Rawat's study (2016) revealed that there is a significant difference between the EI of a professional dancer and a non-dancer. With regards to differences between dancers and non-dancers, ballet dancers had more highly

developed creative thinking skills, and higher self-esteem and motivation to achieve performance than control group students (Bettle et al, 2001; Maraz et al, 2015). Ballet dancers were further compared with other performing arts professionals, and found – generally, as a group – to be more emotionally unstable and introverted (Marchant-Haycoz and Wilson, 1992), and therefore the most unstable out of all groups of professional performing artists. When compared, ballet dancers scored lower in self-esteem than the control groups, but higher in achievement orientation, introversion and neuroticism (Bakker, 1991; Marchant-Haycox and Wilson, 1992; Taylor, 1997; Bettle et al, 2001). Beyond these differences, higher scores for certain personality traits might indicate the possibility for superior dancing performance. These traits would include ambition, sensitivity, a high degree of self-motivation, and emotional expression (Wilson and Dunn, 2004), which are encompassed within the EI trait framework (Petrides, Niven and Mouskounti, 2006). However, Hecht (2012) argued that the underlying premise of the Mayer and Salovey (1997) model approach applied to dance education is that the ability model provides a strong grounding for its applicability in educational settings. Hence EI has been to be an invaluable skill for an artist, both for improved creative performance and in terms for the dance industry.

In their systematic review about emotional intelligence and dance, Barbara San-Juan-Ferrer and Pedro Hípola (2020), selected 49 documents, exposing a relationship between dance, emotional intelligence and emotions. They didn't distinguish among different dance styles, professionals and amateur dancers, but did exclude somatic dance. In the analysis of their review, classifications of the results occurred through age stages: primary education (Jang and Shin, 2012; Kim, 2005; Kang, 2010), school age children (Cañabaste, Colomer and Olivera 2018), and students (Kim, 2010). Within all three educational stages, increased levels of empathy, emotional intelligence, self-efficacy, and social and emotional competencies could be reported. For the secondary education stage, the papers of Jang (2014), and Sho and Cha (2018), outlined a growth of pro-sociality and EI level. From the studies on amateur dancers (Yoo and Oh, 2009; Lee and Chol, 2019), professional dancers (Ryu, 2013), and dance educators (Wenn et al, 2018), San-Juan-Ferrer and Hípola (2020) summarised the findings of relative relationships between the influences of physical self-perception, EI, and social attitude, as well as significant influences between, EI, self-leadership, and professional self-efficacy. Significant differences in the level of EI between professional dancers and dance students (Oh and Yoo 2010; 2011) have been reported, confirming the relationship between EI and wellbeing in the practice of dance. Furthermore, the significant effect of dance on self-efficacy, consciousness, emotional self-control and the roles of positive and negative emotions could be demonstrated. The review concluded that dance must be considered from different angles of the EI construct as an increasing principle of distinctive emotional skills, and that dance is an element that promotes the development of EI. These findings were supporting the conclusion in the article of Mainwaring and Krasnow (2010, p.20), that “mastery and self-esteem

can work hand-in hand to create great artists who are self-reliant and ready to become the next generation of great teachers”.

The study of Wenn et al (2018) evaluated the importance of EI and teacher self-efficacy beliefs on postgraduate dance education students, which brought up a significant relationship between trait EI, teachers' self-efficacy, and years of teaching experience. In his book, “Emotionally Intelligent Ballet Training”, Hecht (2012) explored the emotional aspects of both learning and teaching ballet at elite dance institutions and offers a way forward for both ballet educators and student dancers seeking to improve both their social and emotional teaching and learning skills.

Defining Dance Education

Defining dance education requires a thorough examination of dance's multiple functions. Dance would not have lasted as a discipline or an art form if it had not been passed down from generation to generation. Dance education has been used in educational settings throughout the twentieth century, both as an essential component of education and as a partner with other academic disciplines and the teaching of art (Kassing and Jay, 2003).

Historical Background

In educational philosophy, dance has played a major role since the time of Plato (c.428-347 B.C.) and Aristotle (384 - 322 B.C.), who felt that dancing contributed to the development of aesthetic, moral, and intellectual values, as well as to the development of physical adeptness and total well-being. According to Plato's beliefs on the mind and soul, one of the most effective ways to cultivate virtue and refinement is via the practice of dancing. In Aristotle's view, dancing may be considered a kind of instruction in and of itself. In this way, they contribute to the development of one's mental faculties. As reported by Carter (1984), Lucian (100–200 A.D.), Castiglione (1578–1599) and John Locke (1632–1704), among others, emphasised the value of dancing in the growth of an educated person, from Hellenic to Renaissance and current empiricist civilizations (p. 293).

In the twentieth century and throughout the first decade of the twenty-first century, dance education generated substantial pedagogical expertise (Kassing, 2010). Dance pedagogy is a continually expanding body of knowledge about learning that has real-world implications and linkages, requiring transferable skills and talents. Dance has a discipline-based pedagogy that logically supports and enhances learning in a unified manner by combining inherently linked topics or branches of knowledge (Bahl and Dietzen, 2019). Such a pedagogy may be used in a variety of dance education contexts and

combined with other courses to promote dance as a discipline in an educational or artistic medium. Future dance educators who are familiar with discipline-based pedagogy may teach, assess, and develop a curriculum that will benefit future students (Fortin, 1993).

As the dance boom of the 1970s continued into the 1980s, curriculum and teaching methods for dance in higher education changed significantly (Fortin, 1995; Green, 2007; Coogan, 2016; Barr, 2020). Recognising that traditional dance teaching methods tended to limit students to passive learners, educators started analysing how movement material was delivered as opposed to concentrating exclusively on content (Warburton, 2008; Huddy and Stevens, 2011), facilitating students' comprehension of how became as crucial to instruction as the content itself. This brought a change in the view of teaching dance, requiring pupils, able to know and identify their emotions and regulate them accordingly (Sööt and Viskus, 2014).

Critical evidence for the value of arts education, have been provided throughout Howard Gardner's Theory of Multiple Intelligences (Gardner, 1983), arguing that the arts use other types of knowledge to reach students outside the conventional academic paradigms of linguistics and mathematics. Students that excel in the arts use a variety of intelligences to acquire knowledge, comprehend concepts, and execute activities (Warburton, 2003). Furthermore, Purvis (2014) argued that MI theories can assist Grade 9 to 12 dance educators “to create a classroom environment conducive to students’ technical, artistic, personal and spiritual growth”, using a somatic-based pedagogy. Following this, late twentieth- and early twenty-first-century researchers, such as Laban and Ullman (1971), Smith-Autard (2002), Gilbert (2005); McCutchen (2006); Risner (2010) continued to substantiate the relevance of dance in arts education and in general education.

The influence of American postmodern dance and British New Dance had been growing for at least ten years by the mid-1970s, when dance as a discipline entered higher education in the UK. As a primary source of dance invention, this combined new dance form started to have a big impact on many practitioners around the UK. As the main force behind the considerable growth of community dance programmes around the UK, many of these practitioners were hired to work as dance "animateurs" or community dance artists in arts venues and community settings (Holt et al, 2015).

Since the country's administration changed in 2010, there has been visible and rapid change in school curricula in England, and dance became a physical education component in the English and Welsh national PE curriculum. Dance is referred to be a performative physical exercise rather than an art form in the English PE curriculum. However, if it would not be positioned within physical education, it would not be part of the national curriculum.

Dance in Education

Dance is a kind of lifelong physical exercise that everyone may learn and enjoy (Marquis and Metzler, 2017). Dance education proponents revealed that teaching dance may favourably benefit children in all three learning domains, which include cognitive (thinking), affective (emotions or feelings), and psychomotor (physical or kinaesthetic) (Pangrazi and Beighle, 2016; Marquis, 2017). Research has shown that participating in various forms of dance can improve children's movement repertoire, develop coordination and balance, increase overall physical activity frequency in adolescents, and increase students' flexibility, strength, and overall fitness levels (Chen and Cone, 2003; O'Neill, Pate and Liese, 2011; Pangrazi and Beagle, 2016).

Dance has been since a long-time part of the PE curriculum in many countries. PE has also been called the "gateway" to dance education in schools (Sanderson, 1996). Nonetheless, studies showed that PE teachers were concerned about the significance of dance in their curriculum and were unsure about how to teach it (MacLean, 2007). Participation in dance practice within the social environment of PE varies among age groups and within groups of boys and girls, and that dance with PE is mostly taught to younger children and to female pupils (Sanderson, 1996; 2001; Lundvall and Meckbach, 2008; Nielsen, Pfister and Andersen, 2011; Delextrat et al, 2020). According to Wellard (2015), dance, music, and movement made up a very small portion of the physical education teacher education (PETE) study programme, focusing more on fitness gymnastics like exercise to music and aerobics. Several studies have emphasised that dance is not produced in isolation and that dance, as a phenomenon or learning process, occurs within social, historical, and cultural settings (e.g., Mattsson and Lundvall, 2013). Shared meanings, languages, and movement practices give a conceptual framework for describing and interpreting the environment and the cultural output (Stinson, 1995; Buck, 2006). According to Sanderson (1996), dance in PE curriculum is concerned with symbolic emotions, sentiments, and ideas. As a result, dance is more than just a physical activity, it also emphasises the aesthetic component, which is an essential aspect combining sport and dance.

Dance as Discipline of Study

Dancing serves a variety of purposes within the context of dance education. From small, experimental experiences in elementary school to professional-level performances at dance in high school, dance activities can range widely. To be termed a discipline of study, according to Squires (1992, p. 202) every discipline must possess a content understanding of facts, ideas, procedures, methods, principles, theories., and use of a reflective analysis of its own nature. Dance, like science, music, language arts, and physical education, is such a field of study. As a discipline, dance separates itself from other disciplines by including content knowledge of the subject matter it encompasses, what is consistent

with the list of criteria presented by Dressel and Mayhew (1974), stating that a general body of knowledge is one commonly accepted criteria of a discipline. Dance content knowledge focuses on many components of dance learned via dancing, dance creation, and dance enjoyment. Dance, like any other field of study, does not exist in a vacuum. Dance as a discipline comprises intrinsically connected topics or branches of knowledge, drawing information from other subjects of study (Kassing and Jay, 2003). This integrated content knowledge logically supports and promotes dance learning in a coherent way, transforming it into a holistic educational modality that grows, enriches, and supports the discipline's subject knowledge. Dance content knowledge offers context, scientific facts, educational foundations, psychological support for students' creative and holistic growth, and instructional methodologies (Kassing and Jay, 2003). Dance teaching in today's society "must be environmentally conscious and capable of supporting various populations" (Kassing 2010, p. 25). Dance has gained legitimacy and significance as a topic for study in educational settings, as well as a component of arts education.

As described earlier in this chapter, dance is an integral aspect of society and academics, as well as a vital component of arts education, and more inclusive than any other art, dance has been associated with every phase of human life.

In his book "World History of Dance", Curt Sachs described dance as

" the mothers of the arts "

(Sachs, 1937, p.3).

Dance occupies a special place among the arts. Smith-Autard (2002, p. 2) stated, that in education the art of dance is deeply associated with creating, performing, and appreciating art works. Furthermore, Sutherland and Acord (2007) asserted thinking in the arts takes humans from situated knowing to experiential knowledge.

There was a time when people would dance for both social and ceremonial reasons. According to Payne and Costas (2020), dance is a kind of artistic expression that involves the physical expression of relationships, feelings, thoughts, and ideas via the use of rhythmic movement. Therefore, the desire to pursue dancing as an art form is a cultural phenomenon that is prevalent in contemporary culture. It plays the role of a conduit for cultural symbols that both represent and sustain the feeling of oneness that exists within a community.

Characteristics of a Dance Educator

Teaching is a process that aims to convey information, facilitate learning, and enhance comprehension. Both teacher traits and situational–contextual aspects impact teaching (Andrews, 2004; Dragon, 2015). Teachers have personality qualities, knowledge, talents, experience, attitudes, and beliefs (Ibad, 2018). Therefore, teachers' approaches to education are partially based on their own histories, skills, and perspectives. It is commonly accepted that the abilities of teachers vary in proportion to their learned skills and self-efficacy (Asún, Chivite and Romero, 2020). In addition, it is well acknowledged that teachers' values and beliefs impact their perceptions and judgements, as well as their actions in the classroom (Darling-Hammond, 2020). Already in 1992, Daniel Pratt stated that teachers' values and beliefs are rooted in cultural, social, historical, religious, and personal worlds of meaning and that diverse conceptions of teaching are not mutually incompatible despite their differences. Furthermore, teacher characteristics can be viewed through diverse lenses like immutable or allocated personal qualities, such as gender and age, behaviours and traits, many of which are difficult to change and abilities and beliefs, potentially changeable characteristics (Goe, 2007, p. 28). Many of these characteristics are explored to a greater extent in Murray's (1997) work "Effective teaching behaviours in the classroom". In addition, both Langlois and Zales (1991) and Pawlas and Olivia (2007) argued, student engagement as a significant characteristic for teacher effectiveness. Students must also be engaged in learning-centred instruction by their teacher (Blazar and Kraft, 2017). Nevertheless, a teacher's ability to engage pupils is limited if they lack passion. As a result, Van Rijn and Stubbe (2020) showed that the qualities of a skilled teacher include communication skills, superior listening skills, in-depth subject knowledge, a passion for teaching, the ability to develop caring relationships with students, friendliness and approachability, excellent preparation and organisation skills, a strong work ethic, and community-building abilities.

Teaching Experience

With age and experience, teachers get acquainted with educational aspects and learn when to use the ability of the students and how to understand them. Ünal and Ünal (2012) discovered that senior instructors (41 years and older) are more effective teachers and had better classroom management abilities than younger high school teachers. However, some claims exist that student-rated teaching effectiveness in university professors declined with age (Horner, Murray and Rushton, 1989). In line with these findings, Hartl and Holzberger (2022), reported that the enthusiasm of teachers diminished with age, which may be due to the exhaustion of teaching that has occurred for many years as a consequence of teaching the same subject. With regards to teaching practices of educational professionals at the start of their careers, Bainbridge (2015) reported a strain between their personal and

professional views. Personal views from prior life experiences affect their career pathways, choosing to ignore professional knowledge in favour of reflective activities arisen from practical experiences.

The study of Prieto and Altmaier (1994) illustrated that prior training, previous teaching experience, and specific demographic characteristics have impacted the self-efficacy of teaching assistants. Self-efficacy was shown to be significantly affected by prior teaching experience, which is consistent with the findings of Penrose, Perry and Ball (2007), who found that teachers' prior teaching experience had a considerable impact on their feeling of effectiveness. These findings have been backed up by Putman (2012) showed that a teacher's self-efficacy to engage pupils and manage the classroom increased with the number of years they have spent teaching. Novice teachers would benefit from proficiency experience as it would increase their sense of self-efficacy (Mulholland and Wallace, 2001). Both experience and status of a teacher were suggested to affect a sense of self-efficacy and emotional intelligence (Imants and De Brabander, 1996; Tschannen-Moran and Woolfolk Hoy, 2002). In contrast, Renner (2015) and Renner and Pratt (2017) expressed that the generalist teachers' self-efficacy beliefs for teaching dance have been not related to the frequency with which they teach dance, but to the subject knowledge.

Certification, Qualification and Formal Training

There are three routes to become a dance educator in the United Kingdom's mainstream (Macaro and Han, 2020). Dance teachers usually start off as dancers, followed by undertaking graded examinations through dance vocational training or a BA program in dance or dance education, which includes teaching placements due the course of studies. To get into the job as dance educator, they need to follow a university course, a college course or working towards this role (e.g., Schools Direct). Furthermore, prospective dance educators will need a relevant degree in dance or performing arts. To teach in a state school they will need additionally a postgraduate certificate in education (PGCE) or a qualified teacher status (QTS), gained after a year of teaching experience in schools. In accordance with the dance teacher's and educator's certification, Mikeska and Alexander (2018) reported that a teacher certification has historically acted as the major gatekeeping mechanism to start a profession in dance teaching. However, the particular criteria for a dance education certification differ from country to country. Additionally, competitiveness for positions in the dance industry is fierce, making the need for advanced accredited dance teaching credentials more important than ever. With an approved dance degree, whether as a new student teacher or as an experienced dancer seeking a career shift, one may expand one's horizons to a far broader variety of possibilities in the private and public sectors (Kamrath, 2012).

Over the last decade, the question of whether and how teacher qualification and training influence teacher effectiveness with reference to student outcomes has been a focus of studies, e.g. Wilson, Floden and Ferrini-Mundy (2001); Wayne and Youngs, (2003); Cochran-Smith and Zeichner, (2005), with contradictory evidence on the effect of certification. Certification schemes vary by country and time period, making comparisons impossible (Kusumawardhani, 2017). The plurality of studies done in the United States did not find a clear and meaningful effect of licencing on teacher quality (Goldhaber and Brewer, 2000; Angrist and Guryan, 2008; Kane, Rockoff and Staiger 2008) apart from the review by Clotfelter, Ladd, and Vigdor (2010), which illustrated a significant impact of teacher licensure.

With reference to the studies of Abramowitz and Cobaugh (2017), it has been found that educators with a master's degree or some additional certifications contributed to their teacher quality on a more adequate level compared to the educators who do not have the same level of knowledge, degree, or certifications. Such findings have been supported through the studies of Bandara et al, (2018), Marshall (2017) and Gilmour (2020), who found that certified and trained educators support in the delivery of more quality outcomes, possessing a good level of knowledge and understanding. This has been confirmed by Rollings (2020), who stated that degrees and certifications enhance the abilities and credibility of individuals eventually to help in the process of attaining the demanded quality outcomes. Moreover, the certified dance educators are therefore qualified with appropriate subject knowledge to devise physically engaging and demanding dance lessons.

Personality Traits

The terms "personality" and "trait" are often used together. Personality and traits, on the other hand, have distinct differences and cannot be employed interchangeably, regardless their close relationship. Despite the fact that there are many different ways to think about people's personalities, Allport and Odbert (1936) said that comprehending the distinctions between persons is best accomplished via knowledge of their personality qualities. Personality traits are fundamental characteristics that distinguish persons from one another (Matthews, Deary and Whiteman, 2003).

Personality is established via encounters with and observations of people, interpretations of those interactions and observations, and judgments on which social settings we like to join or avoid (Bandura, 1986). Indeed, behaviourists such as B. F. Skinner explained that personality purely in terms of the individual's environmental experiences., as reported by Overskeid, Grønnerød, and Simonton (2012): Because people are profoundly influenced by the environments to which they are exposed, their conduct varies from one situation to the next, making personality less stable than one would assume. Nonetheless, personality is significant; in many instances, behaviour can be anticipated behaviour contexts based on personality features.

However, it is also true that when researchers examine a broad variety of behaviours in a wide range of contexts, there are some general characteristics that emerge from their findings. Personality traits may provide insight into how individuals behave on average, but this behaviour is not necessarily a reliable indicator of how a person will act in a particular situation at a particular time. Most current personality researchers thought that there is a role for both broad personality characteristics and specific units such as those researched by Mischel (1968), as well as for both together.

The study of various facets of the teaching profession and teachers' personalities is the subject of relatively distinct research fields within the educational sciences, as reported by Göncz (2017). It is surprising that there are not any such specialised research areas for teaching in the psychological sciences given the long-standing consensus that the personality of the instructor is the most significant and complex factor in the educational process (Evans, 1959; Fontana, 1988; Sanders and Rivers, 1996). Even in educational psychology, the role of personality characteristics of teachers is typically emphasised in research addressing the following topics: (1) management styles in small social groups, as used in the studies of Lewin, Lippitt, and White (1939), and of Alexander and Winne (2006); (2) social learning theory (Bandura, 1999); (3) developmental theories such as those proposed by Piaget, Vygotsky or Bruner and their followers (Lutz and Huitt, 2004) or (4) school docimology, i.e. the study of how knowledge is assessed and measured by Hunt (2003)

The research on teachers' typologies by Caselmann (1970) dominated the description of teacher characteristics, where he labelled the typology of teachers as a philosophically or scientifically oriented one. Göncz (2017, p. 78) described the philosophically oriented teacher as "*Preferring monologues, having poor contact, with students, and being oblivious to their frequency high demands*", where the professionally scientifically orientation is characterised by "*good communication with students and teacher demands that are more adjustable to students' abilities*". The management style used by a teacher to oversee a class of students can either be authoritarian or social, according to this categorisation.

A separate group of contemporary studies as reported by Kell (2019), investigated teacher personalities in the professional context. In these studies, where depth interviews and analyses of life stories are the most dominant research techniques employed, the key variables detected are identity, self-concept, values and attitudes. Furthermore, one group of this studies emphasised the possible definitions and identification of professional identity characteristics (Beijard, Meijer and Verloop, 2004; Korthagen, 2004; Beauchamp and Thomes, 2009), whereas another subgroup highlighted questions involving teacher formation through training and development (Geijsel and Meijers, 2005; Day et al, 2006). In conclusion, Kell (2019) pointed out that teachers' professional identities inextricably depend on what

they value most about their work and how closely they equate themselves with self-actualisation, self-concept, and job satisfaction.

Teacher Sense of Self-Efficacy

In the 21st century, research has concluded that effective teaching is not based on objective, universal laws. Thus, it is found that there are many ways to be an effective teacher. The findings of Langlois and Zales, (1991), Cashmere, (1999), Sanders (2000), Pawles and Olivia (2007) delineated that being an effective teacher requires many skills in terms of both professionalism and characteristic features. Furthermore, several authors due the course of the last 30 years, consider the teacher sense of self-efficacy as most important factor within the educational domain, affected by contextual factors, such as subject matter, student behaviour, and the type of students they teach (Raudenbush, Rowan and Cheong, 1992; Ross, 1992; Ross, Cousins and Gadalla, 1996; Barni, Danioni and Benevene, 2019). Because research has shown that teachers who have poor self-efficacy in their artistic abilities and knowledge restrict art education in their classrooms, the relationships between mastery, motivation, and self-efficacy are important (McKean, 2001; Garvis, 2008; Garvis, Twigg and Pendergast, 2011).

Teachers' self-efficacy views were linked to their ability to teach effectively as shown by Moafian and Ghanizadeh, (2009), who found a significant association between teachers' self-efficacy and their emotional intelligence. According to Sarkhosh and Rezaee (2014) and Wu et al, (2019), teacher effectiveness is boosted when EI improves performance, achievement, and success. Teachers with high efficacy, for instance, have been proven to be more successful than those with poor efficacy (Rogalla, 2003; Yeh, 2006; Fidler and Firestone, 2006). Although pre-service teachers begun their training with strong self-efficacy, as outlined by Walker (1992) and Narang (1992), research showed that this diminishes through time and experience, leading to a reduction in their ability to teach effectively (Housego, 1990). With respect to Adeyemo and Agokei (2014), one way to give assistance to new teachers to adjust to the classroom is to help them understand how their effectiveness levels have changed and how their teaching abilities have evolved.

Resilience

To demonstrate resilience in the face of adversity, self-efficacy may be beneficial (Cassidy, 2015; Plamenova Djourova et al (2020). Self-efficacy beliefs can boost resilience by triggering affective, motivational, and behavioural mechanisms under difficult circumstances (Schwarzer and Warner, 2013). As a result, self-efficacy has occasionally been seen as a part of resilience (Rutter, 1987). Holling (1973) used the term "resilience" to refer to an ecosystem's capacity to rebound after a calamity. Since then, it has been applied in a number of circumstances. The idea that resilience is the capacity to deal with stress or, more specifically, the ability to return to some degree of normality after a stressful period is widely accepted in modern debates (Olsson et al, 2015).

A teacher's resilience has been characterised as "the ability to successfully overcome personal vulnerabilities and environmental stressors" (Castro, Kelly, and Sikh, 2010, p. 263), "a series of specific strategies that teachers employ when they experience an adverse situation at school" (Brunetti, 2006, p. 13), and other ways (Oswald, Johnson and Howard, 2003, p.50). Luthar and Brown's (2007) criticism of existing adult resilience research challenged teacher resilience. They claimed that it is misleading to say that adult resilience is only related to personal qualities. Day et al (2006) offered, along with empirical data on correlations between the engagement, endurance and performance of teachers, a valuable framework for a complex conceptualisation of the diverse essence of teacher resilience.

Resilient teachers are less critical when confronted with (their) own' and students' mistakes and are more committed to helping students to get past obstacles. In addition, teachers who possess a high level of belief in their self-efficacy are open to new ideas and seek out new teaching methods that can provide them with more efficient approaches for student learning (Tschannen-Moran, Woolfolk Hoy and Hoy, 1998). Empathy, the use of emotions, relationship management, and self-control were shown to be favourably associated with decision-making competence by Brown et al (2003), whereas the use of emotion and self-control was found to be negatively associated with commitment.

Self-Awareness

The study of teacher's social and emotional competence has stressed the need for teachers' self-awareness in teaching (Jennings and Frank, 2015; Schonert-Reichl, 2017; Aldrup et al, 2020). In their systematic review, Carden, Jones and Passmore (2021) showed that the literature on self-awareness is characterised by a variety of definitions (Williams, 2008; Sutton, 2016), and that the literature only seldom acknowledges the construct's complexity (Sutton, Williams and Allison, 2015). Self-awareness, according to Young (2005), can be seen as a competency since it is a personal quality that can be cultivated and serves as a facilitator for competence.

According to Harris (2017, p. 122), the first step for teachers to undertake mindfulness-based activities is to address personal biases and embrace who they are as educators. According to Baum and King (2006), self-awareness assists teachers in being aware of the influence of their emotions and actions on their pupils and in making purposeful judgments regarding teaching techniques. However, as noted by Schonert-Reichl, Hanson-Peterson, and Hymel (2015), the absence of attention to teacher self-awareness results in a one-dimensional and insufficient teacher preparation program in terms of assisting preservice teachers in becoming successful educators (Baum and King, 2006; Jennings and Frank, 2015). Furthermore, Lantieri (2001) argued that teacher preparation programs primarily concentrate on imparting material knowledge while ignoring the development of self-awareness in preservice teachers. According to the literature, self-awareness necessitates an individual's capacity to

perceive one's own strengths and limitations in order to adapt and accomplish personal and professional self-development or self-improvement (Yoder, 2014; Jennings and Frank, 2015). Palmer (1997) thought that teachers' understanding of pupils, as well as their topic knowledge, was significantly dependent on their understanding of themselves. Consequently, and in addition to self-awareness, teachers should be able to recognize and regulate the emotions of others, deal with behavioural issues, and demonstrate empathy.

Empathy

Empathy is a complex concept with several facets (Davis and Nichols, 2016) and, more broadly, the capacity to imagine, feel, and grasp another person's emotions (Gilet et al, 2013). It is a crucial component of emotional intelligence (EI) - a set of emotional and social abilities that influences how individuals perceive and express themselves, build and sustain social relationships, deal with adversity, and utilise emotional information effectively and meaningfully (Goleman, 1998).

According to Fernández-Abascal and Martínez-Daz (2019), EI and empathy are linked but separate entities. There are parallels between some of their main ideas. Petrides and Furnham (2001) recognised the emotional management of others, emotion perception, interpersonal skills, social competence, and trait empathy as essential components of EI (Muncer and Ling, 2006, p. 1118). Austin et al. (2007) noted that empathy overlaps with interpersonal EI and encompasses the awareness and comprehension of another person's emotions. According to Mayer and Salovey (1997), emotionally intelligent individuals are not only better able to sense, comprehend, and control their own emotions, but also more adept at extrapolating these talents to the emotions of others.

In the mid-century, the definition of empathy began to change when some psychologists turned their attention to the science of social relationships. Cartwright and Lerner (1963) consciously rejected the original meaning of empathy for empathic projection and instead emphasised the interpersonal connection as the core of the concept. It is examined from Prieto et al (2020), that dance offers people the opportunity to connect kinetically to experience the human condition. By teaching creative dance and special sequence movements, students can express displacement, separation, nostalgia, fear, confusion, expectation, persistence, and the joy of aligning themselves physically with people (Cain, 2019). In the article of Behrends, Müller and Dziobek (2012), the researchers have collected the literature from many disciplines like neuroscience and psychology, dance therapy, dance philosophy, and studies to show that interactive and coordinated movement are vital and are considered as the basis for the development of prosocial and empathy behaviour. Additionally, music and dance are considered as the expressive forms of artistic work. Previous behavioural studies (Karbach and Kray, 2009; Bachrach, Jola and Pallier, 2016; Rehfeld et al, 2017) have shown that musicians, and there may be certain hazards and obstacles that have evolved, have a significant impact on the whole learning process. Furthermore, Örténblad (2018) supported these observations and conclusions.

Interestingly, whilst there is much literature about empathy in medical therapists and caregivers, such as the work of Eby (2018), Pohontsch et al (2018) and Haque (2020), there is less research about empathy in teachers. In their systematic review Aldrup, Carstensen and Klusmann (2022) found 41 records that were pertinent to the relationship between empathy and teacher-student relations, student outcomes, and markers of teaching efficacy. From a theoretical standpoint, empathy seems to be a particularly promising factor for describing effective teacher-student interactions, notably emotional support for students and, in turn, excellent student development (Aldrup, Carstensen and Klusman, 2022). The results of this analysis, however, showed that there was no consistent evidence linking teachers' empathy to how much they generally helped children emotionally, classroom management, instructional assistance, or student outcomes. Despite that, teachers found that empathy is an essential skill that provides a positive learning environment (Goroshit and Hen, 2016). This finding is supported by Meyers et al (2019), who argued that teacher empathy improves student learning. They claimed that teacher empathy is an essential component of the teaching profession. They went on to say, more specifically, that "teacher empathy is the extent to which instructors work to deeply understand students' personal and social situations, feel caring and concern in response to students' positive and negative emotions, and communicate their understanding and caring to students through their behaviour (Meyers et al, 2019, p.162). In addition, Cooper (2004) found that empathic educators played an active role in the development of children's self-efficacy as well as in their motivation to learn.

Knowledge

Education as a profession has achieved a stage of maturity in recent years, to the point that it is now recognized as a generator of knowledge (Fernandez, 2014). In the context of teacher education, one of the most important issues is the defining of what abilities a teacher must possess in order to effectively teach (knowledge base). Beginning in the 1980s, there has been a more thorough knowledge of what instructors can actually do in the classroom. In an effort to define and characterise a body of knowledge base for teaching, various models representing teachers' knowledge have been created (Elbaz, 1983; Shulman, 1987; Wilson, Shulman and Richert, 1987). There is broad consensus that knowledge from a range of sources, including personal knowledge, knowledge acquired via initial and continuous training, knowledge of curriculum, and knowledge of professional practice, is necessary for a successful teaching practice (Fernandez, 2014).

Following Shulman's model of knowledge base of teaching (Shulman, 1986), the characteristics of the professional teacher practice can be categorised in three components: content knowledge, general content knowledge and pedagogical content knowledge, which also have been recognized from Putnam and Borko (1997). In an attempt to compile data from the literature, Gess-Newsome (1999) proposed

the integrative model to explain the origin and development of the pedagogical content knowledge (PCK), by the intersection of three constructs: subject matter (content knowledge), pedagogy (pedagogical knowledge) and context (knowledge of students) (Fernandez, 2014, p. 94). Applied to dance education, subject matter belongs to the dance content knowledge, pedagogy to dance pedagogy and context matter, can be a dance, dance education student or student teacher. According to Koff (2016, p.14), dance education is not neatly divided into pedagogical content and dance content. There is always an interface between the two. Pedagogical content is therefore best studied in conjunction with dance practice and not as a separative knowledge base, and it is up to the teacher to bring the pedagogical and dance content together (Göncz, 2017).

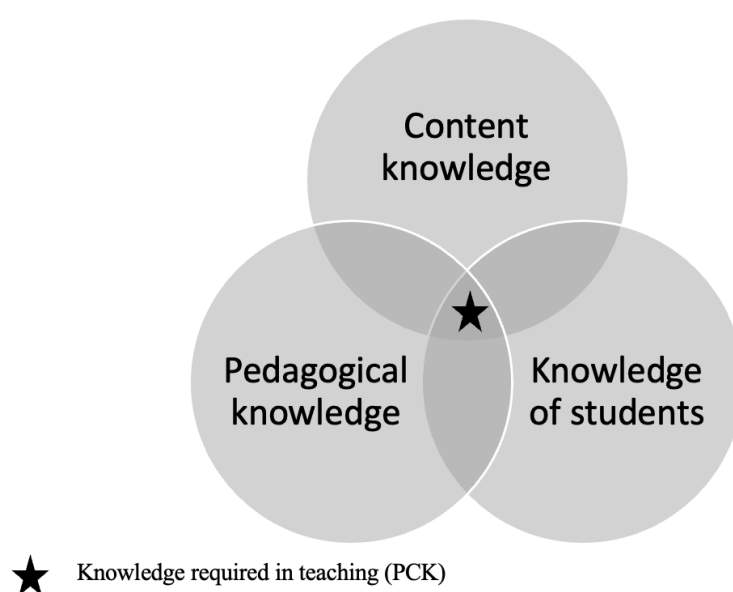


Figure 2.7 Integrative model of teacher knowledge (adapted from Gess-Newsome, 1999)

For a dance educator's *pedagogical content knowledge* competence (PCK), it is necessary to acquire, master, and implement special skills (Arnold, 2005). In other words, a dance teacher's skills and knowledge must be developed to a high professional level, a level which can be evaluated as competence. This is in addition to teaching an understanding of dance culture, as well as to know and develop the traditions and history of the dance students, and to execute educational work (Spalva and Vitola, 2008)

Competencies

Teachers must be competent at their jobs – this idea is hardly contested. Not surprisingly, reform studies in education, the development of teacher education, scientific results from educational science, and

other fields have led to a broadening of teachers' competencies (Mandal, 2018). Competencies are the requirements of a "competency-based" teacher education and include the knowledge, skills, and values a teacher-trainee must show to successfully complete a teacher education programme. This is probably why, according to Biesta (2017), competency-based approaches to teaching and teacher education have become more popular in recent decades, and why they have spread globally (Heilbronn, 2008). This move towards competency-based approaches demonstrated that it is now more important that teachers should know what they should be able to do (and possibly how they should be), rather than what they should know. In terms of definition, competence can be viewed as an integrative approach to professional action, one which emphasises the intricate mix of understanding, skills, purposes, and values. According to Hortan et al. (2017), competences for the twenty-first century are defined as the skills, knowledge, and values necessary to succeed in the labour market of the twenty-first century. Furthermore, Biesta (2015) delineated the limitations of such an approach to teacher education, explaining that a good teacher does not necessarily need to be able to acquire and perform a variety of things.

Competence, as a term, first appears in an article by Craig C. Lundberg (1972) and has been popularized by Richard Boyatzis (1982), among others. With reference to Nessipbayeva (2012), competence is an amalgamation of skill, behaviour, and knowledge employed to better performance, or as the state of characteristic of being appropriately and sufficiently qualified and able to perform a specific role. To differentiate between outstanding and average performers, scholars as Boyatzis (1982), (Howard and Bray, 1988), Luthans et al (1988), Spencer and Spencer (1993), Goleman (1998), and Goleman, Boyatzis and McKee (2002) described three clusters of competencies, which are (1) cognitive competencies, like systems thinking and pattern recognition, (2) emotional intelligence competencies, which include self-awareness and self-management competencies, like emotional self-awareness and motivational self-control; and (3) social intelligence competencies, which include social awareness and relationship management competencies, like empathy and teamwork.

As claimed by Mandal (2018), a teacher's performance may be used to evaluate their teaching competencies. However, some teaching abilities may need comparable amount of knowledge, competence, and disposition, while others may not. Some competencies may need more knowledge than skill or attitude, while others may be more performance- or skill-based. In order to reach the summit of professional competence, teachers must go through the following four stages of professional development. described by Nessipbayeva, (2019):

1st level: instructional ability defined by subject-matter expertise,

2nd level: pedagogical ability — refined teaching ability,

3rd level: pedagogical creativity is characterised by the incorporation of new approaches and strategies into educational activities, and

4th level: pedagogical innovation – marked by the introduction of fundamentally new, progressive theoretical concepts, principles, and methods of training and education.

Nessipbayeva, (2019, p.150)

In addition, Shmelev (2002) found that the teaching skills and life-long learning competencies of professional teachers, are more than just knowledge and skills and encompasses among others the ability to carry out difficult teaching tasks, being tolerant and stable, having good communicative and observational skills and the preference for working with younger people.

Teaching and Learning Strategies

The results of recent study into the learning process have shown that students learn in a variety of ways and prefer to utilise a variety of educational tools. Many experts think that learning materials should not only reflect the teaching style of the teacher but should also be produced or changed to accommodate all types of students and all types of learning styles, according to the findings (Franzoni and Assar, 2009).

By using diversified teaching techniques, teachers can address the diverse needs of all students and assist them in meeting and exceeding defined requirements (Levy, 2008). Tomlinson created differentiated education in 1999, basing it on Howard Gardner's theory of multiple intelligences and brain-compatible research literature (Tomlinson and Kalbfleisch, 1998). Teachers were advised to examine the distinct learning styles of their pupils and to diversify educational activities in three areas (content, process, and product) to accommodate their diverse learning styles (Bender, 2012). Students' motivation, engagement, and academic growth in schools were influenced by learner preparedness, interest, and intelligence preferences when teachers differentiate instruction by integrating constructivist learning theory, learning styles, and brain development (Tomlinson et al, 2003).

Dance and Physical Education issues require students to consider their own beliefs, values, attitudes and behaviours. When doing activities to help students learn about values, teachers should act as facilitators and not judge students who have beliefs that don't match their own. Teachers must comprehend constructivist ideas of teaching and learning when adopting values in the classroom. According to Terwel (1999, p. 198), "constructivism is not a robust concept: it tends to flourish under

relatively ideal educational circumstances." This problem might have an effect on how values are taught in schools (Ferreira and Schulze, 2014).

From an educator's point of view, arts instruction has always integrated forward thinking teaching strategies such as collaborative learning and problem solving, peer teaching, and the teacher as a facilitator –strategies that evolving teachers strive to apply across their classrooms (Aikat, 2015). In accordance with Matonis' (2005) cognitive arts education theory, which first appeared in the second half of the twentieth century, encouraged the transition from easily quantifiable teaching techniques and procedures to education that promotes a comprehensive understanding of artistic phenomena, arts cognition, and arts communication, as well as education of the skills and attitudes required in the arts (Matonis, 2005). New paradigm of arts education and application of critical pedagogy identified a range of teaching styles from a command style (authoritarian), in which the teacher makes all the decisions, to a student-centred style, directed by student decision-making, strategies, and individual styles are informing dance educators' professional practices (Mainwaring and Krasnow, 2010). In addition, the class structure is determined by the teacher's expertise and their approach to the class. But there is evidence to suggest that even today, most dance classrooms are "under the canopy" of direct teaching, with teachers emphasising skill development and technical empowerment (Dania, Tyrovola and Koutsouba, 2017). The standard dance curriculum does not use student-centered or productive teaching approaches as frequently, and when they are used, they only concentrate on the results of instruction (You, 2010). Furthermore, teaching strategies from other academic disciplines have enhanced dance teaching and support student-centered learning (Kassing and Jay, 2003, p. 59). Such instructional methods are transferable to other subject areas and should be used for enriching content delivery and addressing the broad spectrum of student needs (Cook, 2005).

Teachers and students interacting in a positive and engaging manner will foster a transformative learning environment. The effective relationship between teacher and student is the main pillar of transformative learning. In order to build strong teacher-student relationships, emotional intelligence needs to be brought into the classroom. The impact of emotional intelligence on success in the personal, academic or career lives of people has been established in many fields (Amdurer et al, 2014; Serrat, 2017; Urquijo, Extremera and Azanza, 2019; Nguyen et al, 2020).

To understand and learn emotional intelligence, centring it on specific emotional skills and competencies will allow the learning process to become a more active and student-centered (Hoffman et al, 2020). In an era where accountability and responsibility towards achievements are on a rise, it is imperative for dance educators to adapt and learn new skills in order to reduce the negative effects of stress, to build supportive relationships and to develop a higher emotional intelligence. In order to further research dance educators' emotional intelligence competencies, Wenn et al (2018) discovered a

significant need to further expand the idea of emotional intelligence (EI) within the dance education field. It is a lifelong journey and an ongoing process to become an emotionally intelligent dance educator; there is no end point or ideal to strive towards. According to Koff (2016, p.17) ‘teaching is neither an exact science nor prescriptive’. Just as dance educators have varied strengths, abilities, values, personalities, and constraints that influence how they teach, students also differ in ability, talent, personality, and learning styles (Mainwaring and Krasnow, 2010).

Forming a Professional (Dance) Teacher Identity

The researcher reviewed articles on the subject of "teachers' professional identity" because there is no sufficient academically supported material accessible about dance teachers' professional identities. The professional identities of experienced secondary school teachers were examined by Beijaard, Meijer, and Verloop in 2004. Researchers examined how teachers' professional identities were derived from (mostly combinations of) their perceptions of themselves as subject matter experts (Calderhead, 1996; Bennett and Carre, 2002), pedagogical experts (Damon, 1992; Beijaard, 1995), and didactical experts in their study of teachers' perceptions of professional identities (Beijaard, 1990; Vermunt, 1995). These are typical terms used in European studies and educational practises to denote what a teacher ought to understand and be able to perform (Beijaard, Meijer and Verloop, 2004)

The concept of identity is defined in a variety of ways throughout the body of literature. It appears from what we can gather that the idea of professional identity is applied in a variety of contexts in the disciplines of instruction and teacher preparation (Beijaard, Meijer and Verloop, 2004). In several research, the focus was on the roles that teachers play in their professional job, regardless of how these roles related to other ideas or on ideas like reflection and self-evaluation that are crucial for the formation of a professional identity (Goodson, 1994; Cooper and Olson, 1996; Volkmann and Anderson, 1998). The notion of professional identity has also been linked to pictures of oneself in other research (Karaolis and Philippou, 2019; Fox, 2021; Tomlinson and Jackson, 2021). It was explored as to how these notions or representations of the self, have a significant impact on the way teachers teach, and grow as teachers, and their views toward educational reforms. Additionally, professional identity includes what teachers themselves believe to be significant in their professional work and lives based on both their practical experiences and personal backgrounds. This includes the influence of other people's conceptions and expectations, including widely held social stereotypes about what a teacher should know and be able to do (Fox, 2021). During 1988 – 2000, the time where the research on teachers' professional identities became a field of study by its own, Beijaard, Meijer, and Verloop (2004) conducted a literature review on teachers' professional identities and identified 22 studies related to the topic. The authors came to the conclusion that teachers' life stories and beliefs, which are shaped

by their memories, are important parts of teachers' professional identities (Beijaard, Meijer, Verloop, 2004).

The study of Beijaard, Meijer, and Verloop (2004), how teachers develop their professional identities also helped to understand and acknowledge what it's like to be a teacher in today's schools, where a lot is changing quickly, including teaching strategies, movement strategies, emerging and combining dance styles, contemporary view on choreography, new technology, and how teachers cope with these changes. Nevertheless, Beijaard, Meijer, and Verloop (2004) focused on the teacher's personal aspect of professional identity and found that internal conflict might cause friction in teachers' professional identities in situations where the "personal" and the "professional" are too far from one another. In addition, Cooper and Olson (1996) noted that the professional identity is multidimensional and may be made up of numerous sub-identities that may conflict or complement one another (Mishler, 2004). Building one's own dance teacher identity is influenced by numerous contexts, including social, cultural, political, and historical factors, as well as the interaction with students, and hence incorporates emotions. There is widespread consensus in educational research that prior experiences, important persons, and role models impact identity conceptualisation (Goodson and Walker, 1991; Connelly and Clandinin, 1999; Day, Elliot and Kington, 2005). Beijaard, Meijer and Verloop (2004, p.122), pointed out, that identity is moulded and conceived by the "interpretation and re-interpretation of experience." Goodson and Walker (1991) voiced "life experiences and background are certainly crucial parts of the person that we are, of our sense of self" (p.144). Hence, their point of view stressed not only the relevance of personal life experiences in conceptualising identity, but also the necessity of self-negotiation, which occurs when individuals make meaning of what happens in everyday life. Furthermore Knowles (1992, p. 99) emphasised how teachers' life, including their experiences as pre-service and freshly certified teachers, impact how they teach and "their behaviours in the classroom." Every encounter with individuals in a learning capacity should be considered as an opportunity to gain new skills for dealing with the emotional aspects of learning.

Summary of Chapter Two

This chapter reviewed broad EI literature to offer a complete overview of the background, theories, models, and tools. In line with Yi Yi (2010), the results revealed debate over whether EI should be characterised as a skill or as a broad term including personal attributes and social abilities. Moreover, the development of EI measurements has paralleled the growth of EI theoretical models. As each EI measurement is valid for a particular purpose, no one can now say whose EI view is true or whose EI tool is error-free. A new EI concept, the Profile of Emotional Competence (PEC), necessitates clarifying EI and EC for the study endeavour. This laid the groundwork for scanning the most appropriate EI instrument to utilise in this research in Chapter Four. For this research, the EI definition, provided by

Goleman and Boyatzis (2000) was applied as “the capacity to recognize and control one's own and others' emotions, to motivate oneself and inhibit urges, and to successfully handle interpersonal relationships”. The PEC and Goleman's EI structures were utilised to determine target interviewees' EI competencies.

The impact of EI on career success have been discussed. Various relationships between EI and work-related outcomes, e.g., well-being, self-efficacy and work experience have been explored, and the findings from other occupational settings regarding the influence of EI on education lead to a discussion of its relevance to dance education.

The association between EI and self-efficacy, well-being, qualification and job experience, as well as the relationship between EI and gender, were all reviewed. In order to examine the relevance of EI to the field of dance education in connection to its particular qualities, it was necessary to review the extant EI research from various sectors and fields. This allowed the framework of current work to be created. The research revealed that emotional intelligence enhanced the effectiveness of education professionals. The review of previous EI studies conducted in performing arts and physical education lacked publications and articles related to dance education, indicating a need to explore the potential role and importance of EI for dance educators. Thus, the present study's goal is to assess the significance of EI abilities and traits for dance education practitioners. In Chapter Three, the study goals are defined and discussed in connection to the literature. After that, the research aim, objectives, and related propositions are restated in relation to the literature, and the research philosophy is discussed, along with the research methodology and design.

CHAPTER 3: RESEARCH DESIGN AND METHODOLOGY

The current chapter structures the research design and methodology that were used to conduct this study. The aim of this section was to explain the choice of a multi-methodological approach and the application of a mixed-method design. In nature explorative, the study investigated the emotional intelligence competencies of dance educators related to their length of teaching experience, and in relation to their beliefs towards their profession and sense of teacher efficacy.

The emotions, or feelings, of teachers and educators were crucial on two fronts – they influenced their own wellbeing, as well as to enable the classroom to function without issue. Even so, literature on this subject – the subject of the emotions of teachers – were far from prevalent early on with incomplete self-report scales in the assessment thereof (Frenzel et al, 2016). Quantitative details were rare, while the bulk of scientific data regarding differentiated teacher emotions are usually single-case studies of narrative nature (Sutton and Wheatley, 2003; Frenzel, 2014). This is likely due to the lack of reliable scales with which one can measure differentiated teacher or educator emotions. There were limits, however, in trying to answer the quantitative approach of this mixed-method research through the use of the profile of emotional competence to measure emotional intelligence separately – into inter- and intrapersonal competencies (Frenzel et al, 2016).

Other disadvantages of self-reported interventions are that people do not value their emotional capacity and tendency well (Brackett et al, 2006; Sheldon, 2014; Boyatzis, 2018) and their susceptibility to counterfeiting and responding to strategic and social demands. This was the reason that the qualitative approach is also necessary for the study and have been used to provide detailed descriptions and an understanding of social and cultural contexts. The quantitative approach was not sufficiently equipped to deal with requests, especially where emotional competencies are experienced (Corcoran and Torney, 2012a). Furthermore, qualitative research that deals with lived experiences is helpful, where nuanced subjects like emotional intelligence can be explored (Turner and Stough, 2019). Corcoran and Torney (2012a) corroborated this idea in their study, stating that the majority of existing literature on teacher emotions is based on qualitative and descriptive research studies. This enabled the researcher to better explain the contexts, depths, and range of the way that emotions are felt, exhibited, and processed. While these studies offered value, they also come with limitations. While it is important to note how emotionally charged teaching is, to start off with, this does not help to accurately reflect how competent teachers and student teachers use emotional intelligence in problem-solving, nor does it accurately reflect in which areas their skills need to be developed.

For this particular research project, portrayals plentiful in detail were necessary. In order to gain deeper richness in the data and in addition to the quantitative approach, the qualitative one was employed for data collection through focus group discussion and in-depth one-to-one interviews building a mixed method research.

Furthermore, the study aimed to answer the question, to what extent emotional competencies contribute to the formation of a professional teaching identity. Therefore, to gain a better understanding of the emotional intelligence competence of dance practitioners and to what extent EI competencies contribute to dance educators' professional teaching identity, it was necessary to employ more than one research approach. Hence, applying a multiphase mixed method provided a greater richness in answering the research aim as one approach alone would do.

Justification of the Research

There was a crucial component necessary for the cognitive, affective-motivational, and social development of students, the quality social interactions between them and their educators (Cornelius-White, 2007; Roorda, Jorgensen and Koomen, 2011; Kunter et al, 2013; Hamre et al, 2014; Aldrup et al, 2018). Emotional and social learning, both in children and adults, have been shown to be positively affected by dance – complying with the goal of emotional and social learning (Lobo and Winsler, 2006).

Therefore, the social-emotional competence of teachers was critical, as demonstrated by scholars over the last ten years (Brackett and Katulak, 2006; Jennings and Greenberg, 2009). Even so, an empirical analysis into the skills, characteristics, and types of knowledge that dance educators need to gain and develop to enrich their teaching identities was lacking. This is on account of the absence of assessment tools that can objectively assess the profession-specific requirements of a dance educator. Furthermore, it was found that there is a lack of theoretical framework (Zeidner, Roberts and Matthews, 2002) or no base for the choice of EI construct while investigating EI in the classroom (Cohen, 2001; Elias, Hunter and Kress, 2001).

The question 'how can emotional competence or skills be accurately measured?' has proven difficult to answer (Corcoran and Torney, 2012a). Two arguments seem to prevail – “the intangible emotional and empathic qualities which make a ‘good teacher’ from the viewpoint of the students cannot be measured” (Constanti and Gibbs 2004, p. 247) while others asserted that emotions need to be separated from their social context if they are to be viewed in terms of ‘skills’ (Hargreaves, 1998).

The literature review in Chapter Two emphasised the inequality in the choice of EI constructs (ability EI, trait EI, and mixed models) as well as the choice between particular instruments and questionnaires.

It has been discussed, if the difference between ability and trait EI is based on whether on a maximal performance test (ability EI) or a self-report questionnaire (trait EI) (Petrides and Furnham, 2000; Pérez-González, Petrides and Furnham, 2005). Debates in the available literature revealed that both models have merits. There was no evidence suggesting that the one should be discarded over the other. A unifying EI model has been proposed by Mikolajczak (2010). The five key emotional competencies can be accurately and independently measured – individually devised in intra- and interpersonal competencies – by using the profile of emotional competence (PEC) as assessment tool (Brasseur et al, 2013), matching with the already-existing emotional intelligence theory.

Three features of the present research project rendered it innovative.

First, it is the first research in the field of dance education to reconcile contrasting perspectives on trait and ability EI, using the profile of emotional competence. To more accurately gauge dance educators' EI competence and to determine the PEC as a beneficial tool to measure inter- and intrapersonal emotional intelligence competence separately, the researcher endeavoured to merge ability and trait EI concepts in one, coherent approach (Mikolajczak, 2010).

Second, this study allowed a thorough investigation into the emotional intelligence of dance education students and professionals, while exhibiting a divergence from what has usually been quantitative-driven approaches in EI research (Laborde, Dosseville, and Allen, 2016; O'Connor et al, 2019).

Third, the study looked to the hallmarks on to what extent EI competencies contribute to the professional identity of dance educators. To date, no academic research investigates this relationship. This feature of the study, alone, was able to validate the current research, provided that original issues are addressed and raised in this field, and the boundaries of understanding are broadened.

Aim and Objectives of the Research

The current research project primarily aimed to explore and investigate the profile of emotional competence of dance educators and its value for defining a professional teaching identity. The research aim can be broken down into six objectives, as detailed below:

- (1) To assess the emotional intelligence of dance education students and professionals
- (2) To determine if the profile of emotional competence is a meaningful assessment tool to evaluate the emotional intelligence of dance education students and professionals

- (3) To explore the level and quality of dance education students' and professionals' emotional intelligence competencies and to what extent they contribute to a professional teaching identity
- (4) To investigate any correlation between the emotional intelligence competencies of dance education students and professionals and their years of teaching experiences and teacher sense of efficacy.
- (5) To determine if the emotional intelligence of dance education professionals changed over the course of their career
- (6) To explore the dance education students' and professionals' perceptions of their learning and teaching experiences and strategies in relation to emotional intelligence.

Conducted in two independent studies, the student group and the professional group, the objectives are elaborated and further developed according to the rationales related to each stage of both study stages.

Stage 1: The Student Group Study

The student group study (cohort study) was a two-phase mixed-method investigation. Phase 1 included a quantitative research design to conduct a preliminary pilot study with a group of dance education students of three consequent academic years. It aimed to assess the level of dance education students' EI through the different notion of EI (ability, trait, competence) in order to identify the EI level of dance education students and to investigate whether the profile of emotional competence (PEC) is a useful and appropriate EI measure, that can be applied to the field of dance education.

Phase 2 used a qualitative research approach to run an explorative focus group study with a sample of participants of the student group, looking at the knowledge and understanding dance education students have about emotional intelligence and competence and its value forming a professional teaching identity. It aimed to explore the quality of dance education students' level of emotional competencies, found in Phase 1 and the effect dancing and teaching background has on them.

Phase 1 and Phase 2 formed together an independent study with an explanatory sequential mixed method approach where the qualitative stance strengthens the statistical (quantitative) findings by evaluating the information, opinions, and beliefs of the participants in a greater detail (Punch, 2009; Creswell and Plano Clark, 2018). The qualitative approach enabled the researcher to get real-life experiences of the dance education students related to the impact of EI to their prospective teaching career.

Stage 2: The Professional Group Study

The professional group study consisted of four professional dance educators with different length in years of teaching experience, building for cases. Case one, a dance educator at beginner level, with less than 5 years of teaching experience, Case 2, at intermediate level, with teaching experience from 5 -15 years, Case 3, at advanced level, with 15-25 years of teaching experience and Case 4 at expert level with more than 25 years of teaching experience.

Case studies can include one or more case studies and various analytical levels (Yin 1994). The four cases have been investigated, forming a multiple case study. Following the definition of case study research from Benbasat, Goldstein and Mead, (1987, p. 370): “A case study examines a phenomenon in its natural setting, employing multiple methods of data collection to gather information from one or a few entities (people, groups, or organisations”, the current study was conducted in the setting of dance education, the natural professional setting of the four cases. Using a parallel convergent research design, the quantitative and the qualitative approach of data collection and analysis have been linked to build a coherent picture of the research phenomenon (Creswell and Plano Clark, 2018). The multiple case study aimed to investigate the emotional intelligence competencies of four professional dance educators and examined the relationship between EI level and length and quality of teaching experience, through triangulation of the different results obtained.

Research Strategy and Process

The research strategy aided the researcher in determining the best data gathering and analysis tools. Its main purpose was to present the research’s main aspects, such as the research plan, the structure of the research, and the research methods.

Rarely studies were conducted in isolation, and various research designs examining the same hypothesis often overlap. The current study consisted of a series of different stages and phases, where each of them included its own research design and method, data management, data analysis, and finally, a report on results.

The knowledge of different research approaches is considered important (Tenny et al, 2021). It helped in the choice of the types of strategy to employ in the current research project, considering that any approach necessarily was not better than any other, answering the question “what approach will best suit my research?”, for example, being interested in explaining why something is happening within a relatively new, or under-researched area. Table 1.1 provides an overview about the different research

approaches applied within the research, related to ontological, epistemological, and methodological aspects.

Table 3.1 Overview of the main philosophical foundations (adapted from Creswell and Plano Clark, 2018)

Element	Quantitative approach	Qualitative approach
Ontology (Nature of reality)	Realism	Relativism
Epistemology (Nature of knowledge)	Objective	Subjective
Methodology (Process of research)	Deductive	Inductive
Paradigm (worldview)	Positivism/ Post positivism	Interpretivism
Paradigm (worldview)	Pragmatism	

Defined as “the general approach the researcher takes in carrying out the research project” (Leedy and Ormrod, 2010, p. 12), the research methodology of the current research applied the following popular approaches conducting the research; quantitative, qualitative, and mixed methods. However, the main difference, as argued by Atieno (2009, p. 14), between quantitative and qualitative research is not along the “exploratory-confirmatory or inductive-deductive dimensions”, but rather the underlying philosophical assumptions on which they are based. Table 3.2 presents the research framework, portraying the interconnection of research paradigm, design and methods within the current research.

Table 3.2 Overview Research Design and Process

Research Phases	Paradigm	Research Approach	Research Design	Data Collection	Research Methods	Research Type	Research Analysis
Phase 1 Survey Research (Student group)	Positivism/ Postpositivism	Deductive	Quasi-experimental	Survey	Quantitative	Descriptive	Statistical Analysis -descriptive -inferential
Phase 2 Focus Group (Student group)	Interpretivism	Inductive	Subjective	Interview Focus Group	Qualitative	Explanatory	Thematic Content analysis
Phase 3 Multiple Case Study (Professionals)	Pragmatism- Interpretivism	Inductive	Case Research	Survey & One-on-one Interview	Mixed- Method	Exploratory	Thematic Framework Analysis

While it was formerly thought that mixing quantitative and qualitative methods was impossible due to the incompatibility of the paradigms on which they are based, pragmatism has filled the void and become the primary philosophy guiding approaches to understanding and thinking in mixed-methods research (Johnson, Onwuegbuzie and Turner, 2007; Alise and Teddlie, 2010; Creswell and Plano Clark, 2018). Guided through the combination of positivism and interpretivism and through the process of abduction, intersubjectivity, and transferability, Morgan (2007) proposes pragmatism as an effective alternative to quantitative and qualitative approaches. At the heart of pragmatism, emphasis is placed on “what works” to offer solutions to particular problems (Patton, 2002). This is in line with the researcher’s present perspective on how research inquiry should be undertaken.

Pragmatism is not aligned with any sole category in reality or philosophy – its nature means that it can comfortably support a mixed-methods research approach. Moreover, according to Basden (2019), pragmatism is not part of any system and philosophical reality. Within pragmatism, the researcher was “free” to choose the methods, techniques and approach that best suit the research needs and goals (Ashton and Webb, 1986). Employing a single approach was not favoured towards a mixed-methods research, as various methods of collecting and analysing data have been used, which enabled the researchers to overcome positivism and interpretivism. To offer a more thorough, complete understanding of the research problem, the researcher used both qualitative and quantitative data (Creswell, 2013), what helped the researcher to explore various aspects of the research phenomenon. Within the current study, various aspects of teaching experiences and teacher characteristics have been investigated to explore the dance educators’ emotional competence profile and to what extent emotional intelligence competencies contribute to their professional teaching identity.

Both the student group study and the professional multiple case study utilised an exclusive mixed multi-method design, which was characterised by the combination of at least one qualitative and one quantitative research component (Schoonenboom and Johnson, 2017). This strategy appeared to be an appropriate approach leading to proper and comprehensive results. Results obtained from one study contributes to the outcomes of the other studies. The survey research (phase 1) built up the groundwork for the research project to identify the appropriate EI construct and instrument to assess dance education students' EI level and teacher sense of efficacy score. The focus group study (phase 2) augmented the findings of phase 1 by adding insight information and beliefs of the dance education students. By investigating the EI notions and levels of 3rd year dance education students the student group study aimed to identify the appropriate EI measure for phase 3. The multiple case study (phase 3) with four dance educators examined their profile of EI competence through the lens of their teaching experiences, self-efficacy beliefs, trait EI and teaching self-evaluation. The findings of the multiple case study with dance education professionals were summarised and triangulated to answer the research questions. Furthermore, the findings from the student group and the professional group were compared to find similarities and differences between the two groups.

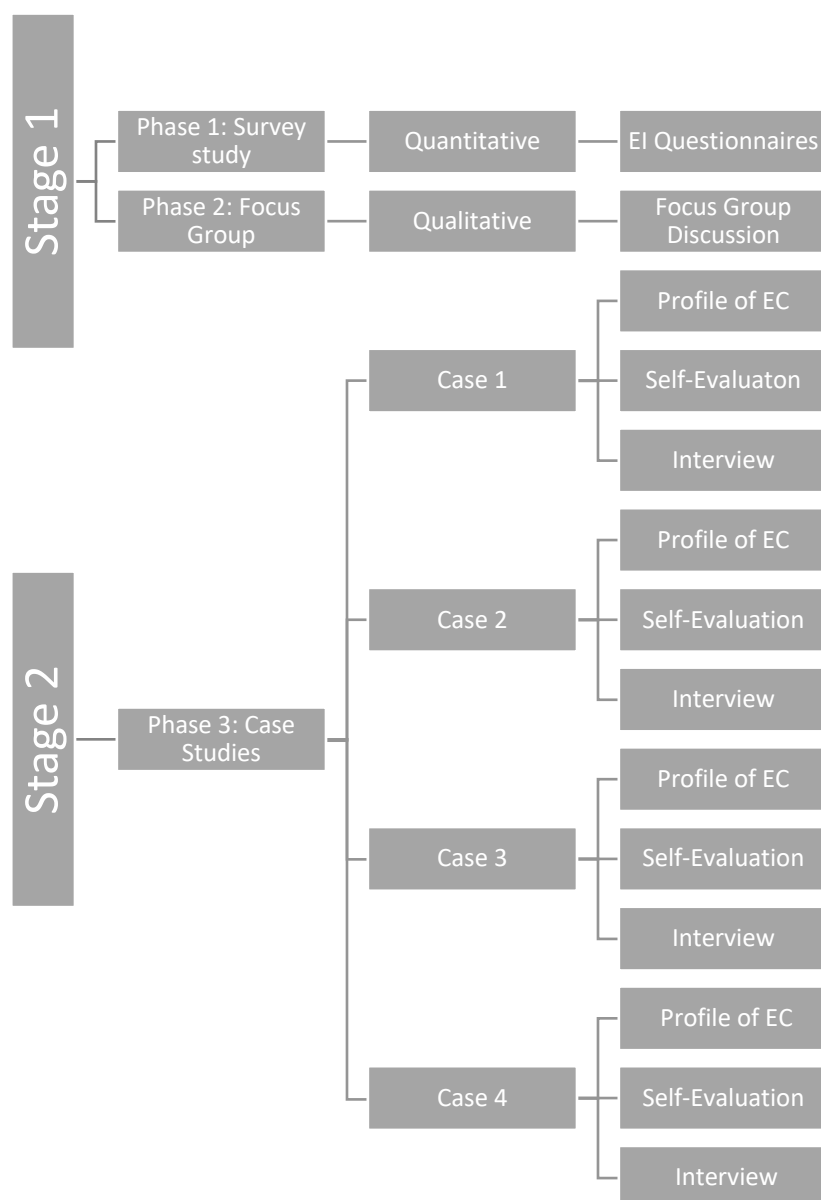


Figure 3.1 Multi-level mixed-method research design

The Student Group Study

Participants of the student group study were associated with common characteristics, such as those born within the same or nearby years; living and studying in the same area. In this study, the participants were third-year BA students of an undergraduate dance education programme from a University in South of England. Using first a quantitative approach, the student group study examined the statistical issues of a particular group with similar characteristics relevant to the problems being studied instead of examining statistical exposures in the general public. A focus group discussion with a sample of the student group survey study addressed the qualitative approach of the explanatory sequential mixed-method research design.

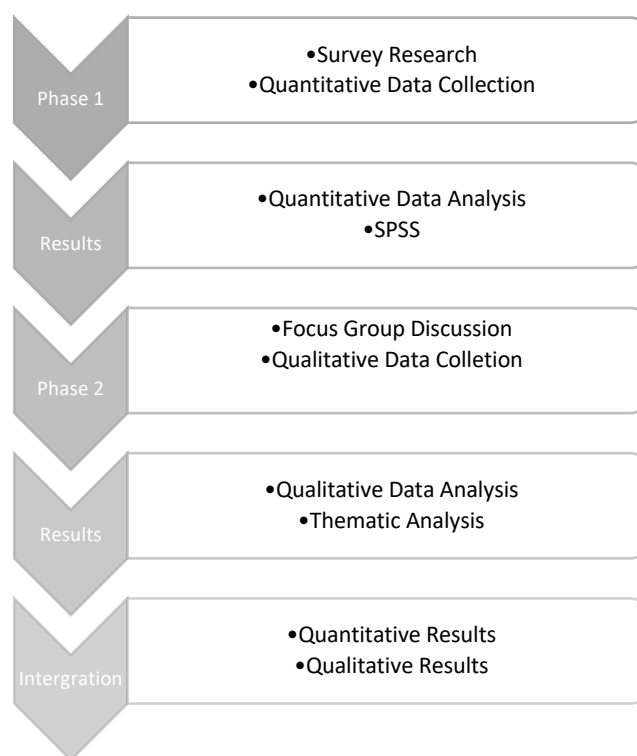


Figure 3.2 Research plan Student Group Study

(Figure adapted from Creswell and Plano Clark, 2018)

The Professionals’ Multiple Case Study

The case study approach was especially well-suited for exploratory studies aimed at identifying relevant theories for studies in which participant experience is crucial, as well as for studies aimed at comprehending complex phenomena. Hence, a case study is a detailed examination of a particular research phenomenon over time within its natural setting in one of a few sites (Merriam, 2009; Bhattacharjee, 2012; Creswell, 2013). Case studies may assist in developing a more nuanced, contextualised, and authentic understanding of the phenomena of interest (Bhattacharjee, 2012). Furthermore, in social sciences, the case study design is widely used to examine contemporary real-life situations to provide the basis for applying concepts and theories and the extension of methodologies (Yin, 2003; Gerring and Cojocar, 2016). In a model requiring multiple case studies, there are no set rules on the number of cases needed to fulfil the requirements (Fletcher, MacPhee and Dickson, 2015), while Doğan and Adams (2018, p. 634) suggested that between six and 10 cases are adequate – presuming the results turn out as expected and “provide compelling support for the initial set of propositions”. For this research, four cases have been selected with respect to the criterion length of teaching experience.

In stage two of the current research project, the multiple case study with four cases of one professional dance educator, built phase 3, implementing a mixed methods case study design with a convergent

approach. Using different methodologies to investigate the research phenomenon, the multiple case study relied on various methods of data collections through questionnaires and interviews in order to combine test results and findings. Although interview is the most popular data collection for case research, the interview data can be supplemented or corroborated with other techniques, such as surveys, documentations, and physical artefacts (Bhattacharjee, 2012). This design added strength to what is already known through the earlier research from the student group study and provided detailed descriptions to the research phenomena revealed from the reported experience of the professional dance educators. Table 3.3 displays the basic procedures of a single case study design.

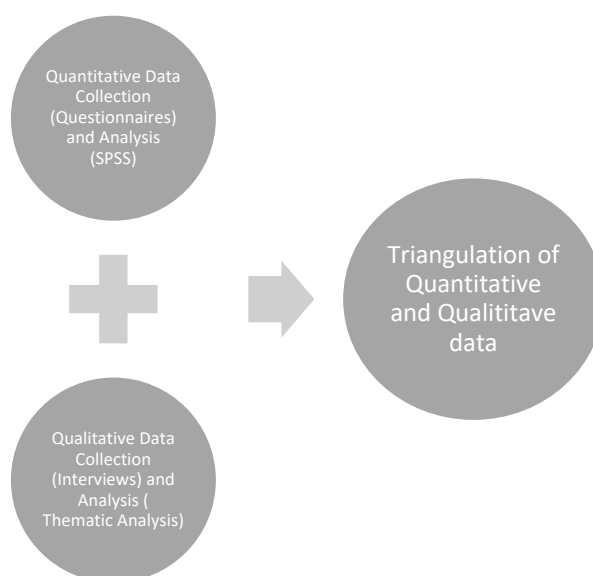


Figure 3.3 Single Case Study Design

Reviews of existing research confirmed the choice to use different research approaches for data collection and analysis (Bryman, 2006; 2007), as described within the study to physical activity and culture of Henderson et al (1999, p. 253), stating that:

“Combining different types of data allows you to use statistics, traditional research, as well as anecdotes and stories to understand the research phenomenon more clearly. Descriptive statistics do not say what movement means. Internal interviews alone cannot represent a sample. However, the data’s correlation gives a big picture of some of the issues that were narrative and facilitated the physical activity of these coloured women.”

Therefore, applying a multi-phase mixed-method approach was a choice that was both relevant and practical, referencing the mixed-methods approach as the central research model to this study with its techniques, the body of terms, and philosophy (Johnson and Onwuegbuzie, 2004; Tashakkori and Teddlie, 1998). Since the main goal of this study was to investigate the complexity of the social

phenomenon known as emotional intelligence, a mixed-methods research design had the potential to provide insights that could not be obtained by using either approach alone and to open up new possibilities for transformative teaching and learning in the field of dance education. As a result, multiple approaches have been used throughout the many research phases of the current study to achieve the goal and aims.

Research Methods

The combination of using qualitative and quantitative methods has many advantages. In the context of this study, the combination of quantitative and qualitative data aimed to provide a complete picture of the emotional abilities of dance education students and professionals and the connection between their views, beliefs and teaching experience.

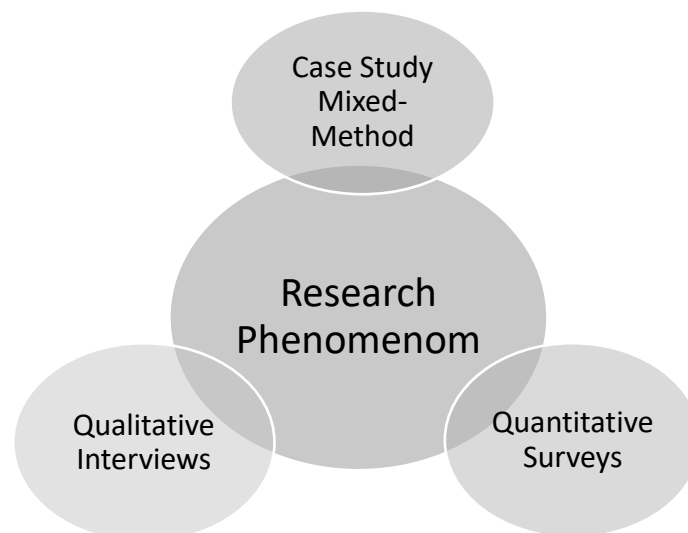


Figure 3.4 The main types of research methods

The relationship between quantitative and qualitative data is twofold: quantitative data was used to understand positions and their relationship to statistical analysis, and qualitative data was used to understand phenomena that emerged from qualitative data analysis. Mintzberg (1979) describes their relationship in the following way:

“We uncover all kinds of relationships in our hard data, but it is only through the use of this soft data that we can explain them.”

Mintzberg (1979, p. 113)

The Quantitative Approach

Phase 1 of the student group study was purely quantitative, applying the interpretation and understanding of numerical data produced from the survey. Quantitative research examines data that involves precise measurement and hypothesis testing and generally adopts a deductive process. Deductive research is generally associated with a positivist quantitative research approach. In the traditional view quantitative researchers subscribe to a positivist paradigm, as claimed by Hyde (2000). The methods used in the natural sciences are employed to investigate the social sciences – this is the methodological philosophy of the positivism paradigm which falls under the epistemology of objectivism (Crotty, 1998, pp. 8-9). To understand phenomena, present in our reality, then, they must be measured or assessed, as well as supported by sufficient evidence (Hammersley, 2013, pp. 22-23). To implement positivism, people need to use inductive arguments to develop statements to prove them in research. It allowed statistical analysis, established a causal relationship and created objective information. It should not be subject to the influence of the researcher's values or interpretation.

Under the umbrella of positivism philosophy, it is assumed that all types of research techniques are perceived as an individual variation and uncertainties of the actions performed by the individuals or the association between the individuals (Quay et al, 2018). Additionally, the application of the positivism philosophy can be criticised because the outcomes obtained by employing positivism philosophy is usually descriptive and lacks the analysis of in-depth issues associated with the research phenomenon. Since certain concepts – those relating to attitudes, thoughts, and intentions, for instance – may not be explicitly measured or observed empirically, using this paradigm in social research is highly problematic, according to Hammersley (2013, pp. 23-24).

The positivist paradigm is the model from which the post-positivist paradigm evolved. Post-positivism deals with reality as being subjective, therefore diverging from the solely objective perspective held by those who follow logical positivism (Ryan, 2006). According to Alvesson and Sköldberg (2009), the core principles of positivism are disputed by post-positivists based on its scientific theories of reality. For post-positivists, reality should be about true reality, not based on positivistic elements. As much as they do not deny an objective reality, the post-positivists argue that it cannot be measured perfectly due to the inherently flawed perceptions of people as humans (Alvesson and Sköldberg, 2009). For post-positivists, the backgrounds and specific contexts of participants in a study must be taken into account. However, post-positivists maintain that a mutual influence exists during research, unlike the logical positivist view that the researcher is detached and independent (Krauss, 2005). Quantitative post-positivist research involves observations, such as measurements, that have their foundations in theory – as does positivist research (O'Leary, 2009). The difference, however, is that post-positivist researchers understand that their own backgrounds and flawed perceptions influence results. Data

triangulation can help in addressing these issues by using multiple data sources to figure out how truthful results are, and to offer a more precise perspective on reality (Olsen, Haralambos and Holborn, 2004).

In Phase 1 of the present research project, the researcher was interested in the EI level of dance education students and whether a difference exists in the EI level regarding various EI notions. Furthermore, the researcher aimed to explore to what extent exists a relationship between the EI of dance education students and their teachers' sense of efficacy. As the literature review showed, most of the EI research is quantitative, investigating the EI level (dependent variable) of a specific population in a specific domain in correlation to a specific outcome (independent variable), e.g., efficacy, resilience, wellbeing, or demographic variables, such as age and gender. A particular question with a quantitative approach as applied within the current research, is: "To what extent correlate the profile of emotional intelligence of dance education students to their total score of ability EI, trait EI, teacher sense of efficacy and years of teaching experience?", investigating the profile of emotional competence of educators (population) of dance education (domain) to some of their teacher characteristics (outcome), e.g., ability EI, trait EI, teacher sense of efficacy and years of teaching experience. The research aim here was a correlation analysis, assuming that the relationship is linear.

Questionnaires applied to the research have been developed and validated within the research scope of emotional intelligence. They are all standardised and well-structured instruments. Survey research provides a numeric description of trends, attitudes, or opinions of a research population sample (Creswell, 2013).

"Quantitative researchers seek to gather the numerical data which can help them to make predictions. The intent is to establish, confirm, or validate relationships and to develop generalisations that contribute to the theory".

(Leedy and Ormrod, 2010, p. 102).

Through numerical data collection and quantitative data analysis, EI phenomena can be explained while applying mathematically based methods in general statistics (Aliaga and Gunderson, 2006). Within the current project, descriptive and diagnostic analytics were present, answering the questions of "what happened" and "why something happened". Within the descriptive analytics, simple mathematical and statistical tools, such as arithmetic, averages, standard deviations and percent changes were used that allow the findings from the EI survey to be presented in an easy way to understand while giving valuable insights into the past. However, these findings only indicated that something is wrong or right, without explaining why.

To answer the question of “why something happened?” diagnostic analysis was used, to compare survey results to other data, such as years of teaching experience. It investigated the relationship among variables and typically explores specific and clearly defined questions and hypotheses that examine such correlations; therefore, the quantitative data analysis is in nature hypothesis testing through statistical procedures. The hypotheses in both the cohort and the multiple case study were based on the literature review’s initial synthesis and developed on the researcher’s practical experience in the field. Within the quantitative approach, the metrics were used as groundwork to explore the main phenomenon of the research “emotional intelligence of dance educators”. Causal inferences helped to discover the relationship between an independent variable and one or more dependent variables in the process of studying the phenomena. This can be more thoroughly established via how researchers maximise the effect of the independent variable on the dependent variable, along with the events of this process (Cohen, Manion, and Marison, 2011).

Many benefits come with quantitative research. First, the researcher was far from the participants and therefore, the presence of the researcher would not have affected the outcomes. Second, large-scale research focuses on formats in which data can be analysed to determine whether statements are false. Third, developments, values, and gaps must be managed. Fourth, management, repetition, and prediction make up reinforcement (Connole, Smith, and Wiseman, 1993). This can be used to find the right tools and models, as well as to predict causation, to test, and to achieve a comprehensive result for larger populations. Researchers can use quantitative research methods to search for definitions, relationships, or experiments. In descriptive research, researchers seek a general summary of variables (Aggarwal and Ranganathan, 2019). However, they cannot be of much help in understanding in detail the reasons for a particular behaviour and therefore the quantitative method is not necessarily the most suitable research method. Furthermore, numerical values can be distributed to theoretical constructs (concepts like self-concept and emotional states, for example) and these can be crucial for interpretation.

The majority of the questionnaires used for researching the emotional intelligence level are self-report measures. These requested that respondents show the degree to which they experience a certain emotion, or within a certain context. For self-reports, participants needed to use cognitive and memory processes to complete the survey (Erevelles, 1998). This can be problematic for a few reasons. First, it was difficult for the researcher to ascertain whether these ratings have been an accurate reflection of individual differences in the cognitive structure of emotion language. The self-reports relied on the assumption that the respondent is conscious of the emotion that they feel and are able to classify it correctly. However, important individual differences exist here, according to studies of affective orientation (Booth-Butterfield and Booth-Butterfield, 1990) and emotional intelligence (Salovey et al, 1995). The emotional state that respondents reported (not felt) was influenced by how aware they have

been of their own emotions. Other reasons for inaccurate data could include self-censorship, impression management, or failure of memory (Dasborough et al, 2008).

Moreover, the quantitative research method has clear limitations. Access to participant assistance is sensitive because misunderstandings and insignificant, and vague or unacceptable responses may not be controlled. Response rate was out of the researcher's control and may have had greater potential for response participants (Halpin, 2009). Data can be limited, which means researchers can only process the data they receive.

The Qualitative Approach

The qualitative research approach used a theoretical methodology to collect data or information, and to understand better the research aims and objectives (Mills and Gay, 2018). Qualitative research is inductive in nature and researchers often study the meaning and significance of circumstances (Levitt et al, 2018). A qualitative research method enables researchers to gather different perspectives on people on research topics and perspectives to gain new knowledge and a detailed analysis of the research issue and to understand their causes and motivations qualitatively. Qualitative research methods do not allow researchers to make specific decisions, as it depends on the views and perspectives of others which can sometimes affect the reliability of the outcomes. Therefore, it is essential to know and understand how people live in the social world (Qutoshi, 2018, p. 215), for example, the dance education learning and teaching environment., and how to assess differences between people.

Through interviews and focus groups, qualitative research tries to answer questions about why and how people behave in the ways they do. Today's world is more complex, and it is not easy to understand what people think and see. Being more interactive and descriptive, the qualitative method results help to extract the meaning of total views and perspectives related to the research phenomenon from the available data (Leavy, 2017).

The qualitative data is non-numeric and is based on the individuals' different views and perspectives related to the research phenomenon. The data collection for the qualitative research needs to identify ideas, concepts, or experiences and, in turn, provides in-depth information about human behaviour (Bengtsson, 2016). The qualitative research method is frequently used to gather detailed information about problems or create new research ideas (Schoonenboom and Johnson, 2017). Researchers can also use qualitative research methods to identify the causes of research examples and different motivations. However, the qualitative research method does not allow the researchers to make specific decisions. It depends on the views and perspectives of others which can sometimes impact the reliability of the outcomes. Qualitative approaches provided research participants a voice and guarantee that

conclusions are based on participants' experiences by reflecting on the point of view of those participants (Wisdom and Creswell, 2013).

Both the student group and the professional group included a qualitative approach in their research design and strategy to augment the outcomes of the quantitative study. The qualitative data has been incorporated into the study sequential or parallel to the survey's analysis to explore further their results.

The Interpretive Research

The paradigm of interpretivism, with regards to qualitative research, shares a significant connection, that is founded upon tenets involving a researcher considering social structures – like consciousness and meanings employed – in order to analyse the social environment (Kornberger and Mantere, 2020). Interpretivist researchers see social reality as intricately connected with its social setting. With this perspective, reality can be “interpreted” by “making sense” of it, as opposed to employing the hypothesis testing process. Interpretive research does not shy away from quantitative data as it appreciates that it is able to add precision and clarity of the phenomenon, thereby adding to its heavy reliance on qualitative data. Qualitative and quantitative data, together, should be collected from an interpretivist perspective, as should positivist research (Bhattacharjee, 2012).

The part-to-whole process, otherwise known as the hermeneutic circle (as depicted in Figure 3.5), is integral to the interpretive approach. As the core pillar upon which interpretive research is based, the hermeneutic circle allows the researcher to progress from text to context, i.e., from the original meaning to contextualization and significance (Hirsch, 1967). It is a symbol of understanding, demonstrating that the “parts” (in this case, the texts) can be understood and related to an understanding of the “whole” (or the cultural context, in this instance) (Prasad, 2017). One can perhaps better describe this as a spiral since it implies that interpretation is an open-ended process – one that progresses towards meaning through refinement and challenging of interpretation rather than interpretation viewed as a closed circle with a definitive beginning and end (Osborne, 2010). Thus, there is constant movement between text and context, where every individual hermeneutic study is novel in its path of analysis (Prasad, 2017; Darby, Fugate and Murray, 2018).

Therefore, the researcher wants to unravel meaning through how the participant interprets the factors that guide their actions by empathetic understanding the participant's experience. This interpretation is a process that explains and makes clear, with the “intent of making the obscure more obvious” (Prasad, 2017, p. 31). This enabled the researcher to move past mundane experiences to discover deeper meaning.

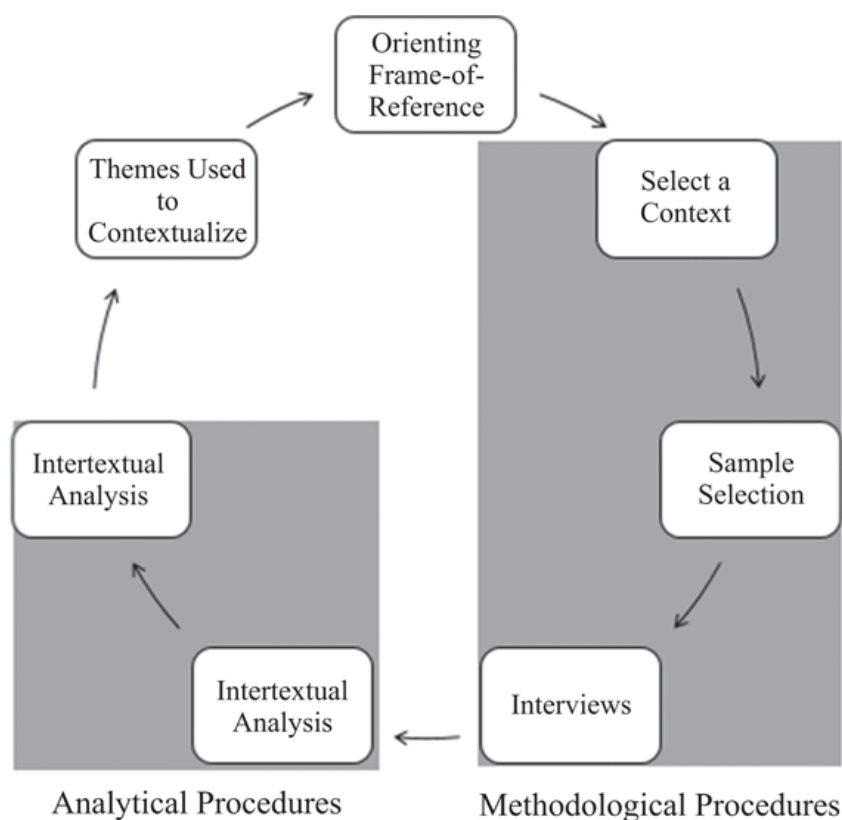


Figure 3.5 The hermeneutic circle (source: Darby, Fugate and Murray 2018)

The primary shortfalls of interpretivism are connected to the characteristics of this method, as well as the bias of the researcher. Theoretical sampling is employed by the interpretive researcher, where the criteria of respondents, study sites, or cases are based on theoretical consideration, i.e., “do the characteristics of the participant fit with the study?” or “do they suit the phenomenon being analysed?” Therefore, small samples and convenience samples were considered as acceptable in interpretive research, as long as these samples suited the purpose and nature of the study.

Meanings from the view of participants, signs, and language (that are involved with the social phenomenon) are often the focus of interpretivist-generated raw data (Bhattacharjee, 2012). This means that the data can be undermined in terms of its representation and accuracy (Johnson and Hennessy 2019, p. 143). During interpretive research, data collection and analysis can be performed at the same time, allowing the researcher to pick up on errors in their interview method or to adjust it so that the target phenomenon can be better captured. Every participant is not equally knowledgeable, credible, or unbiased regarding aforementioned phenomena. Also, the social phenomenon comprises the researcher, so their involvement in the research process must be recognised during data analysis.

The Role of the Researcher

The notion of the researcher's role within qualitative research is unique. Methodology literature almost never fails to mention the relationship between the researcher and the researched (Ormstorn et al, 2014, p. 8), and it is noted that within the qualitative tradition there is "... a common epistemological ground: the researcher determination to minimise the distance and separateness of researcher-participant relationships" (Karnieli-Miller, Strier and Pessach, 2009, p. 279). The researcher endeavours to make their assumptions clear while they mediate and negotiate findings between themselves and the participants. "Empathetic neutrality" is reached – as opposed to objectivity without value, according to Ritchie et al (2013) The researcher should not be preoccupied with defining what knowledge is but should understand that participants come with their own motivations into the research context (Karnieli-Miller, Strier and Pessach, 2009).

Reflexive practice is necessary – the researcher must not take their role in the research process for granted as qualitative inquiry means that the researcher is engaged in the process (Roger et al, 2018). Reflexivity, as a concept, is not new to the qualitative research methods and has become more significant, leading to a discourse on the nature of knowledge (Haynes, 2012). Two crucial elements are integral parts of the reflexive research – reflection and interpretation (Alvesson and Sköldberg, 2009). Interpretation is underpinned by the assumption that it is, itself, influenced by the researcher engaging in the study (including their values, use of language, and political position) – it is not about simple data analysis that reflects a type of reality. Pre-assumptions brought to the research, as well as the importance of language and theoretical assumptions must be recognized. Reflection is where the researcher looks back at themselves and their own position and role, within their background to recognise how it informs the research. Reflection can be seen as "interpretation of "interpretation", leading to reflexivity (Haynes, 2012).

Within the qualitative research, the researcher attempted to investigate the thoughts and feelings of the participants. A difficult task, it means that the researcher needed to ask participants about personal topics. Trust was necessary in this situation, to promote honest, rich self-representation. Time plays a part in how difficult this was – some experiences are fresh in a participant's mind while others occurred further in the past. It was crucial that the researcher protect the information she had gathered. Participants should understand how their data was protected, and before the research could start, the review board's ethical approval was required for these safeguarding procedures. Researchers must be able to understand and interpret complicated social phenomena from the perspective of these participants without introducing their own prejudice or preconceptions into their conclusions in order to conduct interpretive research, which was influenced by the researcher's perspective. To ensure that personal prejudices or assumptions do not corrupt the character of subjective interferences produced

from interpretive research, the researcher must have adopted a "neutral" or unbiased attitude during the data gathering and analysis process.

Reliability of representation and interpretation of the narratives of participants is under scrutiny regarding qualitative research, as reliability and validity cannot be tested statistically. There are, however, methods to “establish confidence in the ‘truth’ of the findings,” according to Lincoln and Guba (1985, p. 218). They term this confidence “trustworthiness”, of which there are four criteria: confirmability (the degree that the findings of a study are affected by participants instead of researcher bias), credibility (the degree of confidence in the “truth” of the findings), dependability (whether the findings are consistent and if they can be repeated), and transferability (whether the findings can be applied to in other contexts) (Bhattacharjee, 2012)

The Mixed-Method Approach

The following definition of mixed methods research was used in this study:

“Mixed research is a type of research in which a researcher or a group of scientists combines elements of qualitative and quantitative research methods (e.g., by qualitative and quantitative methods, data collection, analysis, inference techniques) for the broad purposes of breadth and depth of understanding and corroboration”.

(Johnson, Onwuegbuzie and Turner, 2007, p. 123).

The combination of these two approaches has many advantages. In the context of this study, the combination of statistical and qualitative data aimed to provide a complete picture of the emotional competence of dance education students and professionals and the connection between their self-efficacy beliefs and teaching experience. By reflecting on the participants’ perspectives, the mixed approach ensured that the research results were based on the participants’ experiences (Wisdom and Creswell, 2013). It also increased the possibility to detect hidden and unexpected relationships that are ignored or lost when one method is used (Johnson and Onwuegbuzie, 2004).

The student group study and the professionals' multiple case study applied both a mixed-method approach. In contrast, the student group study consisted of a sequentially explanatory mixed-method model and the multiple case study, a parallel convergent mixed-method, where both were linking quantitative and qualitative data. However, they differed in priority settings. The student group study focused on the quantitative approach, while the multiple case study prioritised the qualitative approach.

Being mainly of exploratory nature to gain insights regarding dance educators' understanding and application of EI theories in their learning and teaching environment, some procedures however would not have worked towards providing the solution to the research problem. The exploratory research strategy is generally undertaken when there was very little or no earlier study on the research topic, what was for the current research project the case and reported within the literature review. However, the main research design has been supported by secondary research strategies: descriptive, interpretative, and explanatory, to answer some more specific research questions and propositions.

In phase 2 of the research project's stage 1, the interpretivist approach was applied. This approach was underpinned by the perspective that social reality is not objective– it is subjective, influenced by human's experiences and their unique contexts. Analysing the cause and effect of the relationship, the explanatory research strategy has been applied in the student group study of the present research. The main aim of this was to explain why phenomena occur, and to forecast events in the future. Explanatory studies can be described by the research hypotheses of phase 1 to define the direction and characteristics of relationships between or among the studied variables. The dataset of phase 1 was quantitative, according to Guetterman et al (2019) mostly necessitating the employment of statistical tests to determine the validity of these relationships.

The Case Study Approach

To gain a better understanding and interpretation of the facts present in a specific context, the researcher sought to study a specific group of people. In the present research, four professional dance teachers – each with varying length of teaching experiences – formed the multiple case study. The aim was to investigate dance educators' self-efficacy beliefs, emotional intelligence competencies, and to explore teaching experiences across their professional careers. Data gathered from each single case study participant gave the researcher a clearer idea of their experience. This data of all four cases have been then triangulated with respect to their individual teaching experiences, EI knowledge, and teaching characteristics. In addition, a cross analysis provided a greater picture of the research phenomenon. In doing so, the structure of the personal, social, and cultural experience of the individual have been understood more clearly by the researcher. Furthermore, the findings from profile of emotional competence, the quantitative data set of this case study, have been linked with the dance practitioners' experiences, and their interrelationships. Hence, the current multiple case study is unique due to the connection of different sources of data to gain a better understanding of the research phenomena. As opposed to single case studies, the multiple focus of the present study offered a more comprehensive examination of emotional intelligence traits and abilities from a unique vantage point, which may not be feasible to analyse otherwise. In doing so, the structure of the personal, social, and cultural experience of the individual could be understood more clearly by the researcher, allowing the researcher

to examine the description of the participants' experiences in order to better understand the content so that they can search for the origin of these encounters.

However, because case studies do not establish testable generalisations, they are sometimes criticised for not being sufficiently scientific. According to Creswell (2013), there is a disadvantage in using case study research – only limited cases are defined to analyse and specify if a chosen case is useful to study. As the researcher was the primary tool for data collection and analysis, the issue of credibility and trust is in question. Furthermore, ethical issues may come up when the researcher collects and shares the results of qualitative research (Merriam, 2009; Creswell, 2013). Internal honesty can be remedied by implementing the following: “triangle, check or mark the interpretation of the answer, stay still for a moment, ask your friend to explain his or her opinion of the next group and explain the researcher's explanation” (Creswell, 2013, p. 234).

Population and Sample

A distinction has been made between target population, study population and sample, applying Hu's (2014) definition:

“A study population is a subset of the target population from which the sample is selected.”

(Hu, 2014, p. 274)

Researchers are responsible for the precise identification of the study population. There are no strict rules, and the researcher has to rely on logic and decision. A study population is often huge for research, which requires a carefully selected small sample to represent the people, reflecting this population's characteristics (Garg, 2016).

The group of dance practitioners in the UK was the target population for the present research, which means that this was the whole group of persons from whom the sample has been selected. The study population comprised individuals working in the area of dance education. The part of the research population represented by those dance educators, who opted to take part in the research is referred to as the sample. The individuals who took part in this project are collectively referred to as "participants."

Participants

Students and professionals in the field of dance education within the UK were investigated about their level of emotional competence as part of this study. The researcher decided only to recruit as study

population dance education students, and dance education professionals, both native English speakers, because of practicalities and inclusion criteria. From the study population, two samples were identified. First, dance education students from the 3rd year of their BA study programme of three academic years from 2017 – 2019) from a University in South of England, UK, and secondly, dance education professionals from a member list of the year 2019 of one of their professional organisations within the UK.

According to the population type, the sample size should be carefully selected (Cope, 2014). The participants are anticipated to number around $N = 30$. Using IBM® SPSS® software, both descriptive and inferred results are likely to be robust. A small number was sufficient to represent one special population, especially for qualitative data, as their key is the depth and quality of the data and not the sample size. However, it seemed unlikely that their results can be generalised to a wider population with confidence with the small sample. This demonstrated the importance of appropriate sampling and choice of the sampling method.

Sampling Method

There are two major types of sampling: probability sampling and non-probability sampling (Levy and Lemeshow, 1999; Robson, 2002). Based on the probability sampling, the probabilities of selecting each participant are known. In the non-probability sampling, the researcher did not know whether an individual would be selected from a population. Thus, many interview studies, such as the current study, focused on a random sample selected from the combination of the following methods (Taherdoost, 2016):

Convenience sampling includes anyone from the study population who meets some basic screening criteria. They are sampled simply because they are “convenient” data sources for researchers in terms of locations and accessibility (Taherdoost, 2016). Selecting participants from the same University or the same professional body seemed the easiest sampling method.

Purposive sampling selects people by interest, qualifications, or typicality and because they possess certain characteristics or traits. Samples that meet the specific goals of the study are sought out (Palinkas et al, 2015). One purpose of the study was to understand how and if dance educators apply EI in their workplace about their teaching experience length. Therefore, participants used for the interviews were selected about their length of teaching experience.

Snowball sampling is useful when there is some difficulty in identifying members of a population (Scott and Geddes, 2019). Through the exponential non-discriminative snowball sampling, the first contact

was made with the professional organisations of dance educators in the UK. The dance educators' members group provided multiple referrals and cooperative in gathering study participants. One of those referrals then provided more data for another colleague in the field who might have wanted to participate and to be interviewed.

The most obvious advantage of probability sampling is the ability to target specific groups of people. However, they are frequently influenced by time and resource constraints. Moreover, the probability sampling method is often rejected or criticised for the lack of statistical probability methods (Lucas, 2016).

Demographics

Necessary demographic data about individuals consisted of such information as age, gender, type of employment, education, English literacy and others (Nettleton and Green, 2014), filtered through educational, occupational status, the local area and others. However, it needed to be considered, that demographic data suffers from errors of coverage and classification, especially of age, gender and parity (Booth and Gerland, 2015). Within this research, demographic data questionnaires were applied to both dance education students and professional dance educators. and differed according to their occupational status. Both cohort study and case-study participants have been asked about age, gender, native English speaker, education level, teaching experience, preferred dance style, dance teacher certification. For the professional dance educators, additional explanatory variables, as employment status, hours of teaching dance per week and work satisfaction, were added.

Age

Age is considered a crucial demographic measure in the data collected through the survey questionnaire. Therefore, in almost every demographic analysis, age was considered a factor, either explicit or implicit (Harrod and Scheer, 2005; Chopik et al, 2018). Some researchers (Chapman and Hayslip, 2006; Gardner and Qualter, 2011; Tsaousis and Kazi, 2013,) which used a variety of emotional intelligence measures, found that older persons had considerably higher emotional intelligence levels than young ones. Lifelong learning and accumulated knowledge may explain the favourable correlation between age and emotional intelligence, according to Kaufman, Johnson, and Liu, 2008. The case-study participants covered a range of age from 20 to 50 years old. As the age was congruent with the teaching experience, no distinction was made for the data analysis between age and teaching experience; only teaching experience was applied to the data analysis. Participants of the cohort study were undergraduate students, mostly in their late adolescence, with a small distribution range. Therefore, age was not considered as a variable within the data analysis of this cohort study.

English Proficiency

In the questionnaire on demographic details, respondents were questioned if they are native English speakers. In EI questionnaires and interviews, native English abilities were required to address fundamental questions and to hinder in providing unsystematic answers and lower data quality through non-native speakers. Therefore, it is common practise to exclude people who don't speak English from epidemiological research for a variety of reasons, one of which being the absence of appropriate and reliable cross-cultural assessments (Bartlett et al, 2001). Implicit in the use of a self-assessment schedule written in a target language, separate from the respondent's original language, led to the assumption that the participants involved in the survey will not have attained the necessary levels of reading skills in that language to answer the question in their best belief and understanding.

Teaching Experience

Several studies (Imants and De Brabander, 1996; Tschannen-Moran and Woolfolk Hoy, 2002; Penrose, Perry, and Ball, 2007; Dewaele, Gkonou, and Mercer, 2018) have found that teacher experience is a main mediating variable within the research domain, effecting positively both EI and teacher sense of efficacy. To answer the research questions, participants in the studies were categorised after their length of teaching experience. The dance education students from their demographic data form, reported years of teaching experiences with (1) less than 1 year and (2) more than 1 year of teaching experience, ranging from 0.5 to 5 years of teaching in schools. For the case studies, teaching experience was the independent variable. The cases were categorised by their years of teaching experiences (1) till 5 years (2) 5 – 15 years (3) 15 – 25 years and (4) above 25 years of teaching experience in schools.

Ethical Considerations

This study was based on primary and secondary data collection and therefore, it was the researcher's responsibility to consider various ethical considerations for both data collection procedures. To start the research process, ethical clearance was granted from the University's ethical committee. Furthermore, all research participants have been informed of the study's purpose before responding to the questionnaires and attending the interviews. They needed to give written consent regarding their participation in the research. The aim of both the consent and the participant information form was to reassure participants that their participation in the research is voluntary and free to withdraw from it at any point and for any reason. Survey participants were allowed to complete the survey in their spare time. Additionally, the participants were offered to receive a summary of their data contributed to this research, if requested.

The principles of independence and confidentiality were also important in research (Mootz et al, 2019, p. 81). Before starting the research procedure, the researcher informed the participants that the offered confidentiality and anonymity are guaranteed, and that any data or information will not be shared with anyone or third parties. Participants' names and personal information have not been used when processing data; instead, acronyms and pseudonyms have been applied. Furthermore, the participants' responses were and are kept confidential and protected by a password-protected computer that is not accessible to third parties. After completing the study, the participants' responses were destroyed to access their information.

For the secondary data collection, the data from former research must have been accurately collected and well cited. Researchers were still convinced of the quality and reliability of ancillary or literary data in this work. A careful analysis of the citations and abstracts ensured that all these studies' content is substantiated. It was a citation and corresponding work that explained the ethical views regarding derivative data collection. The research also ensured that the information in the supporting documents is not changed in any way.

Methods of Data Collection

The selection of instruments used to collect data was a crucial step in the research process, where secondary and primary data collections focused on both qualitative and quantitative data were included. Validity, and reliability of the collected data and, above all, their potential comparability with data from previous investigations were prioritised during this phase. The data collection occurred over a four-year time frame, gathering data students of three consecutive academic years for the cohort study, followed by data collection for the case study in the fourth year of research.

Table 3.3 Data Collection Table by Year of Project

School Year/ Project Year	Data Collected
2016-2017: Year 1	<ul style="list-style-type: none"> • Collection of questionnaires to EI, TSES, demographics from the cohort 2016-2017 (n = 8) of undergraduate year 3 DES • Literature research and review
2017-2018: Year 2	<ul style="list-style-type: none"> • Collection of questionnaires to EI, TSES, demographics from the cohort 2017-2018 (n = 13) of undergraduate year 3 DES
2018-2019 Year 3	<ul style="list-style-type: none"> • Collection of questionnaires to EI, TSES, demographics from the cohort 2018-2019 (n = 16) of undergraduate year 3 DSE • 2 Focus group Discussion about teaching and dancing experience with cohort 2018-2019 (n = 6 and n = 8) • Statistical analysis of the cohorts' surveys
2019-2020 Year 4	<ul style="list-style-type: none"> • Collection of questionnaires PEC, TSES, demographics and self-evaluation from professional dance educators (case studies, n = 4) • Thematic analysis of the focus group discussions • In-depth skype Interviews about teaching practice and experience, with each of the 4 cases. • Statistical analysis of the cases' questionnaires • Thematic coding of the interviews, following Goleman's EI theory

Questionnaires

The most often and commonly employed instrument for primary data collection was the questionnaire. A questionnaire is a testing tool that consists of a collection of questions and response options. In general, questionnaires are sent to individuals via paper or online, with the request that they complete and return them. Informants are required to read and comprehend the questions and respond either directly on the questionnaire or by Likert scales. For the purpose of this research, standardised questionnaires have been applied, validated by several studies.

Emotional Intelligence Measure

One of the critical decisions needed to have been made before incorporating emotional intelligence (EI) measure into the study was whether to utilise a trait, ability, a mixed-method or tripartite measure of

EI. To determine the EI tool that matched the present research, it was indispensable to define the EI theory (as described in the literature chapter) and paradigm used because different viewpoints of EI lead to different strategies in the measurement of EI and generated remarkable research discoveries (Mayer, Salovey and Caruso, 2000). The distinction between ability, trait, the mixed and tripartite construct of EI developed different methods of measurement: ability measures maximal performance with correct and incorrect responses (Mayer, Caruso and Salovey, 1999; Petrides and Furnahm, 2000; Austin 2010; Petrides, 2011), and trait, mixed-method and tripartite concepts, make use of Likert-type rating scale as a self-reported measurement technique (Mayer, Roberts and Barsade, 2008).

It was essential to select fundamental, functional and psychometrically sound measurements that were likely ideal for the subjects under the study to accurately analyse participants' EI in different research settings. From the literature, standardised and validated measures of ability, trait, mixed and tripartite EI have been chosen to address the research question: “what form of EI is relevant to measure the emotional intelligence of dance educators?”. Table 3.4 displays an overview of the EI-measures applied to the research. While the cohort study's purpose was to define this relevant measure among ability, trait, and tripartite EI, the multiple case study focused on the PEC, a three-level (tripartite) model, reconciling the two opposite approaches of ability and trait (Brasseur et al, 2013).

Table 3.4 EI-models, measurements and conceptualisations

EI Model	Measurement		Conceptualisation	
Ability	STEM	Emotional Management	Performance based	44 items
	STEU	Emotional Understanding	Performance based	42 items
Trait	TEIQue-SF	Trait Total EI	Self-report	30 items
	SEIS	Total EI	Self-report	33 items
Tripartite	PEC	Global EC Intrapersonal EC Interpersonal EC	Self-report	50 items

Ability Measure of Emotional Intelligence

The Mayer, Salovey, Caruso Emotional Intelligence Test (MSCEIT) is the most commonly used – and most studied – measure of ability EI. The MSCEIT uses a 4-branched approach., measuring facilitating thought, understanding emotions, managing emotions, and perceiving emotions. Its popularity is noted by the fact that it has been referenced in more than 1,500 publications, as much as it is expensive to use and significantly commercialised. It needs a significant amount of time (30 – 45 minutes) to administer

the MSCEIT (O'Connor et al, 2019), and therefore MacCann and Roberts (2008), have developed an alternative which is both more affordable and more practical.

Situational Test of Emotional Understanding (STEU) and Situational Test of Emotional Managing (STEM)

The Situational Test of Emotional Management (STEM) and Situational Test of Emotional Understanding – two tests – which measure the two dimensions of the MSCEIT, (1) understanding and (2) managing emotions (MacCann and Roberts, 2008). However, both tests assess only the two higher branches of Mayer and Salovey's four branch model (emotion comprehension and emotion management). To assess the remaining distinctive EI components included in other tests, further tests may be necessary, as O'Connor et al (2019) suggest that the SEIS assess the EI's remaining facets, capturing EI aspects not measured by STEM/STEU.

The empirical model of the STEU derived from the theories of emotions' structure (Allen et al, 2014) derived from the elements of their emotion generating situations (Webster, 2014). The STEU measures an individual's ability to comprehend emotional information regarding the transitions from one emotion to another, conveys linguistic information about emotions and relationships (MacCann and Roberts, 2008). The measure of STEU is built on 42 items, which are grounded on multiple-choice items. All these items enable one to test respondents' knowledge regarding the emotions that are likely to be generated in a particular situation (MacCann and Roberts, 2008). Each item presents an emotional situation that is most likely to provoke specific emotions such as happiness, sadness, anger, frustration or fear (MacCann and Roberts, 2008; Nelis et al, 2009; Austin, 2010) Within this model's framework, veridical scoring is possible, with each STEU item being scored as correct or incorrect. The mean proportion correct for this test is 0.67 (67% of correct answers) (MacCann and Roberts, 2008; Allen et al, 2014).

The STEM has developed as part of the Situation Judgment Testing (SJT) testing concept. The SJT is a kind of test used in people selection that involves presenting test takers with work-related scenarios along with a variety of alternative solutions to the scenarios. In most situations, there are two distinct sorts of instructions: knowledge and behavioural inclination. The behavioural tendency instructions inquire of respondents as to the manner in which they are most available to perform themselves in a certain circumstance. The responders are asked to assess the efficacy of various replies to the scenario that has been provided to them in the knowledge instructions (McDaniel et al, 2007).

The STEM assesses the extent to which people control their emotions in angry situations. Unlike most other assessments here, this is a quiz in the form of a "test" and therefore has a "correct" or "wrong" answer. It provides brief information on emotional state. This requires the four most effective solutions

to deal with the emotions and challenges in this situation. Although several methods can be accepted, respondents are encouraged to choose what they consider to be the most effective answer for the person in the said situation, rather than what the candidate does. Based on solidarity, only one answer becomes the most effective way to deal with emotions in a given situation. This test's actual average score is 0.53 (53 % of correct answers) (Allen et al, 2015).

Both questionnaires and their ranking keys are accessible from the American Psychological Association's Psych-Tests database and as an appendix to the research of MacCann and Roberts (2008). Unlike MSCEIT, its access is not limited by cost considerations. One advantage of ability-based measures is that they cannot be faked (O'Connor et al, 2019). Respondents were asked to provide the answer they felt being accurate in order to achieve the highest potential score.

The internal consistency for the STEU varied with Cronbach alphas from 0.71 to 0.42 and for the STEM from 0.68 to 0.61 (MacCann and Roberts, 2008). The construct validity shows established relationships between STEU/STEM and vocabulary and university grades, as anxiety and stress. Both the STEU and the STEM demonstrate discriminant validity from personality tests (Libbrecht and Lievens, 2012) and a significant convergent validity with other measures of cognitive ability, e.g., the STEM scores correlate at 0.30 with the MSCEIT management scores (Austin, 2010; MacCann and Roberts, 2008). Allen et al (2015) revealed in their study that the STEU was significantly correlated with the dichotomously, expert proportion scored STEM, indicating that both are measuring some construct (MacCann, Pearce and Roberts, 2011).

In her study, Austin (2010) reported a Cronbach's alpha for the STEU of 0.47 and for the STEM of 0.67. She portrayed a non-significant correlation of the STEU with the TEIQue short form of 0.03 (N = 144) and with the SEIS-short form of -.04 (N=195; the corresponding correlations for the STEM were 0.12 (N=53 for the TEIQue and 0.13 (N=103) for the SEIS short form.

Trait Measure of Emotional Intelligence

A set of self-perceptions and dispositions that are emotion-related make up the affective dimensions in what is considered a normal adult personality – this is known as trait emotional intelligence (Petrides, Niven and Mouskounti, 2006). Trait EI is different to ability EI due to the fact that the former can be more easily operationalised. This is because trait EI is made up of self-perceptions and dispositions – two factors that are not at odds with the subjective nature of emotions. Trait EI is measured in numerous ways, both for commercial goals or scientific ones (Pérez-González, Petrides, and Furnham, 2005).

Schutte Emotional Intelligence Scale (SEIS)

The Schutte Emotional Intelligence Scale (SEIS: Schutte et al, 1998), based on Salovey and Mayer's (1990) first EI model. Salovey and Mayer (1990) proposed a first EI model that would define EI with three categories of cohesion: assessing and expressing emotions, managing emotions, and using emotions to solve problems (Francis, Payne and Emslie, 2018). Schutte et al (1998) describe these three categories as follows:

The first category contains elements of appraisal as well as expression and an assessment of other emotions. The elements of self-esteem and expression are divided into two unprepared sub-elements and, when applied to others, are divided into non-verbal perception and empathy. Another category of EI, regulations, has elements that control oneself and control others' emotions. The third category, utilisation of emotional which includes elements that form a flexible plan, creative thinking, focus and motivation. Although emotions exist in this model, social and cognitive functions also utilise emotion, expression, and regulation.

(Schutte et al 1998, p.168).

The SEIS uses a list of 33 self-reported questions, where participants have to evaluate their agreement or disagreement about a sentence sequence measured at the 5-point Likert level, ranging from 1 (strongly disagree) to 5 (strongly agree). All of these 33 items raise questions about emotions or emotional behaviour. The higher the score, the more analytical it indicated the level of emotional intelligence. Producing an adequate one-factor solution, Schutte et al (1998) reported an internal consistency alpha reliability of 0.90 and an acceptable test-retest reliability of 0.78. Validations studies included correlations with theoretically related constructs (Jonker and Vosloo, 2008). Scores on the measure were unrelated to cognitive abilities and demonstrated good discriminant validity, tested against the prominent five personalities except for openness to experience trait (Schutte et al, 1998; Brackett and Mayer, 2003; O'Connor et al, 2019).

The SEIS was chosen from several different mixed model, self-reported scales for several reasons. Firstly, the elements have a theoretical foundation and were based on Salovey and Mayer (1990). Secondly, SEIS has consistently measured aspects of personality relevant to EI (Schutte et al, 1998; Brackett and Mayer, 2003; Saklofske, Austin and Minski, 2003). The literature showed that the SEIS has been widely used in the research to explore and measure EI within coaching, sports performance and physical education (Bhochhibhoya et al, 2014; Laborde, Dosseville and Allen, 2016; Castro-Sanchez et al, 2018; Ubago-Jimenez et al, 2019; Aka and Sarier, 2020). Furthermore, interest on this scale has been motivated by its relative brevity compared with the other commercial trait EI instruments because the SEIS and its scoring keys are free accessible and easy to measure. An important issue,

however, has been raised by Petrides, Pérez-González and Furnham (2007) claiming that the factor structure remains inconsistent and unclear, ranging from three to five factors. Furthermore, the SEIS has been criticised for lack of reverse-keyed items (Petrides and Furnham, 2000; Saklofske, Austin and Minski, 2003), potentially leading to confounding of EI score with acquiescent responding.

Trait Emotional Intelligence Questionnaire (TEIQue)

The Trait Emotional Intelligence Questionnaire (TEIQue), also called trait emotional self-efficacy, was developed from Petrides and Furnham (2001) to investigate personal trait emotional intelligence, comprising self-perceptions and disposition which do not contradict the subjective nature of emotions (Hecht, 2012).

Petrides, Niven and Mouskounti (2006, p. 101) outlined that:

Trait Emotional Intelligence ('trait EI' or trait emotional self-efficacy) constellates emotion-related self-perceptions and dispositions, compromising normal adult personality's practical aspects".

The TEIQue is a scientific tool based on theories to measure EI properties. As Petrides and Mavroveli (2020, p.24) emphasised,

TEIQue is not an alternative to questions or tests designed to measure emotional intelligence; however, trait EI should be clearly distinguished from the notion of EI as a cognitive ability (ability EI)".

The TEIQue exists in two versions: full-form (TEIQue-FF) and the short-form (TEIQue-SF), both scored on a Likert scale from 1 (completely disagree) to 7 (completely agree). The TEIQue-FF contains 153 items, 15 facets, and four factors. The TEIQue-SF contains 30 items, taken in pairs from each of the 15 facets of the TEIQue-FF. The four factors are common to both the TEIQue-FF and TEIQue-SF: well-being, self-control, emotionality, and sociability (Laborde, Guillén and Watson, 2017). The four EI factors are linked to the facets as follows: wellbeing comprises three subscales (self-esteem, optimism, and happiness), self-control contains three subscales (stress management, impulsiveness, and emotional regulation), emotionality is made up of four subscales (emotion perception, emotion expression, empathy, and relationship skills) and sociability comprises (social competence, assertiveness, emotion management).

The hierarchical structure of trait EI led to the expected outcome that the four TEIQue factors were, indeed, intercorrelated (Petrides, 2009a). According to how the construct was conceptualised, those

who believed they were emotionally capable (emotionality) also believed they were socially capable (sociability), had more willpower (self-control), and were more generally better fitted (well-being). Since the self-perception paradigm supports the aspects and components of trait EI, issues that initially seem unconnected (such as "emotion perception" and "optimism") are linked. This seeks to avoid the issues with models that view emotional "intelligence" as a cognitive capacity, i.e., that those who possess emotional intelligence may influence their emotions more and be more affected by them (Petrides, 2009a). Cognitive ability, or IQ, is not reflected by trait EI factors and facets scores – these scores are behavioural dispositions and abilities which are self-perceived.

According to critics of trait EI, the concept cannot allow for criterion above and below basic personality parameters since trait EI is so closely related to them (MacCann et al, 2004). They also argue that intelligence cannot be measured by trait EI (Roberts, Zeidner and Matthews, 2001). Even though some state that emotional self-efficacy is the same as trait EI (Petrides and Furnham, 2001; Petrides, Pérez-González and Furnham, 2007), others argue that these two concepts should not be confused with one another, since the latter comprises aspects of self-perception and dispositions that are not related to emotional self-efficacy (Kirk, Schutte and Hine, 2008).

The TEIQue, is a comprehensive measure of trait EI and is widely used within sport performance (Petrides, Niven, and Mouskounti, 2006; Laborde, Breuer-Weißborn und Dosseville, 2013; Laborde, Dosseville and Allen 2016; Laborde et al, 2018), demonstrating strong psychometric properties in the sport domain. The TEIQue -SF can be used as an alternative to the TEIQue-FF in time-restricted research conditions. However, Laborde, Allen and Guillén (2016) suggested that research could use either the TEIQue-SF or TEIQue-FF but not mix data from both scales within one study. Internal consistency reported Cronbach's alpha for the global trait EI score was 0.89 and four factors ranged from 0.67 to 0.92. (Petrides, 2009a). Cronbach's Alpha for TEIQue short form has been recorded as 0.87 (Mikolajczak et al, 2008), 0.88 for men and 0.87 for women (Cooper and Petrides, 2010) and 0.88 (Hefferman et al, 2010). Trait EI demonstrated incremental validity over and above the Big Five Personality for several outcomes (Mikolajczak et al, 2008). Moderate to high levels of convergence between self and other ratings of trait EI and a positive relationship between trait EI scores and ballet dancing ability ratings exists (Petrides, Niven and Mouskounti, 2006).

The Profile of Emotional Competence (PEC)

The Profile of Emotional Competence was the product of emotional intelligence research over the last two decades. Within the research of Laborde et al, (2017) and of Dosseville et al, (2016), the tripartite model of EI (PEC) has been used in sport performance settings. Based on a three-level model of EI (Mikolajczak, 2010), the profile of emotional competence was developed by Brasseur et al (2013) to measure intra-personal EI and inter-personal EI separately, compasses both ability and trait EI

viewpoints. The work of Laborde et al, (2017) provided norm values and interpretations for the obtained PEC score, subscales and dimensions scores. However, to interpret the results accurately, users must get familiar with emotional intelligence and emotional competence theory and research.

The PEC is a 50-item questionnaire that measures ten dimensions, loading on two higher-order factors: intra-personal EC (EI) and interpersonal EC (EI), forming a global total EI Score. From the 50 items of the PEC, 21 items are reversed-key items, which will reduce the bias of self-reported questions. The PEC is only suitable as a research/development tool. It is available, free of charge, for research purposes, including its scoring keys.

Table 3.5 Dimensions of the profile of emotional competencies

Dimensions	Self	Other
Identification	Identify my emotions	Identify others' emotions
Understanding	Understand my emotions	Understand others' emotions
Expression	Express my emotions	Listen to others' emotions
Regulation	Regulate my emotions	Regulate others' emotions
Use	Use my emotions	Use others' emotions
	Intrapersonal EC	Interpersonal EC
	Global EC	

(Brasseur et al, 2013)

The PEC displayed good reliability. The Cronbach's Alpha of the intrapersonal EC score was 0.86 of the interpersonal EC was 0.89, and of the total EC, the score was 0.92 (Mikolajczak, Brasseur and Fantini-Hauwel, 2014). Convergent validity showed a significant correlation between PEC and TEIQue-SF scores; the correlation of Global EC and Intrapersonal EC scores with the TEIQue-SF scores was strong, while the correlation of the interpersonal EC global scores with the TEIQue-SD was moderate. However, some of the interpersonal subscales did not correlate with the global TEIQue Score, highlighting significant differences between those instruments (Brasseur et al, 2013). Criterion validity, assessed between Global EC and job performance, displays a significant correlation.

The Teachers' Sense of Efficacy Scale (TSES)

The Teachers' Sense of Efficacy Scale (TSES), as developed by Tschannen-Moran and Woolfolk Hoy (2001), has been considered for the current research. Duffin et al (2012) found the TSES to be the most useful scale for assessing teachers' sense of Efficacy (TSE) due to its compatibility with Bandura's self-efficacy principle (Bandura, 1997) and other theorists' guidance on TSE.

The Teachers' Sense of Efficacy Scale, also known as the Ohio State Teacher Efficacy Scale (OSTES), is available in two versions: long-form with 24 items and short-form with 12 items. Tschannen-Moran and Woolfolk Hoy (2001) suggested applying the whole 24 item scale for pre-service teachers, stating that the factor structure would be usually less peculiar for these respondents. According to this statement, the long - form was used, and this comprised three subscales: (1) efficacy in student engagement, (2) efficacy in instructional practices, and (3) efficacy in classroom management. Two dimensions of teacher efficacy have been found consistently to be independent measures, as reported in the paper of Woolfolk-Hoy and Burke-Spero (2005) personal teaching efficacy, related to instructional strategies and general teaching efficacy, related to classroom management and student engagement. Moreover, Marsh and O'Mara (2008) argued that it is impossible to reduce the diversity of tasks and demands made on teachers in three dimensions. In addition, Tschannen-Moran and Woolfolk Hoy (2001) estimated that student teachers could not have sufficient teaching experience to identify and address all the tasks and demands of a teaching profession. Therefore, they recommend using only the long form of the TSES in teacher education and demonstrating their effectiveness as one-dimensional teaching frameworks (Duffin, French, and Patrick, 2012).

Each item is estimated on a 9-point scale with anchors at 1 = nothing, 3 = very little, five = some influence, seven = quite a bit, and 9 = a great deal, according to their level of knowledge to carry out the ability recorded in the item. A typical sample of an item that symbolises self-efficacy in instructional strategies says, "To what extent can you use a variety of assessment strategies?" A typical sample of an item created to quantify self-efficacy in classroom management says, "How much can you do to control disruptive behaviour in the classroom?" (Chesnut and Cullen, 2014).

Recent empirical research on teacher efficacy have made extensive use of the TSES, which has shown substantial relationships with teacher commitment, job satisfaction, and classroom goal frameworks (Chan et al, 2008; Ciani et al, 2008; Barni, Danioni and Benevene, 2019). Reliabilities for the TSES long-form and its subscales, as described in Tschannen-Moran and Woolfolk Hoy (2001), are for TSES 0.94, student engagement 0.87, instructional strategies 0.91 and classroom management 0.91, showing excellent reliabilities.

The questionnaire and the scoring of the TSES are free to access for research purposes from its developer. Tschannen-Moran and Woolfolk Hoy (2001) stated that this instrument's advantage is that it is not too specific. To assess educators' efficacy from various educational levels and contexts, it can be used. The TSES has been widely used for studies exploring the relationship between EI and TSES in different educational settings (Penrose, Perry and Ball, 2007; Gutiérrez-Cobo et al, 2019; Anwar et al, 2021; Gordon et al, 2022). Some papers explored the relationship between EI and TSES or physical

education dimensions (Abdolvahabi, Bagheri and Kiourmars, 2012; Mouton et al, 2013). However, only a few studies relate to the TSES in dance settings (Renner and Pratt, 2017; Wenn et al, 2018).

Teaching Self-Evaluation Questionnaire

Self-evaluation is an important part of personal critical evaluation and is often part of the interpretive evaluation. Self-management does not just mean that one person is “good” and lets others take it on. Instead, one demonstrates teaching knowledge by writing and speaking, and others evaluate the quality of that knowledge (Cranton, 2001, p. 16). There are many benefits for teachers and teacher students to regularly perform very specific assessment types, such as instant knowledge in the areas for improvement that lead to a sudden decision or decision.

Teacher evaluation forms, for example, contain questions that are used to measure the performance of teachers in the classroom. There are also questions about teachers’ attitudes, their relationship with their students and how to solve students’ problems. The teaching self-evaluation questionnaire applied to the multiple case study is provided free for use from the current early childhood education documents of St. Augustine College (2016). The rationale for choosing this self-evaluation form, after intensive web-based research, was that it would have fit into Goleman’s emotional intelligence and Banduras’ self-efficacy theory. The self-evaluation sections were categorised by relationships, goals, classroom skills, professionalism, and personal qualities, items are related within the theoretical framework of this research.

The evaluation takers had to assess themselves through these five sections and mark the statements with the letter “W” whether they were working on it, “M” if it happens often, or “A” if it always happens. Such an assessment may have been necessary for formative purposes as it allowed one to reflect on oneself and improve (McGreal, 1983) and promote professionalism and set sustainable development goals. Each individual was able to strengths and weakness, related to their workplace and job performance, which will help to improve their professional identity (Nunan, 1988, p. 147). As a research method, self-assessment has the benefits of being inexpensive; however, this strategy is considered to have low reliability because of its subjective nature (Pennington and Young, 1989).

Interviews and Discussions

The qualitative study included interviewing individuals about their personal experiences with various aspects of their life. Interviews were chosen as qualitative research instruments for focus groups and for in-depth interviews. As a qualitative research method, interviews enable researchers to gather individuals’ opinions, attitudes, values, processes, and experiences. When employing the interview approach, respondents have the opportunity to bring up matters that the interviewer could not have

anticipated. Although interview guidelines were available and all respondents were asked the same questions, semi-structured questions were chosen to make respondents publicly share their experiences (Smith and Osborn, 2003). The researchers led group discussions and cross-sectional interviews. They allowed researchers to explore new ideas, ask questions, evaluate events from different perspectives, and learn about participants' characteristics.

Focus Group Discussion (FGD)

As part of the current research project, two focus groups (FG) were conducted with participants of the 3rd year of the undergraduate dance education program of the academic year 2018. During the FG discussion, participants were given the freedom to talk to other group members, which led to in-depth discussions and assessed their understanding of intelligence and its value for dance students. FG provides more valuable information than surveys or other structured methods, enabling direct communication between researchers as facilitators and participants to explain results, allowing respondents to respond and construct responses from others, and analysing a common ground that is effective in personal conversations. Moreover, the basic purpose of conducting focus group discussion was to distinguish the perception of dance students such as

- (a) To identify the dance students' knowledge and understanding related to dance education and emotional intelligence.
- (b) To evaluate the dance students' understanding of the teachers' traits and characteristics of effective teaching and the sense of teacher's efficacy and association with emotional intelligence.
- (c) To understand the value of the emotional intelligence of teaching for dance education.

Each FG session lasted 45 minutes on a round table and with the researchers' role as a facilitator. The FG discussions key questions were pre-arranged, semi-structured, and consisted mainly of different types of open-ended questions and an evaluation scale:

- (1) research questions that introduce participants to the topic and make it easier for them to share opinions with the group. For example, "What is your opinion regarding the impact of teachers' emotional intelligence on dance education?"
- (2) Follow-up questions that deepen the participants' discussion and opinion, for example, on a scale of 1 to 5, "How important is it for you to build emotional intelligence?"

Closing questions such as “Is there anything else we have not discussed yet that you consider important?” were asked. The focus group was recorded, and the audio recordings were transcribed verbatim. Copies were reviewed and analysed using qualitative coding.

Besides various advantages of the focus group discussion, there are certain limitations. It is useful to have detailed information about personal perceptions and groups, views and opinions, and it is important to understand that group discussions have many limitations. First, because FG data is qualitative, the resident did not have to be general. Qualitative data is not usually specific, which means that there can be a risk of inappropriate and irrelevant discussion. Second, the researcher had to make sure that the biases of the results are not obvious. The role of the researcher is important to facilitate the discussion and communication between the people in the group. The facilitator should also ensure that the most active participant does not give the strongest opinion in the discussion, influencing the others' opinion (Sutton and Austin, 2015). Third, the average time spent in a group discussion is small. Fourth, participants may be tempted to provide counterfeit supplies to persuade others in the group (Bradbury-Jones, Sambrook and Irvine, 2009).

One-on-One Interviews

There are many reasons to use interviews to collect qualitative data and use it as a research tool (Gray, 2009). Using in-depth interviews enabled the researchers to access the participants' personal experiences and to gather detailed information and perspectives of the participants related to the research objectives. Furthermore, they provide qualitative data that may be compared to prior and future information.

Writing an interview guide was an important part in preparation the semi- structured interviews. The interviewer was able to prepare beforehand to help control the conversation and keep responses on track to answer the research questions 3, 5 and 6. An interview guide containing 20 open-ended questions had been set up, allowing for open-ended responses from participants for more in-depth information. The questions were selected after a comprehensive study and literature review of the EI framework, and of dance teaching and education practice. The aim was to gain knowledge of the participants' EI skills and analyse the effects of emotional skills or emotional development on the subject and the teacher's awareness at work, including good and bad scenarios (Spencer and Spencer, 1993). The interview questions consisted of three sections.

The first part included general and background information to the interviewee regarding the past experiences, questions, such "When did you start dancing and which of the following dance styles?

The second section applied questions based on Goleman's EI theory (1995) and each question had its particular purpose such as:

- Self-awareness (Knowing one's emotions): for example, "what do you think is the greatest strength of a dance teacher"?
- Self-management (Regulation one's emotions): for example, "what has been the most difficult situation you have faced, and how have you dealt with it"?
- Social awareness and empathy (Recognising emotions in others): "Give an experience where you felt the need or feeling of a dance student. - How can it help you in your work environment"?
- Relationship management (Handling relationships): "what do you think is the most important reason for creating meaningful relationships between teachers and students"?
- Motivating oneself: "How do you think emotional intelligence affects a person's resilience during crises"?

Moreover, open-ended questions were asked about teaching experience, such as "How would you describe your relationship with students?". Also, participants were asked to express their views on dance teachers' effectiveness by asking "In your personal view, what makes an effective dance teacher?". The given answers provided detailed information to explore the research phenomena further.

In the third and final part, questions arose about social feedback and tension in the future and whether the interviewee wanted to share information.

The interviews with the case study participants were conducted online. The use of Skype and similar technologies was very useful for the interview process, as they enabled to conduct interviews from the comfort of one's home, eliminating the need to travel and finding a venue (Lo Iacono, Symonds and Brwon, 2016). Agreed with Deakin and Wakefield (2014, p. 607), who claimed that telephone conferences and interviews via Skype provides "time to talk to inaccessible participants." Skype has given participants more freedom to participate in surveys if they wish. However, a common obstacle to using online interviews is access to a computer with the necessary software and skills and willingness to use this technology. Nevertheless, with online video calls, only the face can be seen without seeing any significant signs of the rest of the body, as Bayles (2012, p. 578) stated about Skype, "by showing the head and shoulders, movements, and facial expressions emitted by the body, as well as the intentionality that is carried and expressed in that movement". Furthermore, Seitz (2016, p. 232) ascertained, that these limitations could be overcome by listening more closely to the participants' voice

and looking at his or her face more closely, and controversially, the interviewers should use their face to convey understanding and feelings as well.

The strength of the semi-structured interview encouraged the researcher and facilitated specific situations. As a result, the researcher was able to ask more detailed questions about the respondents' position, rather than simply following the survey's guides. Also, the researchers were able to clarify the questions or put them back if the answers to the questions were unclear. While semi-structured interviews are an excellent tool for gaining a better understanding of topics, they are not without their limits. The interviews were verbal discussion and problems in answering or confusion occurs because people do not remember questions for a long time. Similarly, if respondents did not listen carefully to the question, they may have given false or meaningless answers. The choice of interview questions and examination level may have depended on the interviewer's personality and nature. It was possible to compose leading interview questions, which might bias the interview. Furthermore, a soft or well-mannered interviewer are more likely to ask questions more easily and choose less likely candidates. In addition, cultural values, if taken into account, are critical in developing a positive connection with research participants before taking them for the interviews. Furthermore, the interview could have caused time constraints for the interviewees and required extensive resources for the interviewer.

Data Analysis

One of the most important aspects of a research project is the data analysis, providing a summary and breakdown of the obtained data and information. It includes determining patterns, correlations, or trends based on the interpretation of data that has been obtained through quantitative and qualitative data collection. According to LeCompte and Schensul, (2010) the research's data analysis was a process used by the researcher to reduce the large amount of collected data, either quantitative or qualitative, and to interpret this data to derive insights and to make sense of them.

Furthermore, the data analysis also added credibility to the information gathered. The information is supported by reliable sources and a theoretical foundation to rest on. It revealed to the audience what the researcher has learned from the data as a whole. In addition, it aided in the comprehension of the researchers' own interpretation of the same phenomenon without causing the reader to become prejudiced. Furthermore, human bias may be eliminated by providing insight and interpretation in the form of a comprehensive data analysis (Pannucci and Wilkins, 2010).

Quantitative Data Analysis

The quantitative data analysis in this chapter was derived from the primary and secondary data covered earlier in this chapter. To analyse the primary quantitative data obtained, the data was first entered into Microsoft Excel table calculation and later transferred into a statistical analysis software package, SPSS version 24.0. By using descriptive statistics and graphical analysis the study variables have been presented as means, standard deviations, range, and ratios. Scale reliability has been measured using Cronbach's alpha, which has been estimated as an indicator of internal consistency. The Cronbach's alpha, on the other hand, is a coefficient indicating dependability or consistency rather than a statistical test.

Within the current research, non-parametric statistical tests have been applied. Called distribution-free tests, they did not need assumptions about the sample characteristics in terms of its distribution. The inclusion of a non-random sample raises the likelihood that results would have been out of the normal distribution. Another factor that contributed to normality violations is that many data sets are generated from small samples (Leech and Onwuegbuzie, 2019). Problems with underlying samples might have led to deviations from normalcy in the dependent measures' scores (Micceri, 1989). Thus, it was not surprising that data in the current study are not normally distributed.

The data analysis of the cohort study involved hypothesis testing and the assessment of the relationship of differences between two or more variables, applying inferential statistics. Inferential statistics does not focus on “What is the true parameter?” Instead, they ask, “How likely is it that we are within a certain distance from the true parameter?” (Dawson, 2008). Inferential statistics are based on the probability of a certain outcome happening by chance. The p-value indicates the probability of this being the case. The probabilities range varies between 0 (no probability of the event happening) and 1 (the outcome will always happen.) A value of 0.05 is a generally accepted level of significance in sport studies. Thus, a p-value of 0.05 or less strongly suggests that a relationship between the variables exists that is not due by chance (Nahm, 2017).

Hypotheses testing applied a correlational research design, where one sample of data have been compared to other samples. Within the current research, this haven been bivariate, the effect of a single independent variable upon a single dependent variable (Nahm, 2017). As the researcher did not manipulate the independent variables, the most appropriate effect size considered consists of calculating a correlation coefficient. Depending on the type of variables (ordinal and non-parametric) involved in the relationship, the non-parametric Spearman's rank-order correlation(r) has been applied to discover the strength and direction of a relationship between two variables and to measure as the effect size

(Sánchez-Meca and Marín-Martínez, 2010). Table 3.6 provided the interpretation of such a relationship. the value of correlation coefficient indicates a very strong relationship (De Vaus, 2002).

Table 3.6 Values of Spearman’s rank order coefficient after De Vaus, 2002

Value of coefficient Rs (Positive or negative)	Interpretation
0.00 to 0.19	A very weak correlation
0.20 to 0.39	A weak correlation
0.40 to 0.69	A moderate correlation
0.70 to 0.89	A strong correlation
0.90 to 1.00	A very strong correlation

The analysis involved examining the relationship between the variables and comparing the effects between the groups. This was done through Spearman correlation, factor analysis and nonparametric statistic. One of the non-parametric tests, who compared the results of the pilot study between two independent variables or groups is the Mann-Whitney-U-Test, also called Wilcoxon rank-sum test, which tests whether two samples are from the same population, or the two populations have different shapes. In addition, the nonparametric Kruskal Wallis test compared the results of more than two independent groups. The Kruskal Wallis test is sometimes described as ANOVA with numerical data replaced by their ranks (King and Eckersley, 2019).

Qualitative Data Analysis

Qualitative research mainly yields mainly unstructured textual data, as the interview transcripts. In interviews, the researcher assessed and analysed trends by using a systematic and highly disciplined form of qualitative analysis. Following Miles and Huberman’s (1994) model, the data analysis was carried out in four stages: (1) familiarisation, (2) data reduction phase, (3) data organisation and (4) data display. As discussed above, qualitative data is non-numeric and based on people’s views and statements and therefore, it cannot be analysed with statistical or mathematical approaches. For coding purposes, each interview transcript was carefully read through over several times in order to gather meaningful, significant statements. Coding or data classification is the most crucial step in analysing qualitative data. Therefore, besides the software-assisted data analysis, manual analysis of interview transcripts has been conducted due to thematic analysis and content analysis.

The decision to use NVivo for the initial interview data analysis of the case studies was because NVivo is a reliable computer software specially developed for assisting qualitative data analysis. Nvivo supports deductive (pre-set coding scheme, often based on emerging themes from a literature review) and inductive (codes generated while examining the collected data) approaches to coding. Inductive and deductive reasoning were both relied upon in the process of data analysis as the researcher went back and forth between the data and concepts, cross-checking interpretations and descriptions (Merriam, 1998). With the function to assign codes to the qualitative data set, the researcher had a better regard on what data to use for what kind of analysis. However, while using Nvivo for qualitative data analysis, the researcher had to consider that Nvivo is for the most part a tool for data management, allowing storing, categorising and reporting of information. To that end, Nvivo has been used only for the purpose of managing the qualitative data set, using an inductive coding process, where the codes helped the researcher with sampling decisions for the following content and thematic analysis.

Both the digital (Microsoft Word) and analogue (pen and paper) versions of the data analysis and the coding process offered an accessible way for the researcher to easily switch back and forward between the data analysis and coding process as needed. The coding process comprised numerous approaches, depending on whether elements of the codes were taken from elements of the theory, from the hypothesis or from the raw data. The current research combined both deductive and inductive approaches to coding. The manual coding started deductively with a set of codes in terms of the research questions and tied to Goleman's EI theory to restructure the large sets of semi-structured data into smaller, more manageable sets. Then, the researcher applied inductive coding to analyse the codes once again to discover trends and patterns and approach closer to the synthesis of ideas and concepts.

Content analysis has been used to analyse the transcripts of the focus group discussions and of the case study interviews. Through the thematic analysis, and in-depth analysis of the study's key aspects and objectives has been provided to get a deeper view related to the results of the dance education students' and professionals' profile of emotional competence, their sense of teacher self-efficacy and length of teaching experience. This helped the researcher to analyse the real-life examples of dance teachers in their professional settings, and to determine the value and importance of emotional intelligence for dance educators and to what extent EI can enhance their professional skills.

Case Study Analysis

According to Baškarada, (2014), the approach of a case study is the one that is used the most often in the academic world by researchers who are interested in qualitative research. Case studies are used to gain an in-depth analysis of a specific individual in a specific context. Even though case studies have received a significant amount of attention in the published works, only moderate research has been

published regarding the measures that may be taken to properly perform case study research (Crowe et al, 2011; Rashid et al, 2019; Takahashi and Araujo, 2020). Furthermore, very little information on the research methods being used to successfully carry out case study research within the field of dance education has been reported. Applying a convergent mixed-method research design, the researcher gathered data through different methods and sources. Researchers can adapt methods in order to maximise their knowledge, similar to case study researchers who apply creativity and prudence when choosing the sources of information. However, reliable information should be obtained through an evaluated study that employs numerous pieces of information and various measurements.

An online survey method, using Google Docs, was employed in for the EI questionnaires to gather the quantitative data of the multiple case study. Nevertheless, the survey method was sometimes considered an ineffective method where the researcher aimed to gain an in-depth analysis of the phenomenon (Giddings and Grant, 2006). Therefore, applying the qualitative approach with semi-structured interviews, enabled the researcher to evaluate their opinions, awareness and beliefs towards their professional practice. Hence, the survey method and interview method were found both to be a practical approach to investigate professional dance educators' opinions regarding their profile of emotional competence, their professional identity and in relation to their teaching experience. However, according to Sutton and Wheatley (2003), interviews should not be the sole source of information in the research on EI's role in education.

Trustworthiness, Reliability and Validity

Trustworthiness is associated with most limitations. It is believed that the amount of data and human resources undermines credibility or reliability over time and effort. Although this research contributes to ground-breaking work on EI and teacher self-efficacy in dance education, the research's reliability is questionable. There are several aspects of research that are uncontrollable and affect search results. These factors, or constraints, are potential weaknesses or problems in research design of several studies, the choice of participants, researchers, the timing of data collection, equipment, data analysis, and data analysis (Creswell, 2013; Leung, 2015).

Concerns about issues of validity and reliability arose in all research. Convergent validity demonstrated that an instrument has a strong correlation with other instruments assessing related variables, whereas construct validity indicated that participant ratings are relevant indications of the construct being measured (Creswell and Plano Clark, 2018). By choosing value instruments and analysing their data, researchers could determine the validity of the concept and dependability of scores. All proposed instruments within the current research show high values of reliability and construct validity.

Reliability of quantitative data means that the numbers that participants receive are stable and long-term, so that accuracy is related to the unequal measurements. The most common numerical analysis method for testing internal variability is the determination of the Cronbach alpha coefficient. The Cronbach alpha coefficient is a recognized alpha coefficient developed by Cronbach (1951). A Cronbach's alpha coefficient, close to +1, indicates that the variables' internal consistency is high. (Sürücü and Maslakçi, 2020).

Table 3.7 Values and interpretation of Cronbach Alpha's after Sürücü and Maslakçi (2020)

Value of Cronbach's Alpha	Interpretation
$\alpha \geq 0.9$	The internal consistency of the scale is high
$0.7 \leq \alpha < 0.9$	The scale has a good internal consistency
$0.6 \leq \alpha < 0.7$	The internal consistency of the scale is acceptable
$0.5 \leq \alpha < 0.6$	The internal consistency of the scale is weak
$\alpha \leq 0.5$	The scale has no internal consistency

In qualitative studies, it is also important to find out how trustworthy or valid the results are. There are many different types of quality validity, and it is difficult to know which approach to adopt. Credibility was enhanced by engaging sufficiently with both participants, the dance education students of the focus group and the professional dance educators of the in-depth interviews, obtaining meaningful data, and supporting the participants by the researchers' knowledge in the field of EI.

Methodological triangulation has been used in an attempt to increase the validity of a research by integrating several data collection techniques. Even though triangulation may not prove trustworthiness for sure, it will show the text's readers and the researcher's peers that the data collection, analysis, and writing of the text were done with care (Johnson, Adkins and Chauvin (2020). In order to properly use the triangulation technique, the researcher acknowledged first that there is no one measurement in the social sciences that can provide an accurate representation of the construct that is being investigated. Triangulation can also verify whether measuring tools were measuring what they were meant to measure and whether they remained steady over time (Walliman, 2006, p.34). Because if there is only one measure of the research phenomenon, any errors or biases that are intrinsic to the measure get hopelessly mixed up with the phenomenon studied in this research. Multiple methods, linking survey study, focus group discussion, and multiple case studies, quantitative and qualitative triangulation within this research have been employed to obtain consistent and dependable data. The qualitative data acquired, supplemented and clarified the quantitative results by supporting in the identification of common themes.

To enhance the credibility of the research, further actions have been taken. The researcher had undertaken EI training with Thomas International in London, promoting the TEIQue measure, and at the Sport University in Cologne, Germany, endorsing the profile of emotional competence. The case study participants were contacted through email to conduct external checks, and transferability was evaluated by providing adequate explanation and information to the participants throughout the research process. In order to collect reliable and consistent data, a variety of data collection techniques were used to test dependability and confirmability. Qualitative research does not pretend to be objective. Readers will judge from their perspectives.

Summary of Chapter Three

The chapter on study design and methodology described the general process for conducting the studies. An approach with suggestions and hypotheses was developed at each stage of the research project, based on the study's goals and objectives.

The study is unique. It examined EI in three different but interconnected areas and theories (education, dance and emotional intelligence). Different research approaches with different methods were needed to create research designs and theories. As a result, two mixed-method studies were applied to answer the research questions and provide relevant research, linking numerical and qualitative data collection methods. The current research project consisted of three phases, with more consideration on qualitative research issues. The first phase was a preliminary quantitative study, to assess dance education students' EI's level with various EI measures and notions. Furthermore, it sought to determine the profile of emotional competence as an appropriate EI measurement, suitable to use in the context of dance education. Phase 2 was a qualitative study to examine dance education students' understanding of EI, its value and its role in dance education. Phase 3 was a multiple case study with a mixed-method approach to determine whether years of experience affect dance educators' EI growth. It has been discovered that triangulation between the applied research techniques of data collecting and data analysis is useful in validating findings, gathering additional data, making the results more trustworthy, and gaining a greater knowledge of what is being examined (Bekhet and Zauszniewski, 2012). In the next section, the main results and results of the current research are presented.

CHAPTER 4: RESULTS AND FINDINGS

This chapter presents the main results and findings from the current research project, answering the main research question: “To what extent contribute emotional intelligence competencies to the professional identify of dance educators?”

As indicated in Chapter Three, the recent study included two research stages, where stage 1 consisted of 2 phases: (1) survey study, (2) focus group study and stage (2) a multiple case study. Both stages used a multi-level mixed-method research design, collecting, analysing and merging quantitative and qualitative data. Microsoft Excel and SPSS 24.0 analysed the quantitative data in terms of descriptive statistics and inferential statistics. The qualitative data was analysed by content, framework and thematic analysis, manual and using Nvivo 10.0. Finally, the results are presented in the form of tables, figures and narratives.

Phase 1: Student Group Survey

The student group survey contained a two-phase research project, where phase one ran as a survey study over three academic years (2016/17, 2017/18 and 2018/19) with undergraduate dance education students in their 3rd year of a BA program at an English University, after having finished their school placements, followed by phase two, a focus group discussion with a sample the 2018/2019 student group.

The general aim of the survey study was to assess the level of dance education students EI to investigate whether the profile of emotional competence (PEC) is valuable and meaningful as an EI measure to the dance education learning and teaching environment. For the quantitative data analysis, the numerical data have been collected from the EI survey with dance education students to answer the following research questions RQ1a and RQ1b and to test the Null-Hypotheses related to the research questions. In addition, for answering the through the research process upcoming question about the PEC as valuable EI measure investigating dance educators’ emotional competencies, the relationship between the dance education students’ complete profile of EC and the ability and trait EI has been examined.

Sample Participants

The questionnaire survey was conducted as a non-probability, convenience response sample with undergraduate students who studied towards a bachelor’s degree in dance and dance education at a University in South of England from three consequent academic years from 2016 – 2019. Invitations were given to 66 students, where 56% (n = 37) gave consent to participate in the research project. After

cleaning the respondents through the inclusion criteria from the participant information sheet, and responses bias, 28 test-takers (42%) remained included in the student group study.

Table 4.1 Overview survey study participants and respondents

Academic year	Total Cohort	Respondents		Test -Taker (Respondents cleaned)	
		N	%	N	%
2016-2017	18	8	44	5	28
2017-2018	26	13	50	12	46
2018-2019	22	16	73	11	50
Total	66	37	56	28	42

The Survey

Each student received seven questionnaires. Five questionnaires addressed Emotional Intelligence, one the Teacher’s Sense of Efficacy Scale (TSES) and one to collect demographic data, e.g., age, years of dance teaching experience and about the dance teaching and learning environment. The survey about emotional intelligence includes different models with their correspondent questionnaires:

(1) The Ability Model

- a. the Situational Test of Emotion Management (STEM)
- b. the Situational Test of Emotion Understanding (STEU)

(2) The Trait Model

- a. The Trait Emotional Intelligence Questionnaire (TEIQue)
- b. The Schutte Emotional Intelligence Scale (SEIS)

(3) The Profile of Emotional Competence (PEC)

Table 4.2 summarises the number of students who responded to each questionnaire through paper and pencil or online. Not all test-takers answered all the questionnaires. Missing data, the absence of an observation on a variable, is handled by dropping the comment with the missing data and or mean substitution.

Table 4.2 Survey Returns

Total	PEC	TEIQUE	STEU	STEM	SEIS	TSES
N = 28	N = 23	N = 28	N = 19	N = 19	N = 21	N = 28
100%	82,1%	100%	67,9 %	67,9%	75%	100%

Demographics

The analysis of demographic data enabled the researcher to explore the population of dance education students based on age, gender, race, and referred to their socio-economic information, which is expressed statistically, including education employment.

Analysis of the answers from the demography questionnaire (see appendix xxx) shows that all respondents (n= 28) were female and English native speakers, age ranged between 21 – 31 years with a mean of 21.9 and an SD of 1.9. A summary of the demographic data analysis is shown in the appendix. Table 4.3 gives an overview of all demographic's factors of the student group participants.

Table 4.3 Demographic factors of the student group

Characteristics	Mean	SD	Min	Percentile 25	Median	Percentile 75	Max	N (valid)
Age	21.9	1.91	21.0	21.0	21.50	22.0	31.0	28
Teaching Experience	2.45	1.70	0.50	1.0	2.00	3.00	7.00	28

Age

The statistics show that 93% of the test-takers ranged between 21 and 22 years. Therefore, the factor age (years) was not considered as a variable within the student group study.

Table 4.4 Age distribution of the student group

Age (years)	Number (N)	Percentage (%)
21	14	50
22	12	43
24	1	3.5
31	1	3.5
Total	28	100

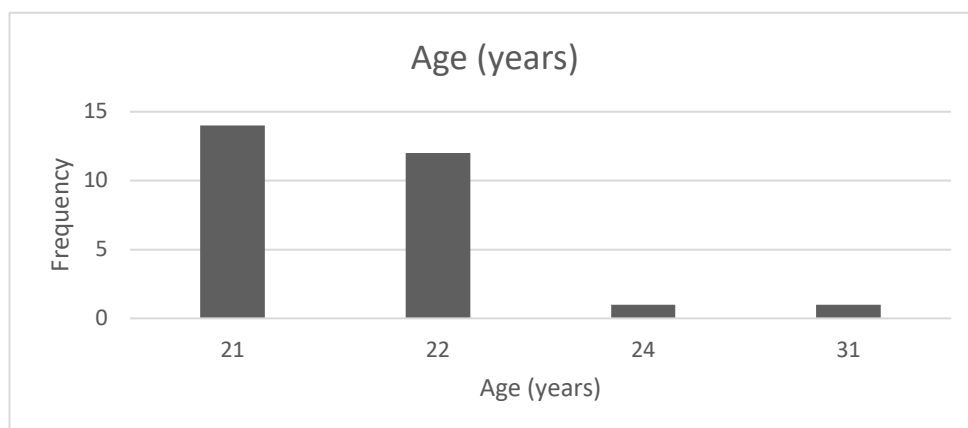


Figure 4.1 Distribution of age in years of dance education students

Teaching Experience

The undergraduate dance education students in their 3rd year of BA studies reported different levels of dance teaching experience. Their dance teaching experience ranges from 0.5 to 7 years. Figure 4.2 shows the distribution of Years of Teaching Experience among the student group.

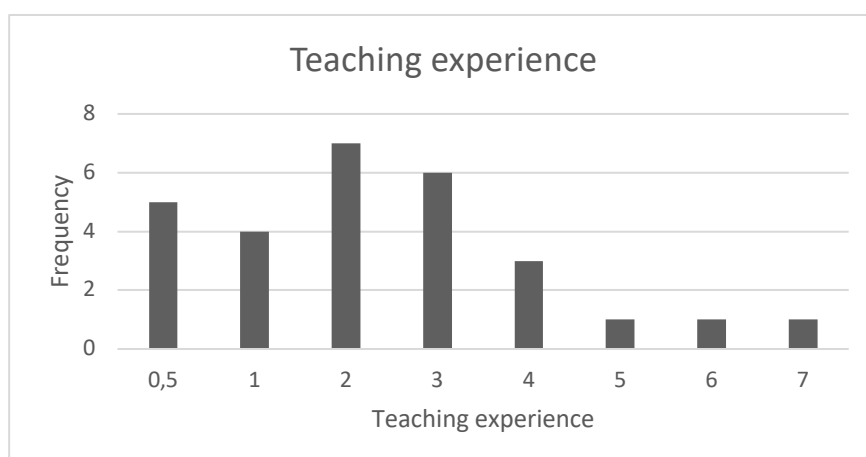


Figure 4.2 Distribution of dance education students' teaching experience in years

To investigate the effect teaching experience might have on the development of dance education students' EI level, the student group has been split into two groups (1) less than one year and (2) more than one year of teaching experience. Teaching experience for the sample of students with less one year of teaching experience has been gained solely through school placements. In comparison, the students with more than one year of teaching experience also taught beside placements in school settings also in private dance studios, and community settings.

Table 4.5 Distribution of teaching experience of student group in years

Teaching Experience (Years)	Number (N)	Percentage (%)
≤ 1	9	32
> 1	19	68
Total	28	100

Teacher Sense of Efficacy Scale (TSES)

According to the assumption that pre-service teachers may lack adequate expertise in the teaching career to distinguish between the numerous tasks involved (Fives and Buehl, 2010; Tschannen-Moran and Woolfolk Hoy, 2001), the study investigated the dance education students' teacher sense of efficacy in their final year of studies using only the total TSES score.

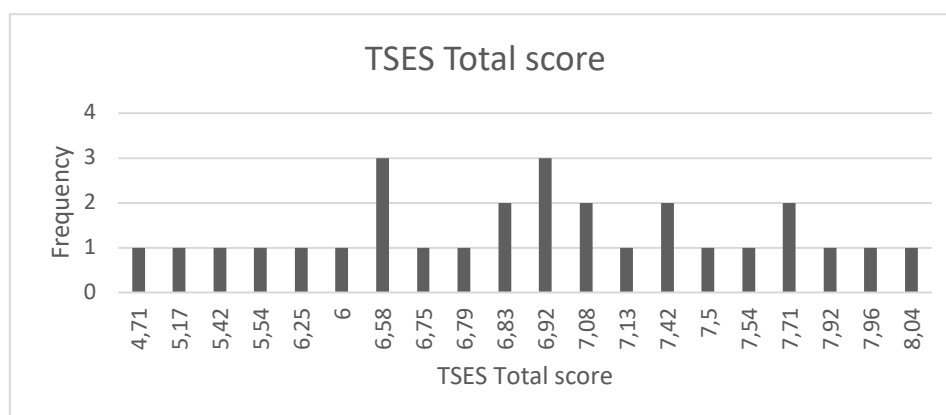


Figure 4.3 Distribution of dance education students' teachers' sense of efficacy scale (TSES)

The current study data was collected by administering the Teachers' Self Efficacy Scale (TSES) developed by Tschannen-Moran and Woolfolk Hoy (2001).

Table 4.6 Descriptive statistics of dance education students' TSES

TSES	Mean	SD	Min	Percentile 25	Median	Percentile 75	Max	N	α
Total value	6.83	0.84	4.71	6.58	6.92	7.46	8.04	28	0.93

The dance education students (n = 28) obtained in this study a mean TSES score of 6.85 (SD = 0.84, $\alpha = 0.93$), which is similar to the score obtained by Tschannen Moran and Woolfolk Hoy (2002) in their study of novice teachers (mean = 6.87, SD = .89). The dance education student sample responses exhibited a Cronbach alpha coefficient of 0.93, displaying an excellent internal consistency.

Emotional Intelligence Questionnaires

One aim of the student group study was to investigate the EI level of dance education students, measured within different EI scales and to answer the research questions.

Research question 1a (RQ1a):

What is the level of EI in dance education students regarding the different notions of EI (i.e., trait, ability, competence) and are there any differences in the relationship between the profile of emotional competence and ability and trait EI of dance education students?

and to reject the Null Hypothesis:

Null-Hypothesis to RQ1a:

There is no significant difference between the dance education students' total scores of EI regarding the different EI notions, measured through ability (STEM and STEU), trait (TEIQue and SEIS), and the profile of emotional competence (PEC) model of EI.

To answer the research question 1a, descriptive statistics (mean, SD, min, max, ...) have been used, analysing dance education students' level of EI, using different EI notions and tests: ability (STEU and STEM), trait (TEIQue and SEIS) and competence (PEC). Table 4.7 displays the means, standard deviation, total EI scores, as measured through the different EI notions.

Table 4.7 Descriptive statistics of dance education students' EI level

EI-Notions	EI - Measure	Mean	SD	Min	Percentile 25	Median	Percentile 75	Max	N	α
Ability	STEM Total score	.50	.06	.35	.47	.51	.55	.62	19	na
	STEU Total score	.53	.14	.29	.45	.50	.64	.76	19	na
Trait	SEIS Total score	117.5	23.75	41.00	108.0	123.0	127.0	160.0	21	0.96
	TEIQue Total score*	4.81	.60	3.37	4.37	4.97	5.27	5.90	28	0.80
Competence	PEC Global Total EC score	3.40	.40	2.56	3.18	3.40	3.66	4.32	23	0.80
	PEC Global Intrapersonal EC score	3.41	.45	2.60	3.00	3.40	3.76	4.24	23	0.81
	PEC Global Interpersonal EC score	3.39	.46	2.52	3.04	3.44	3.60	4.40	23	0.81

Cronbach's alpha values, as a measure of scale reliability, have not been measured for STEU and STEM. STEM and STEU results are measured by multiple-choice questionnaire (% of correct answers) and neither a scale nor ordinal number Cronbach's alpha tests to see if multiple questions' Likert scale surveys are reliable. The SEIS, TEIQue and PEC measures showed all a good or high internal consistency with alpha's values between 0.80 and 0.96.

Total STEM Score

The Situational Emotional Management Test, or STEM, is an evaluation of an individual's ability to control their feelings of grief, fear, and anger in a variety of professional and personal contexts. The STEM is comprised of numerous questions from a situational judgement test (SJT) (MacCann and Roberts, 2008). The critical event approach was used in the process of developing the test items, and the scoring key was established with the cooperation of many subject matter experts (McDaniel and Nguyen, 2001). Figure 4.4 shows the distribution of the total STEM score of the student group and Table 4.8 summarises the descriptive statistic result of the STEM.

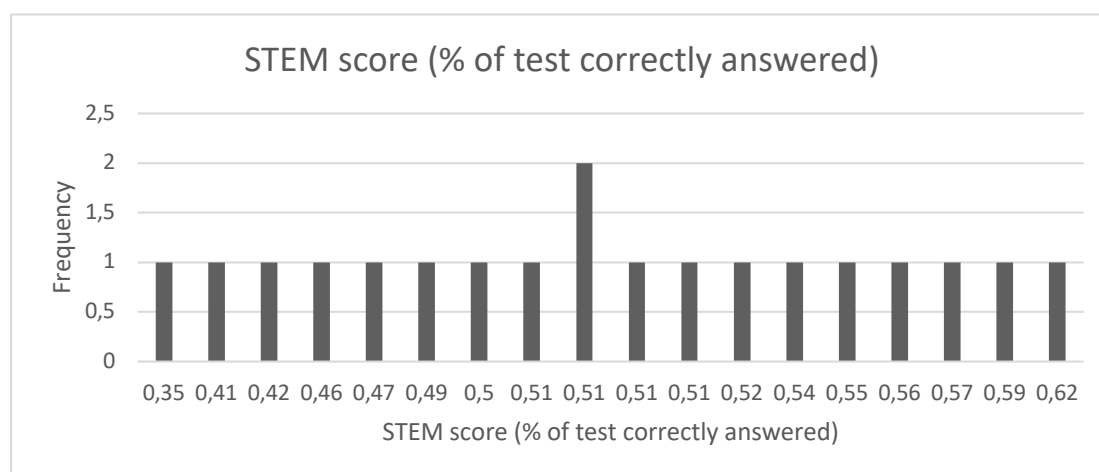


Figure 4.4 Distribution of the Total STEM Score

Based on this bar plot, it can be stated that STEU is unimodal and normally distributed.

Table 4.8 Descriptive statistics for the total STEM score

Situational Test of Emotion Management	Mean	SD	Min	Percentile 25	Median	Percentile 75	Max	N (valid)
STEM Total score (Multiple choice)	.50	.06	.35	.47	.51	.55	.62	19

The mean score for STEM with 3rd-year undergraduate dance education students ($n = 19$) is 0.50 ($SD = 0.06$). Comparable STEM means with 207 Psychology undergraduate students (140 women) with a mean age of 21.1 years (Median = 19.0, $SD = 5.6$). was .57 ($SD = .09$) as reported by MacCann and Roberts (2008). In both investigations the student group participants were female. However, the given mean STEM value of the dance education students is 0.50 slightly below the mean proportion of the comparable STEM means of the psychology students.

Total STEU Score

In this study, the STEU was scored dichotomously according to standards derived from Roseman’s (2001) appraisal theory (for more information on scoring, see MacCann and Roberts, 2008). The distribution of the variables can be demonstrated by the measures of central tendencies such as if the values of the measures of central tendencies mean, median and mode are approximately equal, indicating that the distribution of the variable is normal. The mean of STEU total (Mean = 22.70, Median= 22, Mode= 20, S.D = 5.62). Figure 4.5 shows the distribution of the total STEU score of the student group study and Table 4.9 summarises the descriptive statistic result of the STEU.

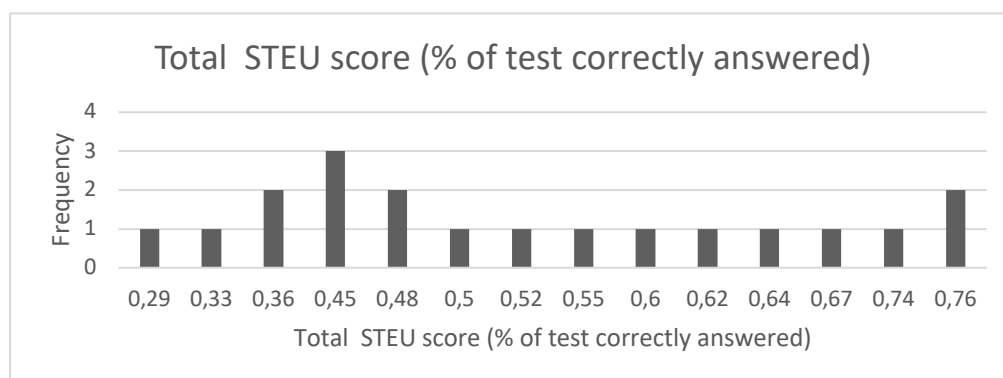


Figure 4.5 Distribution of the total STEU score of the student group.

Figure 4.5 shows the distribution of the total STEU score of the student group study. Based on this bar plot it can be stated that STEU is not unimodal, normally distributed. Table 4.9 summarises the descriptive statistical result of the STEU.

Table 4.9 Descriptive statistics for the Total STEU score

Situational Test of Emotion Understanding	Mean	SD	Min	Percentile 25	Median	Percentile 75	Max	N (valid)
STEM Total score	.53	.14	.29	.45	.50	.64	.76	19

The mean score for the STEU of the sample with dance education students (n = 19) is 0.53 (SD 0.14). After the study of Allen et al (2014), the mean proportion correct for this test is 0.67 (67% of correct answers). Women tend to score slightly better (0.68) than men (0.66), although this difference is slight. Viewing that all test-takers were female, the given mean STEU value of the dance education students is 0.53 below the mean proportion of women sampled in the study of Allen et al, 2014. Furthermore, MacCann and Roberts (2008) investigated in one of their initial surveys, 140 female psychology undergraduate students reporting a mean total STEU score of 0.60 (SD = 0.13).

The Total SEIS Score

The Schutte Emotional Intelligence Scale (SEIS) requires subjects to rate the extent to which they agree or disagree with each statement (Ciarrochi, Chan and Caputi, 2000). Participants replied on a five point-Likert scale and a total score derived by summing up the item responses (Petrides and Furnham, 2000).

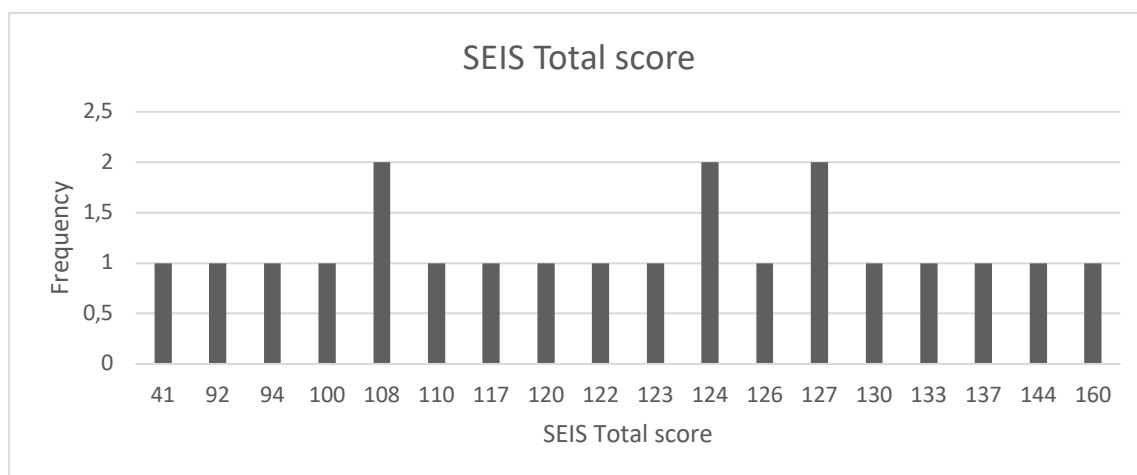


Figure 4.6 Distribution of the SEIS Total EI Factor

Based on the bar plot (Figure 4.6) it can be stated that SEIS is not unimodal, however, based on measures of central tendency it can be stated that SEIS is normally distributed. Table 4.10 summarises the descriptive statistics for the SEIS Total EI Factor.

Table 4.10 Descriptive statistics for the SEIS Total EI Factor

Schutte’s Emotional Intelligence Scale	Mean	SD	Min	Percentile 25	Median	Percentile 75	Max	N (valid)	α
SEIS Total score	117.5	23.75	41.00	108.0	123.0	129.0	150.0	21	0.96

The scoring of the SEIS produced among 21 female undergraduate dance education students a mean total scale score of 117.5 (SD = 3.75, α = 0.96). The Cronbach alpha with a value of 0.96 exhibits an excellent/ strong internal reliability.

Compared to the studies of Thingujam and Ram (2000) reporting a SEIS mean of 126,4 (SD 14.78, N = 518) and of Saklofske et al (2003) with a SEIS mean of 124 (SD 14.4, N = 248) among female university students, the SEIS mean total scale scores of cohort study with female students with 117.5 (SD 23.75) is below to the scores of the compared studies (Schutte et al, 2009).

The TEIQue Total Trait EI Score

The total Trait EI scale score was calculated by adding up the scores on each item in the scale (after reverse scoring for negative items) and was used to locate respondents on the latent trait continuum; a higher score means a higher EI trait of an individual (Zampetakis and Moustakis, 2011).

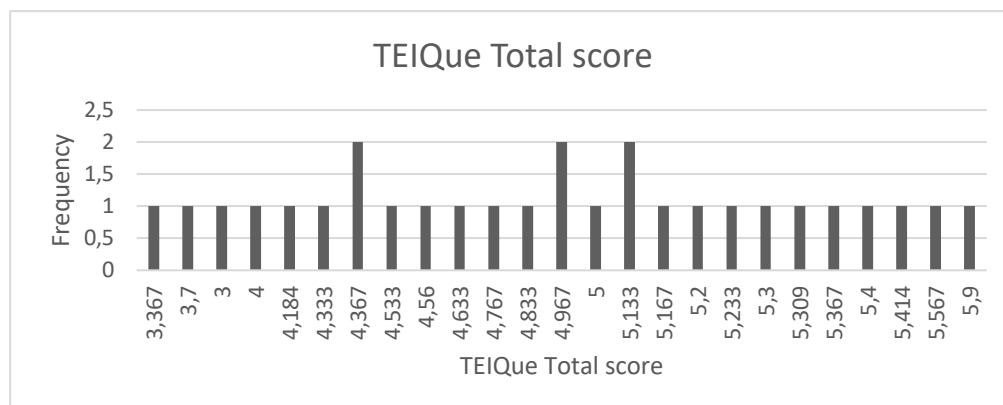


Figure 4.7 Distribution of the TEIQue Total Trait EI Score

The data for the trait EI is not unimodal, as shown in figure 4.7, since the graph has several peaks. Table 4.11 summarises the descriptive statistics of the TEIQue questionnaire. Due to the low response rate of the first study sample 2017-2018, the TEIQue long form (FF) was dismissed in favour of the more accessible TEIQue short form that resulted in a higher response rate for the study sample 2018-2019 and 2019-2020. As seen in chapter 3, the full and the short forms of the TEIQue are comparable amongst each other, however not considered to mixed up within the same study. As the TEIQue scores are not the principal investigation in this study and the number (n=5) of the participants using the TEIQue full form is less 20% of the total sample, a weighted total TEIQue score has been applied for the study.

Table 4.11 . Descriptive statistics for the TEIQue Total EI Score

TEIQue	N	Mean	SD	Min	Percentile 25	Median	Percentile 75	Max	α
Total TEIQue Score *	28	4.81	0.60	3.37	4.37	4.97	5.27	5.90	0.88
Total TEIQue SF Score*	23	4.78	0.57	3.37		4.77		5.90	0.82
Total TEIQue FF Score*	5	4.69	0.65	3.99		4.56		5.41	0.92

* TEIQue Total score collected from	Short form	n = 23	82.1%
	Full form	n = 5	17.9%

Both, the total TEIQue SF and FF, scored EI values for the female undergraduate students, located in the range of the normative values for the female UK adult normative sample of 1721 individuals (912

female, 764 male, 61 unreported) and a mean age of 29.65 years ($SD = 11.94$, range 15.7–77). Siegling, Saklofske and Petrides (2015) reported for this sample means of 4.82 ($SD = 0.57$) for females and 4.95 for males ($SD = 0.61$), and with Cronbach alpha coefficients for global trait EI of .89 for females and .92 for males.

The sample Total TEIQue SF score, achieved by 23 undergraduate DE students was 4.78 ($SD = 0.57$, $\alpha = 0.88$) and presented a good internal consistency. The TEIQue findings of the student sample ranged in the normative values for the female UK Trait Emotional Intelligence total score and shows a good reliability, similar to the internal consistency coefficient of the normative sample.

The Profile of Emotional Competence (PEC)

The PEC assessed the five core emotional competencies (identification, understanding, expression, regulation and use of emotions) distinctly for one's emotions and others' emotions. The results for the PEC were produced via the 50-item questionnaire (5 items for each subscale, with 20 reversed items—2 or 3 in each subscale except for the scale ‘‘utilisation of others’ emotions’’. Each subscale's score was calculated by averaging the values of the items in that subscale, including the reversed one. In order to get subfactor scores and a final global score, subscale scores were averaged together (Brasseur et al, 2013). Based on the distribution graph of the PEC it can be stated that there are three peaks and therefore the global total score of the PEC is not unimodal. The figures below display the distribution of the Global Total Score, Total Intrapersonal Score and Total Interpersonal Score of the Profile of Emotional Competence.

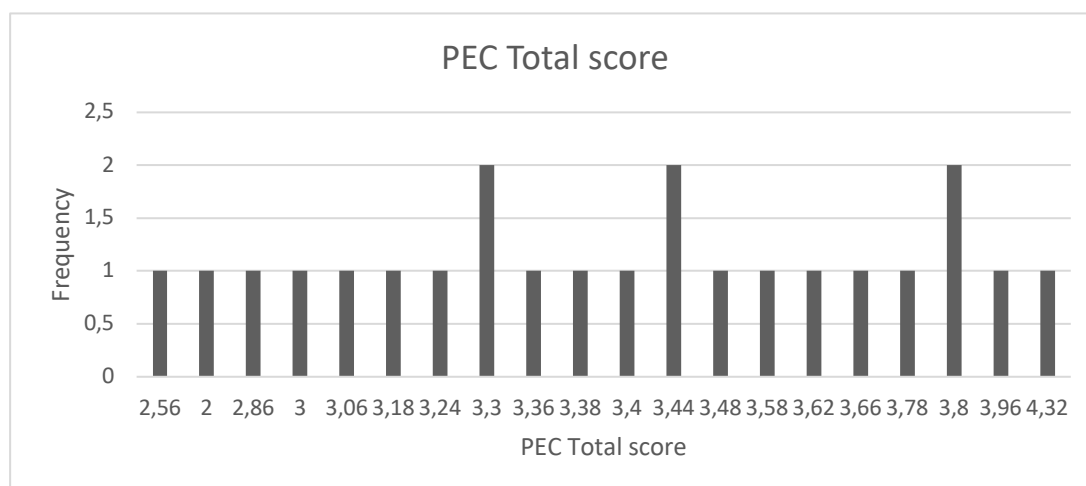


Figure 4.8 Distribution of the Global Total Score of the PEC

Chapter 4 – Results and findings

The sample means (N = 23) of the global total EC was 3.40 (SD = 4.0, $\alpha = 0.88$) within the investigated undergraduate dance education students. The Cronbach’s Alpha of the PEC global total EC with 0.88 revealed a good internal consistency.

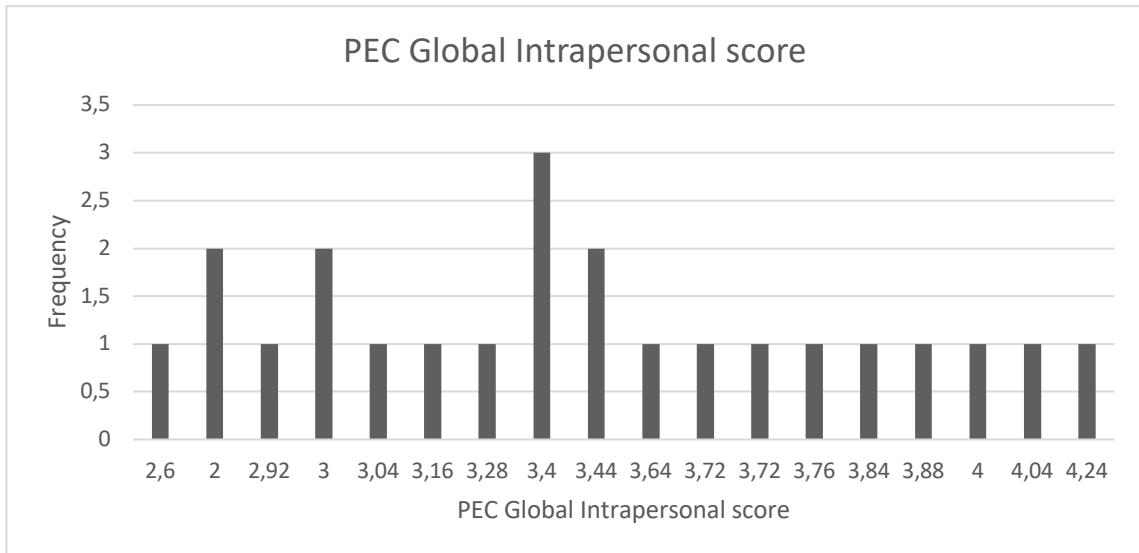


Figure 4.9 Distribution of the Global Intrapersonal EC Score of the PEC

The sample means (N = 23) of the global intrapersonal EC was 3.41 (SD = 4.5, $\alpha = 0.83$) within the investigated undergraduate DES cohort. The Cronbach’s Alpha of the global intrapersonal EC with 0.83 reveals a good internal consistency, however slightly lower as the reliability coefficient of the global total EC score (0.88).

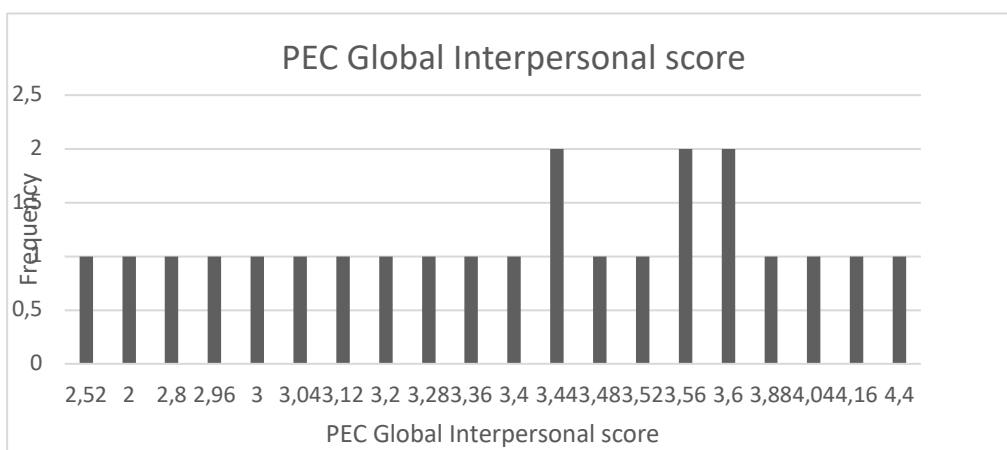


Figure 4.10 Distribution of the Global Interpersonal Score of the PEC

The sample means (N = 23) of the global interpersonal EC was 3.39 (SD = 4.6, $\alpha = 0.82$) within the investigated undergraduate dance education student group. The Cronbach’s Alpha of the global

interpersonal EC with 0.82 reveals a good internal consistency, similar to the reliability coefficient of global intrapersonal EC ($\alpha = 0.83$) and slightly lower as the reliability coefficient of the global total EC score with $\alpha = 0.88$. Table 4.12 recaps the means, SD, of all global scores of the PEC.

Table 4.12 Descriptive statistics of the PEC Global Scores

PEC – Global Scores	Mean	SD	Min	Percentile 25	Median	Percentile 75	Max	N	α
Global Total score	3.40	.40	2.56	3.18	3.40	3.66	4.32	23	0.88
Global Intrapersonal score (Self)	3.41	.45	2.60	3.00	3.40	3.76	4.24	23	0.83
Global Interpersonal score (Others)	3.39	.46	2.52	3.04	3.44	3.60	4.40	23	0.82

To reject the null hypothesis:

“There is no significant difference between the dance education students’ total scores of EC regarding the different EI notions, measured through ability (STEM and STEU), trait (TEIQue and SEIS), and the profile of emotional competence (PEC) model of EI”.

The non-parametric zero order Spearman rank correlation have been applied to investigate the relationship between the total scores of the PEC and the ability (STEM and STEU) and the trait (SEIS and TEIQue) EI notions. The results have been presented in Table 4.13.

Table 4.13 Zero-order Spearman rank correlation

PEC N = 23	STEM N = 14	STEU N=14	SEIS N = 16	Total TEIQue N = 23
Total Global EC	0.28	0.45	0.01	0.74**
Total Intrapersonal EC	-0.14	0.15	0.08	0.71**
Total Interpersonal EC	0.24	0.65*	-0.12	0.56*

** Correlation is significant at the 0.01 level (2 tailed)

* Correlation is significant at the 0.05 level (2 tailed)

The zero-order correlation demonstrated a positive and strong correlation at the 0.01 level between the PEC global total and global intrapersonal EC and the TEIQue total scores, and a moderate correlation at the 0.05 level between the PEC global total and global interpersonal EC and the TEIQue total score. These results rejected the null hypothesis about the link between TEIQue and PEC and supported the alternative hypothesis, namely, that there is an association between PEC and TEIQue total scores.

No correlation was found between the PEC global total, and global intrapersonal EC and the ability EI measures STEM and STEU, failing to reject the null hypothesis. The results are not significant:

- The SEIS and the STEM did not correlate with any of the PEC total factors.
- The STEU correlate at the 0,05 level with the PEC global interpersonal EC factor.
- The STEU did not correlate with the PEC global total and the global intrapersonal factor.

Relation Emotional Intelligence to Teaching Experience

To answer research question 1b:

What is the difference of dance education students' level of the EI measured by different EI notions in relation to their teaching experience?

And to reject the null hypothesis:

There is no significant correlation between the dance education students' total scores of the profile of EI (global, interpersonal and intrapersonal), of ability and trait EI with regards to their length of teaching experience.

To address this research question and hypothesis, the dance education student sample was divided into 2 subgroups, one group with teaching experience less than one year, and the other group with teaching experience above one year. For both groups, descriptive and non-parametric statistics were applied. The Kruskal–Wallis test, tested whether samples originate from the same distribution and compared two or more independent samples of equal or different sample sizes. It extended the Mann–Whitney U test, which compared only two groups. Cronbach alpha coefficients were used to determine the measuring instrument's internal consistency, homogeneity, and one-dimensionality (Clark and Watson, 1995).

Table 4.14 Descriptive statistics of the EI notions in relation to teaching experience.

		Mean	SD	Min	Perc 25	Median	Perc 75	Max	N	a
STEM score	≤ 1 year	.47	.07	.41	.42	.44	.52	.57	4	na
	> 1 year	.51	.06	.35	.50	.51	.55	.62	15	na
	Total	.50	.06	.35	.47	.51	.55	.62	19	na
STEU score	≤ 1 year	.56	.18	.36	.42	.56	.70	.76	4	na
	> 1 year	.52	.14	.29	.45	.50	.62	.76	15	na
	Total	.53	.14	.29	.45	.50	.64	.76	19	na
SEIS score	≤ 1 year	101.0	9.31	92.0	93.0	101.0	109.0	110.0	4.0	0.65
	> 1 year	121.4	24.59	41.00	120.0	124.0	130.0	160.0	17.0	0.98
	Total	117.5	23.75	41.00	108.0	123.0	127.0	160.0	21.0	0.96
TEIQue total score	≤ 1 year	4.59	.69	3.37	4.33	4.64	5.13	5.37	9	0.79
	> 1 year	4.92	.54	3.99	4.37	4.97	5.31	5.90	19.	0.98
	Total	4.81	.60	3.37	4.37	4.97	5.27	5.90	28.	0.80
PEC global total score	≤ 1 year	3.36	.57	2.56	2.86	3.40	3.58	4.32	9	0.82
	> 1 year	3.43	.27	3.00	3.24	3.41	3.66	3.80	14	0.78
	Total	3.40	.40	2.56	3.18	3.40	3.66	4.32	23.	0.88
PEC global intrapersonal total score	≤ 1 year	3.44	.56	2.60	2.92	3.64	3.76	4.24	9	0.87
	> 1 year	3.39	.39	2.76	3.04	3.40	3.72	4.04	14	0.82
	Total	3.41	.45	2.60	3.00	3.40	3.76	4.24	23.	0.83
PEC global interpersonal total score	≤ 1 year	3.27	.63	2.52	2.80	3.04	3.52	4.40	9.	0.97
	> 1 year	3.47	.30	3.00	3.28	3.46	3.60	4.16	14	0.79
	Total	3.39	.46	2.52	3.04	3.44	3.60	4.40	23.	0.82

Table 4.14 shows a difference between the means and medians of students with less and more teaching experience, where in most of the scales, participants with more teaching experience scored higher in their EI value compared with those with less teaching experience. Only in the PEC global interpersonal score and in the STEU score, the participants with more teaching experience scored lower EI values, compared to those with higher EI Scores.

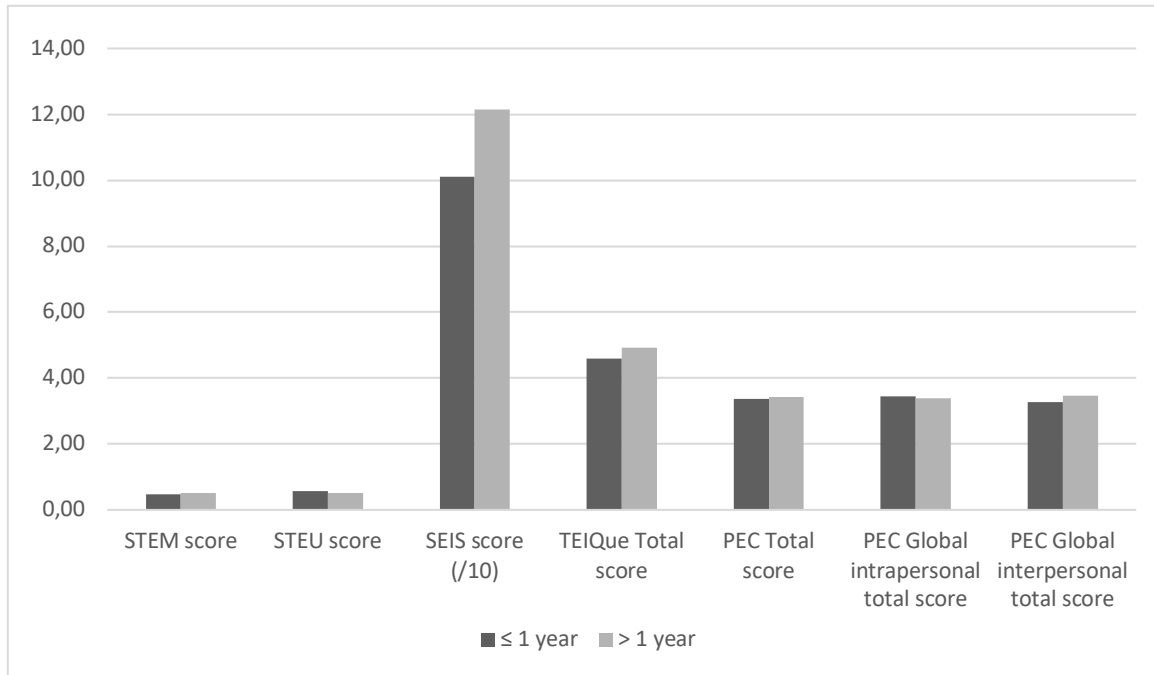


Figure 4.11 Comparison of EI constructs (means) in relation to teaching experience.

As non-parametric statistics have been applied to the quantitative data-analysis of the survey group, the calculation of the mean ranks of each EI construct has been used in order to identify possible differences with regards to the grouping variable teaching experience. Results were presented in the Table 4.15.

Table 4.15 Mean ranks of EI constructs

	Teaching experience (years)	N	Mean Rank
STEM	≤1	4	9.63
	>1	15	10.10
	Total	19	
STEU	≤1	3	11.67
	>1	14	8.43
	Total	17	
SEIS	≤1	4	7.63
	>1	16	11.22
	Total	20	
TEIQue	≤1	4	6.25
	>1	17	12.12
	Total	21	
Global total EC (PEC)	≤1	4	12.00
	>1	17	10.76
	Total	21	
Global inter-pers. EC (PEC)	≤1	4	9.50
	>1	17	11.35
	Total	21	
Global intra-pers. EC (PEC)	≤1	4	13.50
	>1	17	10.41
	Total	21	

Table 4.15 shows the ranking of the means for the STEM, SEIS, TEIQue, and all PEC scores. The results revealed that the dance education students with more than one year of teaching experience displayed higher mean rank scores of the Stem, SEIS, TEIQue and PEC global interpersonal EC scores compared to the students with less one year of teaching experience. Only for the STEU, the global total PEC and the global intrapersonal PEC, the scores of the more experienced dance education students have been scored at lower level, compared to the less experienced individuals.

Furthermore, to compare the differences in the EI medians between the two independent groups (1) teaching experience less one year and (2) teaching experience above one year, the Mann-Whitney U test (Table 4.16) was exploited. It allowed to draw different conclusions about the data depending on the assumptions made about the data's distribution. These conclusions can range from simply stating whether the two populations differ through to determining if there are differences in medians between groups.

Table 4.16 Mann-Whitney U test SPSS output

	STEM total	STE U total	SEIS total	TEIQue total	PEC Total Global EC	PEC total Intrapers. EC	PEC total Interpers. EC	TSES total
Mann-Whitney U	16.00	24.50	7.50	61.50	57.50	57.50	42.50	67.50
Wilcoxon W	26.00	144.5	17.50	106.5	102.5	162.5	87.50	112.5
Z	-1.40	-.55	-2.37	-1.18	-.35	.35	-1.29	-.88
Asymp. Sig. (2-tailed)	.16	.58	.02*	.24	.73	.73	.20	.37
Exact Sig. [* (1-tailed sig.)]	.19 b	.60 b	.01 b	.24 b	.73 b	.73 b	.20 b	.39 b
a. Grouping Variable: Teaching experience b. Not corrected for ties. * Correlation is significant at the 0.05 level (2-tailed)								

At significance level (p) the probability values are for STEM, STEU, TEIQue, PEC global, interpersonal and intrapersonal are not less or equal to 0.5, indicating that the results are not significant; there is no statistically significant difference in their EI scores of students with more than 1 year and with less than 1 year of teaching experience. However, the SEIS probability value (p) is 0.02 and therefore less than 0.05, portraying significant results, indicating that there is a significant difference in the SEIS value of students with more and with less than one year of teaching experience. The students with more teaching experience scored higher in their medians, compared to the students with little or no teaching experience. Therefore, for the SEIS, the null hypothesis was rejected, and the alternative hypothesis stated that there is a difference between predictor (teaching experience), and the outcome variables SEIS. For the STEM, STEU, TEIQue, and all PEC scores, the null hypothesis failed to be rejected, indicating that there is no association between the variables.

Relation of Emotional Competence to Trait EI and Ability EI

To answer the additional question about the adaptability of the PEC for the dance education context

To what extent can the PEC be a valuable and meaningful EI measure for investigating the emotional competencies of dance education students and professionals?

First the means, SD, ... of the dance education students. complete PEC profile has been analysed, presenting the final global score (total global EC), the two factor scores (global interpersonal EC and global intrapersonal EC) plus the 5 subfactors for each of the two factor scores. Table 4.15 shows the mean, SD, of the global total, global intrapersonal, global interpersonal score of PEC and of its 10 subfactors.

Table 4.17 Descriptive statistics of the PEC

PEC - scores	Mean	Classification*	SD	Min	Percentile 25	Median	Percentile 75	Max	N	a
Global Total score	3.40	B - I	.40	2.56	3.18	3.40	3.66	4.32	23	0.88
Global Intrapersonal score (Own)	3.41	I	.45	2.60	3.00	3.40	3.76	4.24	23	0.83
EC1- Identification of own emotions	3.53	I	.60	2.40	3.00	3.60	4.00	4.40	23	0.48
EC3- Understanding of own emotions	3.52	I	.71	2.20	3.00	3.60	4.20	4.80	23	0.70
EC5 - Expression of own emotions	3.44	A	.85	1.40	3.00	3.60	4.00	4.80	23	0.76
EC7 - Regulation of own emotions	3.00	I - A	.62	2.00	2.40	3.00	3.60	4.00	23	0.62
EC9 - Utilisation of own emotions	3.55	I	.53	2.60	3.00	3.60	4.00	4.40	23	0.66
Global Interpersonal score (Others)	3.39	B	.46	2.52	3.04	3.44	3.60	4.40	23	0.82
EC2 - Identification of others' emotions	3.76	I	.63	2.60	3.20	3.80	4.40	4.80	23	0.62
EC4 -Understanding of others' emotions	3.63	I	.73	2.20	3.00	3.60	4.20	5.00	23	0.74
EC6 - Listening to others' emotions (empathy)	3.71	I	.70	2.40	3.00	3.80	4.40	4.60	23	0.71
EC8 - Regulation of others' emotions	3.39	I	.74	1.40	3.00	3.40	4.00	4.60	23	0.72
EC10 - Utilisation of others' emotions	2.48	B	.86	1.20	1.80	2.40	3.00	4.80	23	0.81

* Classification after Laborde et al, (2017): B: beginner, I: improver, A: advanced, P: professional

Following the work of Laborde et al, (2017) and their classification of the PEC values into beginner, improver, advance and professional level, most of the EC scores of the dance education students display scores within the improver level. Within the subscale of expression of own emotions, their score is located within the lower range of the advanced level, and within the global interpersonal scores, their global total score and the subscale “utilisation of others’ emotions” is located within the beginner level. The subscale “utilisation of others’ emotions” refers to evoking the appropriate emotions in others in order to achieve a desired result in the most effective way possible. Beginners do not succeed in recognising the emotions of others, differentiating them or modifying them appropriately, nor do they

know which emotion is related to which consequences. The beginner cannot classify the emotions of others properly.

Second, to answer the question about a possible relationship between PEC, ability and trait EI in order to identify the PEC as a useful and meaningful emotional intelligence competence assessment tool for dance educators, inferential statistics have been conducted, using the non-parametric Spearman-rank correlation test, with significance at the 0.05 level (2-tailed) * and at the 0.01 level (2-tailed) **. Spearman rank coefficients (r) have been calculated between the global total EC score, the two factor scores (global interpersonal EC and global intrapersonal EC) plus the 5 subfactors for each of the two factor scores and the total scores of the ability EI measures (STEU and STEM) and of the trait EI measures (SEIS and TEIQue).

Table 4.18 displays the results of the non-parametric Spearman-rank correlation test investigating the relationship between the complete PEC and the total ability and the trait EI scores related to all PEC scores. A positive Spearman correlation coefficient corresponds to an increasing monotonic trend between the STEM, STEU, SEIS, TEIQue and all PEC total and subfactor scores. A negative Spearman correlation coefficient corresponds to a decreasing monotonic trend between SEIS and PEC Global Interpersonal score ($r = -.115$), PEC-EC 1: Identification of own emotions ($r = -.115$), PEC-EC 4: Understanding of others' emotions ($r = -.335$). PEC-EC5: Expression of own emotions ($r = -.423$) and PEC-EC10 - Utilisation of others' emotions ($r = -.183$). That the value is close to zero shows that the correlation between PEC Total Global EC and SEIS is very low, although the Spearman rank coefficient, for EC1, EC4, EC5, EC 10 and the total interpersonal and intrapersonal EC, suggested that the higher the SEIS value the lower the PEC.

Table 4.18 Non-parametric Spearman-rank correlation

PEC values	STEM			STEU			SEIS			TEIQue		
	r	Sig. (2-tailed)	N	r	Sig. (2-tailed)	N	r	Sig. (2-tailed)	N	r	Sig. (2-tailed)	N
Global Total score	0.28	.93	14	.45	.10	14	.01	.98	16	.74**	.00	23
Global Intrapersonal score (Own)	-.14	.62	14	.15	.61	14	.08	.76	16	.71**	.00	23
EC1- Identification of own emotions	-.11	.71	14	.43	.12	14	-.12	.67	16	.67**	.00	23
EC3- Understanding of own emotions	0.23	.94	14	.59*	.03	14	.07	.79	16	.29	.18	23
EC5 - Expression of own emotions	-.25	.38	14	-.19	.51	14	-.42	.10	16	.54**	.01	23
EC7 - Regulation of own emotions	-.25	.38	14	-.11	.72	14	.052	.85	16	.58**	.00	23
EC9 - Utilisation of own emotions	.25	.39	14	.39	.17	14	.022	.41	16	.37	.08	23
Global Interpersonal score (Others)	.24	.40	14	.65*	.01	14	-.115	.67	16	.55**	.01	23
EC2 - Identification of others' emotions	.10	.73	14	.54*	.05	14	.180	.51	16	.65**	.01	23
EC4 - Understanding of others' emotions	.04	.90	14	.06	.84	14	-.335	.21	16	.59**	.01	23
EC6 – Comprehension / Listening to others' emotions (Empathy)	.36	.21	14	.65*	.01	14	.026	.92	16	.25	.85	23
EC8 - Regulation of others' emotions	.13	.67	14	.21	.47	14	.370	.16	16	.58**	.01	23
EC10 - Utilisation of others' emotions	.04	.88	14	.47	.09	14	-.183	.50	16	-.07	.75	23

* Correlation is significant at the $p = 0.05$ level (2-tailed).

** Correlation is significant at the $p = 0.01$ level (2-tailed).

Results of the Survey Study

The Situational Test of Emotional Management (STEM) and the SEIS of dance education students in their 3rd year of BA studies, did not correlate significantly with any of the total and subfactors scores of the PEC. Contrarily, the Situational Test of Emotional Understanding (STEU) correlated significant at the $p = 0.05$ level with the global interpersonal EC ($r = .651$), with the emotional competence of “identification of others’ emotions” ($r = .535$), of “understanding of own emotions” ($r = .594$) and of “listening to other’s emotions” ($r = .651$). A p-value less than 0.05 is statistically significant (usually 0.05). It provides significant evidence against the null hypothesis, since the likelihood that the null is real is less than 5%. (and the results are random). Therefore, the null hypothesis is rejected, and the alternative hypothesis is accepted (Grabowski, 2016).

The Total Trait EI level (TEIQue total) correlated significantly at the $p = 0.01$ level with most of the total level and subfactors of the Profile of Emotional Competence (PEC). No correlations were found with the emotional competence of “understanding of own emotions” ($r = .293$), “listening to others’ emotions” ($r = .245$), “utilisation of own emotions” ($r = .372$, and “utilisation of others’ emotions” ($r = -.071$).

To validate the PEC measure within the context of dance education, Spearman-rank-correlation with the total score of Trait Emotional Intelligence Questionnaire (TEIQue) has been calculated (Brasseur et al, 2013). The PEC and TEIQue-total scores are highly associated with one another. Within the survey study, study 1 of the current research, the PEC global total score is strongly associated with the TEIQue total score (0.77 at $p = 0.01$), as are the intrapersonal component scores (0.78, at $p = 0.01$); however, the interpersonal factor score is only moderately associated with the TEIQue (0.52, $p = 0.05$). Some interpersonal subscales, such as expression, regulation, and utilization of the emotions of others, do not correlate with the TEIQue total score at the subscale level, which highlights considerable disparities across instruments despite the instruments' convergent validity.

Phase 2 - Focus Group Study

For the most part, this section presented the qualitative results and findings from the Focus Group (FG) discussion with a sample of participants of the pilot study from the 2018/2019 dance education student cohort. Two focus groups from the same sample of the student group were conducted as part of the research project to explore:

(1) the understanding of Emotional Intelligence, its importance within dance education and its value for dance education students.

(2) the understanding of the relationship between emotional intelligence, dance teacher characteristics and dance student teaching experience and the impact to their profile of emotional competence.

The focus group discussion portrayed phase 2 of stage 1 of the current research project. The focus group study aimed to explore the quality of dance education student's emotional competencies and the effect dancing and teaching background has on their profile of emotional competence in order to explain the results of the survey study. Linked to and following the survey study, the focus group study applied the qualitative part of the explanatory sequential research design, where the qualitative results were used to inform the findings from the quantitative survey. The findings of the focus group addressed the following research question:

Research Question 2

To what extent do the perceptions of dance education students support the results of their profile of emotional intelligence competence and address its valuableness for defining a professional teacher identity?

Discussion guide and interview questions are included in the appendices to this research (appendix 13 – FG discussion). Questions of the interview guide have been developed following the construct of the emotional intelligence theories and have been categorised with the sections of (1) knowledge/experience, (2) traits/personality characteristics and (3) ability and skills. The results of the focus group discussion have been used to understand the phenomenon of EI from the point of view of the participants to complement and more fully understand the quantitative results.

Sample Participants

The focus group was conducted as a non-probability, convenience response sample with 3rd year undergraduate dance education students, having completed their school placements, in the academic year 2018/ 2019. All participants were female and English native speakers. With a total of fourteen (n=14) of participants, they represented 50% of the student group participants. Following Fern (1982), arguing that it is more appropriate to conduct two focus group with less participants, as one focus group, the sample of the focus group (n = 14) have been devised into two discussions groups, one with 6 participants and another with 8 participants, in order to gain more information and details with regards to the research phenomenon. The participants had the free choice of grouping.

Thematic Content Analysis

The qualitative data analysis of a sample of the study population took place using thematic content analysis. To express the communality of voices through participants, the researcher grouped and simplified a list of popular themes from the texts. Every rational effort was made to use names for themes derived from participants' own words and to group themes in a way that clearly represented the texts as a whole. Although some interpretation was needed for sorting and naming themes, “interpretation” was held to a minimum. The researcher's feelings and thoughts about the themes, as well as what the contextual content analysis themes could mean, were fairly unrelated to thematic content analysis.

A theme may be identified at the manifest level (directly observable information) or at the latent level (underlying the phenomenon). The former to describe the differences between the knowledge, experiences and beliefs of undergraduate dance education students concerning the importance of EI within their learning and teaching environment and the latter to interpret these differences in terms of the general views as found within existing literature, underlying these attitudes.

The thematic content analysis of the focus group data thus involved reading and rereading the transcripts (see appendix 15). Using features of Microsoft Excel (Bree and Gallagher, 2016), data from both discussion groups have been merged and coded in distinctive themes (appendix 14a and appendix 14b). The themes found with both transcripts have been condensed to a few analytically distinctive themes, with which undergraduate dance education students' understanding of EI can be explored. In the analysis of the focus group data analysis no distinctions of length of dance teaching experience and of age have been employed.

From the answers of the focus group students, the following primary themes under the headings (1) experience, (2) awareness and (3) social climate have been identified related with the understanding of EI and its importance for dance educators/ dance teachers, which led to the development of secondary themes.

Experience

Experience gained in dance classes in and outside school settings were mentioned by students as having a profound influence on the fact how they view and value the role of a dance educator and how it contributed to their current preference in career focus.

Students, as might be expected, were then drawn to where they had positive experience and felt comfortable, rather than negative, uncomfortable experiences. Experiences from being a dance student contributed to their current view of the field of dance education as a working place.

Illustrative quotations from the focus groups:

“(W)hen I went up to secondary school, I really wasn’t a dancer and then I started taking up small dance classes and we had this amazing dance teacher who was really motivational, she always set us these fun tasks and it was great sort of social climate as well. Made loads of friends and then decided oh I really do like to dance and that was something I wanted to do”.

(Participant K, appendix 15b, lines 322-325)

“So, with my dance school, we’re quite a chilled-out school and one of my fondest memories is we were all in our dressing room, including like my dance teachers and everything, all sitting there, we all had our Nando’s and a massive bottle of Prosecco in the middle of the room just chatting about anything and everything and having a debrief of the shows....., it’s just knowing each other and stuff like that and it’s a nice place to be”.

(Participant A, appendix 15a, lines 21-25)

“When I was 11, I was doing ballet and they weighed all the girls in the class and told me that I was too big, and they kicked me out of the school”.

(Participant J, appendix 15a, lines 316-317)

Awareness

Following the Cambridge Dictionary (2021), awareness is

“the knowledge that something exists, or understanding of a situation or subject at the present time based on information or experience:

Despite this, awareness is not an ability that can be quickly learned and kept for an extended period like studying how to put on a button. Instead, it's more an ability that evolves over time with various layers and implementations (Schmidt and De Houwer, 2012). However, before it becomes an incorporated ability, it must first be discussed and exercised. Using Jordan’s awareness model (Jordan, 2011), qualitative subthemes evolved under the category awareness.

Emotional Awareness of Others

The skill of perceiving and understanding others' emotions has been labelled as “Emotional Awareness of Others” (Hodžic, 2015). FG members were aware, for example, that understanding of other's emotions and feelings, is not just sensing other people's feelings and emotions, it also means taking a genuine interest in them and in their concerns.

Illustrative quotations from the focus groups:

“well as a teacher of any sort really, you should be able to like understand why your students are feeling the way they're feeling”.

(Participant N, appendix 15b, lines 420-421)

“when checking up on people emotionally, naturally some people find things really easy, and sometimes some people really struggle... “.

(Participant K, appendix 15b, lines 458-459)

“with any teacher you have to be aware of like your participants especially children in order to sort of safeguard them and make sure that they're okay. So, understanding what they're emotions are and what they're going through is important”.

(Participant C, appendix 15a, lines 106-108)

Understanding others does not mean to agree with their feelings or point of view. Instead, it means that to recognise their point of view, and accept that it is different from one's own (Israelashvili et al, 2019).

Social Awareness: Empathy

The rising popularity of the idea of emotional intelligence, which was popularised by Daniel Goleman's book *Emotional Intelligence* (1995), has sparked interest in empathy for professions that need a lot of interpersonal interaction, like nursing, teaching, or management. Empathy is one of the fundamental elements of EI and, in Goleman's opinion, is essential to social awareness. Goleman broadens the concept of empathy to encompass not just understanding the thoughts, feelings, and actions of others but also making wise use of that understanding to build more solid interpersonal bonds (Goleman, 1998).

Illustrative quotations from the focus groups

“A lot of empathy, lot of understanding when it comes to teaching, not only inside the school, but a teacher also has to balance while teaching”.

(Participant F, appendix 15a, lines 89-90)

“dance teachers are generally more empathic, but you can be also a non-empathic dance teacher. “

(Participant F, appendix 15a, lines 256-255)

“It's just understanding other people's emotions and being able to like emphasise with what they are going through”.

(Participant E, appendix 15a, lines 61-62)

The answers of the focus group participant did not bring up the link between understanding of other's emotions and empathy, as they used both expressions in different contexts, empathy more as a dance educator's skill, while “understanding of others' emotions” more within the feeling of being aware of it.

Self-Awareness

Self-awareness is a multifaceted, complex phenomenon with many different self-domains and associated components (Morin, 2011). Considering own's past (autobiography) and future (prospection), self-aware people put emphasis to own feelings, thoughts, personality characteristics, preferences, goals, attitudes, beliefs, sensations, and intents.

Illustrative quotations from the focus groups:

“to think about how essential your own feelings are; to express your own feelings and being able to understand your own feelings which is actually quite hard”.

(Participant J, appendix 15a, lines 359-362)

“...applying emotions can also change the assumption and presumption of what you are as a dancer...”

(Participant M, appendix 15b, lines 504-505)

“understanding like your own ranges of emotion and comparing that to others instead of just discussing what they could feel more so, the limits that you let yourself go to versus what other people will empathise from that”.

(Participant B, appendix 15a, lines 74-76)

“I think a lot of dance teachers miss out on the self-care part of the emotional intelligence and understanding their emotions and essentially because if you’re not in a health mindset you obviously can’t help kids. Even if it’s just in a classroom setting just being a teacher, so I think it’s actually really important for people to understand the other side of emotional intelligence and understanding and managing the emotions that yourself are feeling”.

(Participant J, appendix 15a, lines 494-498)

The aspect of self-awareness seemed not to matter for the FG members in the context of “understanding their own emotions”. Only a few respondents expressed opinions about what they thought about themselves.

Perspective Awareness

A perspective is a unique point of view or method of analysing something. Individual histories, experiences, cultural norms, social contexts, and conceptual understanding all contribute to how people make sense of the world around them. In today's interconnected world, not being able to see stuff in perspective will contribute to a slew of problems. Consequently, to explain anything accurately, people must first consider the meaning.

The meaning of EI

Focus Group members presented their understanding of Emotional Intelligence in a range of meanings, from fair accurately to ambiguous.

Illustrative quotations from the focus groups:

“Emotional intelligence is essentially like being able to understand other people’s emotions based off of not just what they say, but also their faces and like kind of like how they present themselves”.

(Participant J, appendix 15a, lines 359-362)

“I think it’s just sort of having awareness of how your feeling, how other people are feeling around you”.

(Participant K, appendix 15b, line 364)

“I think the emotional literacy like so how you engage with people, but like socially and your physical language/”

(Participant M, appendix 15b, lines 366-367)

“I don’t know, just basically judging people’s emotions and how you are going to deal with it”.

(Participant I, appendix 15a, line 375)

“I’ve no clue”

(Participant G, appendix 15a, line 70)

“I’m not sure”

(Participant H, appendix 15a, line 66)

Such diverse understanding has been mirrored through the perceptions, dance education students built on the importance of EI within the dance learning and teaching environment. The FG members evaluated the importance of EI via a Likert-scale from 1 (no importance) to 5 (high importance). From fourteen FG participants, only one student gave a lesser importance by rating 2 out of 5, while all other students grant EI a high and very high importance, ranking 4 (8 DES) and 5 (5 DES).

Perspective of EI Training

With the general perception that EI is important for dance educators, the awareness for the need of EI training and coaching programs comes to life and provides a perspective for the development of dance teacher professionalism and as the basis for future dance teacher training and education curriculums.

Illustrative quotations from the focus groups:

“EI training would be useful, we get only taught to write lesson plans, how to deliver a lesson”.

(Participant A, appendix 15a, lines 252-254)

“I think we’re so focused on the like theoretical side of things like learning without the cognitive like development stages physically, that the emotional sort of side of it as well is really important and like dance teachers are generally more empathetic. But you can be a dance teacher and not be empathetic and that little bit of extra help would be really useful I think”.

(Participant F, appendix 15a, lines 256-259)

“But there’s never like improving our own curriculum and deciding what we want to do. It’s always based on the pupil, and I understand that’s needed but actually out wellbeing is more important than there’s because if ours isn’t good we can’t teach that”.

(Participant C, appendix 15a, lines 284-286)

“I don’t think any of us have ever really put emotional intelligence and dance together, like it’s something that I’ve never considered, so I think definitely bringing something to highlight that to the dance world is very good”.

(Participant N, appendix 15b, lines 508-510)

“I think it would be a good thing especially for like trainee dance teachers, because there will be nothing worse than if you’re going into teaching and within your first week you don’t know how to deal with the class, this is going to put you off the job. And it’s going to make like the students do not want to come back again.... Yes, I think it would be a great idea”.

(Participant E, appendix 15a, lines 245-248)

To explore the beliefs that dance education students are incorporating emotional competencies into their teaching, focus group members evaluated their judgements on a Likert scale from 1 (not at all likely) to 5 (extremely likely). 57% of the students rated neutral with ‘somewhat likely’, 14% very likely and 29% extremely likely.

Relationship

Most of the respondents believed that the dance education environment provides a defined learning environment with a friendly and positive atmosphere, where everyone can feel comfortable and join in. The relationship with the teacher has been appointed as one of the most crucial factors in creating a motivational, fun and happy learning environment.

Illustrative quotations from the focus groups:

“Children definitely tend to come to you as a more like as a maternal instinct, because they see you as or more like a mom figure. Like I definitely saw my dance teachers as my parents, like my second parents”. So, they connect to you more, because you’re doing something practical with them and you may have to use like touch a little bit more than another teacher would. So, they have that trust, with you, that they really don’t with any other teacher, and they tell you so much more”.

(Participant E, appendix 15a, lines 97-102)

“I think that like the connection you have with your dance teacher is different to that of like any other teacher. I don't know whether it's because the environment you are in is quite revealing, you put yourself out there a bit more. But the connection you have with your teacher is really different and me and my teacher like she was basically like my best friend throughout like my whole time and I taught with her. And she likes helps me through a lot, so yes, it's a different connection you have. “

(Participant C, appendix 15a, lines 33-37)

Additionally, FG members specified in the context with the student-teacher relationship the following characteristics as important for being a “good” dance teacher: friendly (1x), caring (2x), supportive (1x), compassionate (1x), motivational (1x), encouraging (2x), outgoing (1x), positive (1x) but also strict (2x). Four students did not give an answer.

Psychosocial Environment

The social climate in educational settings is shaped by the relationships between teachers and pupils and among pupils. The concept of social climate is closely related to classroom climate, school climate and school ethos, and refers to characteristics of the psycho-social environment of educational settings (Allodi, 2010).

Studies have demonstrated that dance has physiological and psychological benefits (Sheppard and Broughton, 2020; Tao et al, 2022). In addition to physiological benefits, benefits of fun, creative expression, and socialisation, dancing was also shown to elevate mood, increase sense of self-esteem and well-being, and increase social contact in healthy adolescent females (Malkogeorgos et al, 2011). Dance provides an outlet for releasing emotional expression, allows for creativity, and the socialisation aspect lowers stress, depression, and loneliness (Lobo and Winsler, 2006).

Within the focus groups participants, the process of socialisation has been seen as a crucial factor influencing the type and amount of involvement in a variety of dance activities. However, critics within the dance learning and teaching environment have been raised, as the wellbeing of the pupils are more set in the focus and not the one of the dance educators.

Illustrative quotations from the focus groups:

“We had this really amazing dance teacher who was really motivational, she always set us these fun tasks and it was great sort of social climate as well”.

(Participant K, appendix 15b, lines 323-324)

“(T)he concepts of working within an inclusive dance school for my local area not only allows me to experience the emotional outlook or the social network of dance aspects. But also, it allows the emotion like you know the emotional relationship and what dance, when it can overcome people’s barriers, mentally and...”

(Participant M, appendix 15b, lines 476-479)

“And I think creativity is also a good tool as well to help with sort of emotions within the dance class. Stuff like creativity, just to throwing yourself around the room, rolling on the floor, jumping are all very good things and supposed to help with anxiety and stress and things like that. So, as dance teachers, I think creativity will always be a great tool”.

(Participant K, appendix 15b, lines 489-492)

“So, then you (the dance teacher) have to try and balance that within your (their) teaching and try and make sure that they (the pupils) feel supported the whole time. Not only that they are doing something.”

(Participant F, appendix 15a, lines 92-94)

“Lot of pressures on teachers about how to make the students better, and not about improving the own curriculum and deciding what we want to do. Focus is on the pupil and not on the teachers’ wellbeing, what should be more important”.

(Participant C, appendix 15a, lines 283-286)

The emotional demands placed on dance teachers are far higher than those placed on teachers of other subjects because of the nature of the interactions they have with their students on a daily basis, which may be described as intense and emotionally charged (Coetzee and Harry, 2014). Involved in various teaching and learning processes, research on teachers’ beliefs is crucial in figuring out the way teachers understand and organise their teaching (Kostić-Bobanović, 2020)

Results Focus Group Discussion

It is important to understand dance education students’ perceptions and beliefs. The findings of phase two indicated consistency between the dance education students regarding the importance of EI and the need of EI training program. The FG members demonstrated disparity in the knowledge and the meaning about EI. While most of the FG members recognised and appreciated the social components of EI: social awareness (e.g., understanding of others’ emotions”, empathy and motivation), they have been shown to lack to acknowledge self-awareness and self-regulation, and in classifying the emotions of others.

These qualitative findings echoed some of the results from the initially quantitative survey. Investigating the profile of emotional competence (PEC) of the student group, most of the subscales of the PEC were located within the improver level, indicating that they possess some understanding of the related competencies and of their outcomes, however they were lacking on understanding of the causes of the of the emotions and on finding solution for regulation of such emotions. In contrast to the subscales within the improved level, the emotional competencies “expression of own emotions” ranked with the advanced level, and “utilisation of others’ emotions” with the beginner level. The low score of “utilisation of others’ emotions” indicated that beginners do not succeed in recognizing the emotions in the other, distinguishing them or modifying them appropriately, nor do they know which emotions are related to which consequences. Also, they could not classify the emotions of the other properly. This reflected some of the answers of the focus group members. Some were aware that understanding others' emotions and feeling is not just sensing other people’s feelings and emotion, it also means taking a genuine interest in them and in their concerns.

Summary of Phase 1 and Phase 2

The quantitative results of the study with the dance education students underpinned some findings of the literature but also supported the question, can emotional intelligence be measured. Ability EI, as investigated with the STEM and STEU did not correlate with trait EI, which suggested both tests do not measure the same construct.

Within the quantitative result of the survey study, merged within the qualitative findings of the focus group, possible areas of personal development for dance practitioners have been identified. Classified mainly with the improver level, the dance education students showed a general need of interpersonal and intrapersonal emotional competencies, especially “understanding (EC 3) and regulation (EC 7) of own emotions” both core skills in effective professionals (Chappelear, 2017). For emotional intelligence to be effective, it has to start with the self-concept. The sense of self cannot be developed, and other people’s well-being cannot be improved, without first understanding how to operate on the emotional self-level, which plays a significant role in the management of relationships.

Phase 3: Multiple Case Study

This section presented the main results and findings of the multiple case study, phase 3 of the current research project. The focus of the case studies was situated on professional dance educators’ profile of emotional competencies and their perceptions and views from experiences during teaching dance in schools.

Applying a convergent parallel mixed-method design, where the qualitative and quantitative data were collected and analysed concurrently, the quantitative survey has been conducted first with a set of questionnaires (Appendices 5b – 8; 9b – 11) which have been employed already earlier in phase 1 of this study with the student group. The data collection occurred through online assessment with Google Docs.

Besides the quantitative data, qualitative data was another key source of data collected and analysed throughout phase 3. First a teaching self-evaluation form (St. Augustin College, 2016) was completed to provide information about dance educators’ teaching environment and strategies, followed by semi-structured interviews, that served as one the major source of data for this stage. In addition to this, all the dance professionals were interviewed regarding their past experiences regarding EI related to their profession.

Sample Participants

In the main research project, the multiple case study consisted of four cases, built on four professional dance educators, classed by their length of years within dance teaching experience in schools. Table 4.19 shows the classification and demographic results of the cases.

All case study participants were, at the time, professional dance educators teaching dance in public school varying in their length of teaching experience in public school from 5 to 25 years. Their biological ages ranged from 25 – 54 years, corresponding with the years of teaching experience, hence the youngest participant displayed the least teaching experience and the oldest the most. Two of them were teaching in private dance schools and three participants were teaching dance within the community, and the teaching contact hours per week range between 20 and 38 hours. Three participants followed postgraduate studies with an educational path, only Kate, the youngest dance educator, obtained an undergraduate degree only, without a teaching qualification. Asking the participants “ow happy are you in your job?”, all answered on a Likert scale where 7 is the highest value, with “very happy” (6-7), indicating that they all love their job.

Demographics

Table 4.19 Demographics of the dance education professionals

Demographics	Kate	Nina	Ella	Faye Case 4
Case in years of teaching experience	Case 1: ≤5 years	Case 2: 5-15 years	Case 3: 15-25 years	Case 4: ≥25 years

Age in years	25	34	43	54
Teaching Contact hours per Week	21	24	38	20
Years of Teaching Experience				
- public school	4	12	20	25
- private dance schools	5	8	n/a	n/a
- community settings	3	14	n/a	10
Highest Educational Qualification	BA Hons in Contemporary Dance	MSc Dance Science and Education PGCert Teaching in FE	BA Hons Dance PGCE Dance	BEd MA in Dance

Results from the Questionnaires

Besides the demographic questionnaire, each participant answered the trait emotional intelligence questionnaire, (TEIQue-SF), the teacher's sense of efficacy scale (TSSES), and the profile of emotional competence (PEC).

Trait Emotional Intelligence Questionnaires

The Scoring for the TEIQue-Short-Form (SF) including the Total trait EI and its four EI facets has been done on-line, using the free scoring engine, located on the website of the Psychometric Lab in London, UK (Petrides, 2009a; 2009b).

Table 4.20 TEIQue-SF results of the dance education professionals

TEIQue - SF	Kate Case 1	Nina Case 2	Ella Case 3	Faye Case 4
Total Trait EI score	4.30	4.20	4.00	4.33
Well-Being factor	4.67	5.67	3.50	5.50
Self-Control	4.00	3.83	3.50	3.83
Emotionality	4.00	4.00	4.38	4.13
Sociability	4.83	4.00	4.33	4.50

The participants responded to the 30 statements of the TEIQue-SF on a 7-point Likert type scale, ranging from completely disagree (1) to completely agree (7). Within the TEIQue-SF all dance educators produced similar values for the total trait EI score and the emotionality factor, and within the normative range of UK's female. Individuals who scored highly on this factor claimed they own a diverse set of emotion-related abilities. They were capable of perceiving and expressing feelings, which they used to establish and maintain intimate relationships with significant others (Petrides, 2001; 2009b).

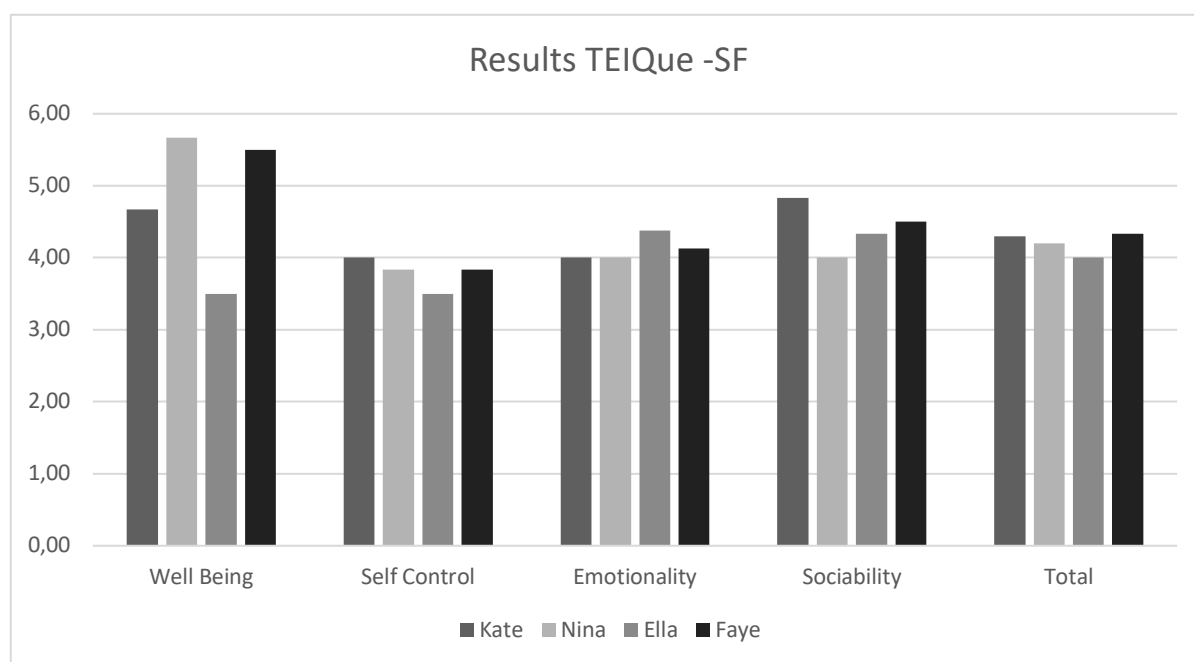


Figure 4.12 Overview TEIQue-SF results of the dance education professionals

Within the well-being and the sociability factors, differences among the individual cases have been reported. The self-control factor resulted for all dance educators on a general medium level, ranging from 3.50 – 4.00. Self-regulation factor high scorers exhibit a healthy degree of control over their impulses and wishes. Along with resisting urges, they are adept at coping with social stresses and tension. They are neither repressed nor excessive in their expressiveness. In comparison, low scorers are vulnerable to impulsive behaviour and are unaware of tension management. Inflexibility is synonymous with a lack of self-control (Petrides, 2001; 2009b).

Nina and Faye achieved higher wellbeing factors scores compared to Kate. Ella presented the lowest well-being factor score. According to Petrides (2001; 2009b), high well-being scores represent a broad sense of well-being that encompasses both previous accomplishments and potential goals. Individuals with high scores report feeling optimistic, satisfied, and fulfilled. Individuals with poor ratings, on the other hand, also have low self-esteem and are dissatisfied with their current life.

Within the sociability factor, Kate scored the lowest value, preceded by Faye, Ella and Nina. The sociability factor was more concerned with the person as an entity in various social settings than with personal relationships with family and near friends. Individuals with a strong sociability level are more adept at social contact. They feel they possess superior communication abilities and are capable to communicate clearly and openly with individuals from a wide variety of backgrounds. Individuals with low scores feel they are powerless to influence the feelings of others and are thus less likely to be

effective leaders or networkers. They are uncertain what to do or say in social settings and, as a result, they sometimes seem timid and reserved (Petrides, 2001; 2009b).

In summary, Faye, case 4 with more than 25 years of teaching experience, portrayed a higher trait EI compared to the other respondents, while Ella, case 3 with 15-25 years of teaching experience, reported the lower trait EI levels, only at the emotionality factor she scored higher compared to the other dance educators.

Teacher Sense of Efficacy Scale

The score for the Teacher Sense of Efficacy Total Score and its three sub-scores have been calculated via Microsoft Excel following the directions for scoring the teachers' sense of efficacy scale, provided by Tschannen-Moran and Woolfolk Hoy (2001).

Table 4.21 TSES results of the professional dance education professionals

TSES	Kate Case 1	Nina Case 2	Ella Case 3	Faye Case 4
Total TSES score	7.83	7.17	7.46	7.96
Instructional Strategies Personal Efficacy	7.63	7.63	7.13	8.38
Student-Engagement Teacher Efficacy	8.00	7.00	7.50	7.63
Classroom Management Teacher Efficacy	7.88	6.88	7.75	7.88

The TSES answered by scoring on a 9-point Likert-type scale, ranging from 1 (nothing) to 3 (very little), to 5 (some influence) to 7 (quite a bit) to 9 (a great deal). Faye (case 4) displayed within the scores of total TSES, instructional strategies and classroom management the highest values, while for student engagement, only Kae (case 1) scored higher compared to Faye. Nina (case 2) scored in most of the TSES values lower compared to the other dance educators, and especially with the classroom management, where within the instructional strategies, Ella (case 3) scored less.

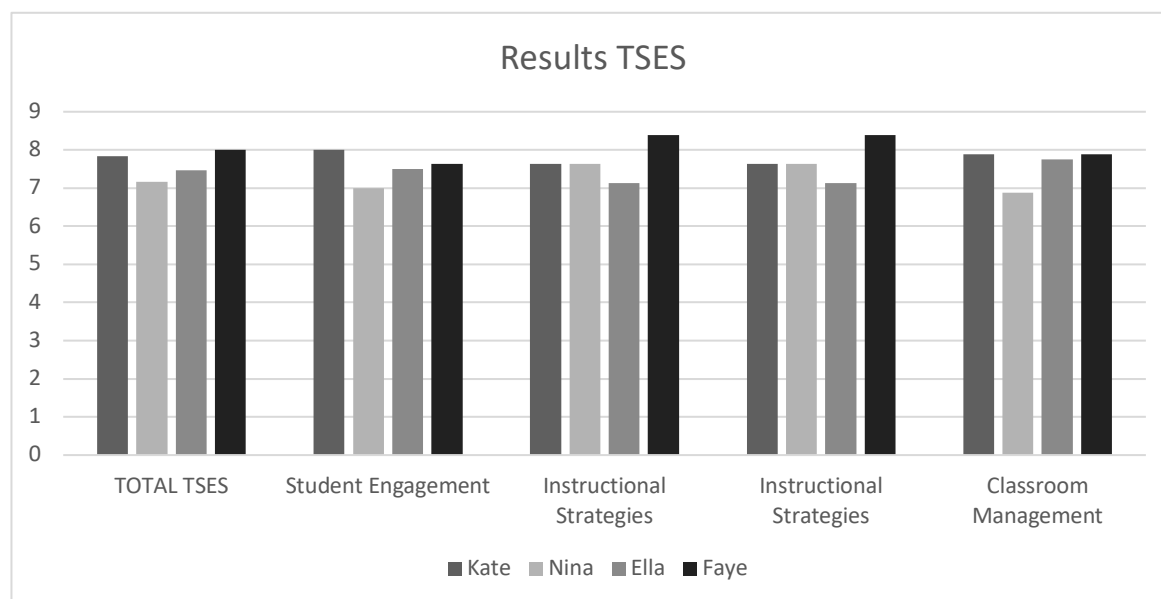


Figure 4.13 Overview of the TSES results of the dance education professionals

In general Ella (case 3) is located in the middle among all scores. Kate (case 1) scored highest score in student engagement teacher efficacy while Nina (case 2) scored least for the student engagement teacher efficacy and case 3 and case 4 scored moderate scores. In contrast, for the instructional strategies, personal Efficacy Faye (case 4) scored highest score as compared to other than 8.38 and Ella (case 3) scored least scores while case 1 and case 2's scores are moderate.

The Profile of Emotional Competence

To elaborate further the quantitative findings from the survey group of phase one of this study and answering the question if the profile of emotional competence (PEC) can be claimed as valuable and meaningful EI measure for dance practitioners, the complete PEC, including the total global emotional competence, the total intra-personal emotional competence with its five subscales and the total inter-personal emotional competence with its five subscales, has been created for each case. The results for the PEC have been calculated via Microsoft Excel following the scoring instructions provided by Brasseur et al, (2013).

Table 4.22 Profile of Emotional Competence of dance education professionals

	The Profile of Emotional Competence	Kate -Case 1		Nina - Case 2		Ella - Case 3		Faye -Case 4	
		Score	Level	Score	Level	Score	Level	Score	Level
	Years of Teaching Experience	4		12		20		25	
	Total Global EC	3.92	P	4.40	P	4.22	P	4.48	P
	Total Intra-personal EC	3.96	P	4.16	P	4.20	P	4.40	P
	Total Inter-personal EC	3.88	A	4.64	P	4.24	P	4.56	P
EC 1	Identification of own emotions	3.8	A	4.4	P	5.0	P	4.6	P
EC 2	Identification of others' emotions	4.0	A	5.0	P	5.0	P	5.0	P
EC 3	Understanding of own emotions	4.0	A	4.4	P	4.6	P	4.6	P
EC 4	Understanding of others' emotions	4.0	A	4.8	P	4.6	P	4.8	P
EC 5	Expression of owns' emotions	4.0	I-A	4.0	I-A	3.6	B-I	4.2	A
EC 6	Emotional Expression of others (Empathy)	3.6	I	4.0	A	4.0	A	3.8	I-A
EC 7	Regulation of own emotions	4.0	P	4.8	P	3.6	A-P	4.6	P
EC 8	Regulation of others' emotions	3.8	A	4.6	P	3.6	I-A	4.4	p
EC 9	Making use of own emotions	4.0	A	4.2	P	4.2	P	4.0	A
EC 10	Making use of others' emotions	4.0	P	4.8	P	4.0	P	4.8	P

Note: B = Beginner level, I = Improver level, A = Advanced Level, P = Professional Level (Laborde et al, 2017)

The scored values of all participants for the total global EC and the total intrapersonal EC ranged within the norm values (Laborde et al, 2017; Appendix 12) for the professional level of EI, however within cross case-correlation, participants with lesser length of teaching experience score lower as the the more experienced ones. Within the total interpersonal emotional competence score, only Kate (case 1) scored lower at an advanced norm value, while the others remain within the professional ones. The single emotional competence values differed among the respondents. However, within the intrapersonal competencies EC 1: Identification of own emotions, EC 2: Identification of others' emotions, EC 3 Understanding of own emotions and EC 4; Understanding of others', increased values have been showed in line with the length of years in teaching experience.

Faye (case 4) scored all three total EC on professional level and among the 10 subfactors, seven times on professional level, one time on advanced level (EC 9), one at advanced-professional level (EC 7: regulation of own emotions) and the EC 6, listening to other's emotions (Empathy), she scored at the intermediate-advanced level.

Ella (case 3) scored all three total EC on professional level and among the 10 subfactors, six times on professional level, one at advanced-professional level (EC 7: regulation of own emotions) one at

improver-advanced level (EC 8: regulation of others’ emotions), one, the EC 5 (expression owns’ emotion) she scored at beginner-improver level.

Nina (case 2) scored all three total EC on professional level, among the 10 subfactors, she scored eight times at professional level, for EC 6 (empathy) at advanced level and for EC 5 (expression owns’ emotions) one improver-advanced level.

Kate (case 1) scored among the total values only on the total global and the total intrapersonal emotional competence at professional level, on the total intrapersonal level she reported an advanced value, as well as on 6 of the 10 EC subfactors. For E C 7 (regulation of own emotions) and for E C 10 (making use of others’ emotions), she scored at professional level, while she presented for EC 5 (expression of own emotions) the improver level, and for E C 6, the empathy level, only the beginner - improver level.

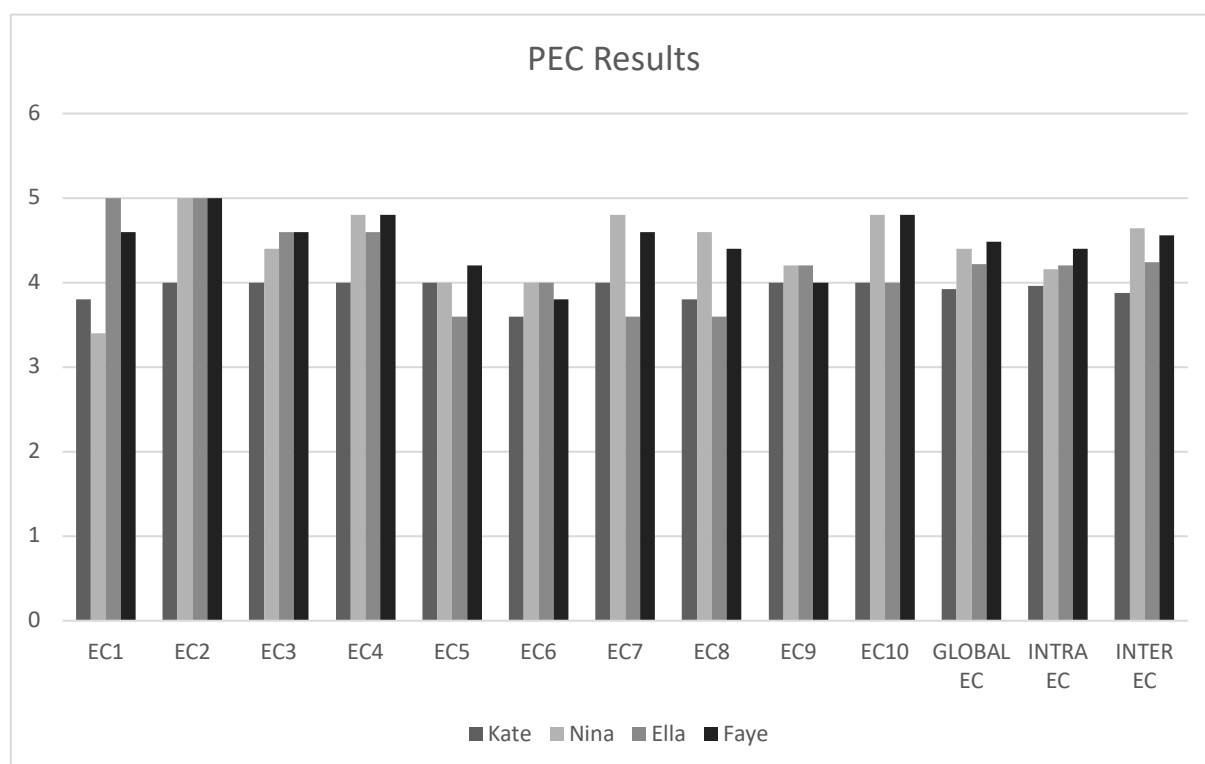


Figure 4.14 Overview all PEC results of dance education professionals

Note:

- EC 1 Identification of own emotions
- EC 2 Identification of others’ emotions
- EC 3 Understanding of own emotions
- EC 4 Understanding of others’ emotions
- EC 5 Expression of one’s own emotions
- EC 6 Emotional Expression of others (Empathy)
- EC 7 Regulation of own emotions
- EC 8 Regulation of others’ emotions
- EC 9 Making use of own emotions
- EC 10 Making use of others’ emotions

Based on the above results it can be stated that the emotional competence of Faye was more exhibited as compared to Ella, Nina and Kate. However, based on the total global PEC score, Kate presented a lesser value as compared to other dance teachers which means that she is less capable of controlling her own emotions as well as others, what can impact the effectiveness of dance teaching. Moreover, with respect on the interviews, it appeared evident that the regulation of own emotion score was higher in the case of Nina (4.8) while less in the case of Ella. However, it can be stated that all the teachers displayed at an advanced level because the score of the global emotional competence is greater than 3.6 (Laborde et al, 2017). Moreover, for the scale of the intrapersonal and interpersonal EC the score represented the advance level, according to Laborde et al (2017), which is 3.7 to 4.0.

Summary Quantitative Data Analysis

The results of the quantitative data analysis of the multiple case-study answered the tone of the main research questions related to phase 3 of this study

What are the levels of emotional intelligence competencies, trait emotional intelligence and teachers' sense of efficacy in UK dance education professional and in association to their length of teaching experiences? (RQ3a)

and tested the null hypothesis related to RQ 3a

Dance educators are scoring at a high EI level and there is a significant correlation between their Profile of EI (Total global, interpersonal and intrapersonal EC and the 10 subscales) and their emotional self-efficacy (trait EI) and teacher sense of efficacy (TSES) with regards to their length of teaching experience.

The results of the PEC, TEIQue and TSES revealed, that (1) dance educators have been scoring at a high EI level and (2) there is a no significant correlation between their profile of EI (Global, Interpersonal and Intrapersonal and the 10 subscales) and their emotional self-efficacy (trait EI) and teacher sense of efficacy (TSES) with regards to their length of teaching experience. Table 4.23 shows the results of the total scores of global totals, global intrapersonal and global interpersonal emotional competence, total trait EI and total score of the teacher sense of efficacy scale, calculated for each case.

Table 4.23 Comparison of the cases with regards to their total EI scores

Comparison of the cases with regards to total EI scores									
	Years of Teaching Experience	PEC Total	Category*	Intra-pers.EC-Total	Category*	Inter-pers.EC-Total	Category*	TEIQue Total	TSES Total
		Real Value	Norm Value	Real Value	Norm Value	Real Value	Norm Value		
Case 1 - Kate	4	3.92	P	3.96	P	3.88	A	4.30	7.83
Case 2 - Nina	12	4.40	P	4.16	P	4.64	P	4.20	7.17
Case 3 - Ella	20	4.22	P	4.20	p	4.24	P	4.00	7.46
Case 4 - Faye	25	4.40	P	4.40	P	4.56	P	4.33	7.80

Note:

*: Category of Norm Value for the Profile of Emotional Competence: B = Beginner, I = Improver, A = Advanced, P = Professionals (Laborde et al, 2017)

Based on the descriptive, quantitative data analysis it was shown that the PEC score for Nina (case 2), Ella (case 3) and Faye (case 4) put on the professional level for the global total EC, global intrapersonal and global intrapersonal EC. Kate (case 1) with much fewer years of teaching experience, scored the Global Total EC and Global Intrapersonal EC on professional level, however on interpersonal level she scored only on advanced level. The part of the null hypothesis related to research question 3a, stating that dance educators are scoring at a high EI level, failed to be rejected; all case study participants scored at advanced to professional level. However, no association has been identified between the outcome variables (PEC total, intrapersonal EC, interpersonal EC, TEIQue total and TSES total score) and the years of teaching experience, using descriptive data analysis. The null hypothesis for this part has been rejected.

To support the findings from the quantitative data analyse of phase one, the survey group, and to react on the inquiry if the PEC can be applied as appropriate EI measure within the dance learning and teaching context, entire profiles of emotional intelligence competencies for each case have been created, and possible differences in the PEC total and subscale values in relation to teaching experience, trait EI, as measured by the TEIQue-SF and the teacher sense of efficacy scale (TSES) have been investigated. Within the TEIQue-SF results, there was no difference in the total TEIQue value for Kate (4.30), Nina (4.20) and Faye (4.33), however Ella scored with a 4.00 a less total TEIQue value, compared to the other cases. Within the teacher's sense of efficacy scale Kate (TSES of 7.83) and Faye (TSES of 7.80) scored a similar result, while Nina (TSES of 7.17) and Ella (TSES of 7.46) reported lower scores.

The profile of emotional competence displayed a difference in the scoring of case 1 (Kate) compared to case 2, case 3 and case 4 among the intrapersonal competencies, showing that Kate, case 1 with the less than 5 years of teaching experience scored in all interpersonal EC subscale at a lower level, compared to the other cases. Only in the subscale regulation of other's emotions, she portrayed the same EC values as the other study participants. Within the intrapersonal EC level, the findings showed a similar pattern, however no difference was found in the total intra-personal EC value, in the EC subscale 'regulation of own emotions' and "expression of own emotions". Within both subscales' expression of own emotions and empathy, all case study participants scored at a lower level compared to the remaining subscales of the PEC.

The findings suggested that the variable teaching experience might influenced the PEC only within the first years of teaching in schools. This is consistent with the widely held belief that the amount of teaching experience increases educators' effectiveness, knowledge, and abilities Rice (2013). It has been suggested that teachers experience significant mastery progression, particularly in their early career stage (first 5–10 years of teaching experience) (Rice, 2013), but also in some cases in their late career stage (30–39 years of teaching experience) (Berger et al, 2018). However, to evaluate these findings, further research is needed with a greater sample size. Even though the quantitative findings demonstrated initial promise for the use of the PEC as an EI measure for dance practitioners, more qualitative research is required to supplement the quantitative findings with important information and rich descriptive examples.

The Self-Evaluation Form

The statements on the teaching self-evaluation form (see appendix 16; St. Augustine College, 2016)) have been grouped into the categories relationships, goals, classroom skill, professionalism, personal qualities and respect and acceptance. The professional dance educators have been evaluating their own teaching performance, while labelling the given statements with W (working on it), M (it happens most of the time) and A (it happens always). Table 4.24 summarises the findings of the teaching self-evaluation form of all four cases.

Table 4.24 Summary of dance education professionals' teaching self-evaluation

Category	Statements	1	2	3	4
		Kate	Nina	Ella	Faye
		less 5 years	05-15 years	15-25 years	over 25 years
RELATIONSHIP	I arrive on time with an appropriate attitude	A	M	A	A
	I greet children, parents, and staff in a friendly and pleasant manner.	A	A	A	A
	I accept suggestions and criticism gracefully from my co-workers.	A	M	M	M
	I can handle tense situations and retain my composure.	M	A	M	M
	I make an effort to be sensitive to the needs of the children and their parents.	A	A	A	A
	I am willing to share my ideas and plans so that I can contribute to the total program.	A	A	A	A
GOALS	The classroom is organized to promote a quality child development program	M	A	A	A
	I constantly review the developmental stage of each child so that my expectations are reasonable	M	M	A	A
	I set classroom and individual goals and then evaluate regularly	M	M	M	A
	I have fostered independence and responsibility in children.	M	M	W	M
CLASSROOM SKILLS	I arrive prepared	A	M	A	A
	I face each day as a new experience	A	A	A	M
	I can plan a balanced program for the children in all skill areas	M	M	A	A
	I am organized and have a plan for the day	A	A	A	A
	I help each child recognize the role of being part of a group	A	M	M	M
	I help children develop friendships	A	M	M	A
	I maintain a child-oriented classroom, and the bulletin boards enhance the program.	M	M	M	A
PROFESSIONALISM	I understand the school mission and philosophy	M	M	A	A
	I am professional in my demeanour and in my personal relationships while on the job.	A	A	A	M
	I assume my share of joint responsibility	A	A	A	A

PERSONAL QUALITIES	I have emotional stability	A	M	A	M
	My general health is good and does not interfere with my responsibilities	A	A	A	A
	My personal appearance is suitable for my job	A	A	A	A
	I would evaluate my effectiveness as a member of my teaching team using the scale: 0-1-2-3-4-5 (low to high)	2	4	4	4
MY TEACHING TEAM	I've earned the respect and acceptance of team members and families.	YES	YES	YES	YES

Using deductive coding with initial codes from the given categories of the teaching self-evaluation forms, content and structural thematic analysis have been conducted to find excerpts that fit those codes. Quantifying and analysing the presence, meanings and relationships of categories and statements, answered partially the research question 3b:

How do the perceptions of dance education professionals support the results of their profile of emotional intelligence competence and address its valuableness for defining a professional teacher identity?

Based on the above responses it appeared evident that all the dance educators paid proper attention towards their job performance as well as try to fulfil their responsibilities as educators. However, the way of execution differed from person to person based on their emotional competence, personal qualities and their understanding of professionalism. The answers of all four respondents demonstrated their confidence in their job performance, as they stated that they applied the tasks most of the time or always. All four respondents answered with yes to the question “I've earned the respect and acceptance of team members and families”. my effectiveness as a member of my teaching team using the scale: 0-1-2-3-4-5 (low to high), Kate scored only 2, compared to Nina, Ella and Faye, who scored with 4 on the 5-point Likert scale. With regard to relationships, goals, classroom skills, professionalism and personal qualities, Kate reported 15 times A (it happens always), 8 times M (it happens most of the time), Nina 11 times with A and 12 times with M, Ella 16 times A, 6 times with M and 1 time with W (working on it) on the statement: I have fostered independence and responsibility in children. Faye labelled 16 statements with A (it happens always), and 7 statements with M (it happens most of the time).

The categories of the self-evaluation form have been used as conceptual codes, summarising and condensing the labelled statements of the dance educators’ cases. While most answers differed among

the cases, for are some statements, all participants reported the same statements “ it always happen”, for

the category “relationship”, the statements:

- I greet children, parents, and staff in a friendly and pleasant manner.
- I make an effort to be sensitive to the needs of the children and their parents, and
- I am willing to share my ideas and plans so that I can contribute to the total program.

indicated their awareness about the importance of the student-teacher relationship and that they are applying strategies to maintain such relationships,

the category “classroom skills”, the statement:

- I am organized and have a plan for the day.

displayed that all four cases show the personal competencies, which represents self-regulation, self-motivation,

the category, “professionalism”, the statement:

- I assume my share of joint responsibility,

is not only about having a commitment through critical situations, but about the ability to build enduring bonds that respect each other's responsibilities and work together against shared developmental goals in order to foster the harmonious development of young people and to prepare and empower them to fully assume their obligation in an increasingly diverse community,

⇒ the category “personal qualities”, the statements:

- My general health is good and does not interfere with my responsibilities and
- my personal appearance is suitable for my job,

revealed, that all dance educators demonstrated a kind of self-awareness.

However, based on the results it was evident to show that Nina (case 2) and Faye (case 4) have moderate emotional stability as compared to case 1 and case 3. Case 1 and case 2 understand the philosophies and mission which enabled them to fulfil their job responsibilities in an adequate manner. Additionally, based on their teaching experiences all dance educators believed that they gained respect and acceptance.

In contrast, within the rubric “goals”, no similarities among the cases have been identified, while most of the answers were labelled with “it happens most of the time”, only a few with “it always happens”. The most matches were with the statement “The classroom is organised to promote a quality child development program”, where only Kate labelled “it happens most of the time”, compared to dance educators with more years of teaching experience stating “it happens always. Interesting were the answers to the statement “I have fostered independence and responsibility in children”, where Ella mentioned that she is working on it, and Kate, Nina and Faye stated that “it happens most of the time”, but not always.

Within the convergent mixed-method design, the qualitative and quantitative data have been collected during a similar timeframe. Additionally, to the surveys, qualitative interviews have been conducted, to investigate further the value and meaning of the profile of emotional competence for dance educators and which emotional intelligence competencies contribute to the dance educators’ professional identity.

One-on-One Interviews

Similar to the focus group interview guide, six categories; (1) past experiences, (2) self-awareness, (3) self-management, (4) social awareness, (5) relationship management, and (6) knowledge about EI, have been covered through the case study interview guide, based on Goleman’s EI framework. Extra space and time were given to the participants to add additional thoughts and beliefs. Goleman’s EI construct formed the framework for the deductive coding process and for qualitative data analysis, which refers to the categorization, tagging and content analysis of qualitative data. Combining the results of the interviews with them of the teaching self-evaluation form provided deeper insights to the categories and codes involved.

Annotating the Transcripts

The process of coding allows the researcher to answer the research questions and to consider the themes from the point of view of each participant (Sutton and Austin, 2015). The transcripts have been coded (1) inductive through automated quality research tools, using software NVivo to better handle the interview transcripts for the in-case analysis and (2) deductive, using manual coding for the in-case and the cross-case analysis.

In a first step for the thematic analysis, inductive thematic coding analysis through the NVivo software has been employed to find common themes and concepts among the four cases, by extracting them from the transcripts analysing the word and sentence structure. Furthermore, themes and responses which are most frequent named have been identified. Among the theme of dance educator’s approach, nodes as

“strength” and “weakness” has been considered by all four interviewees, while “perceived teaching effectiveness” only by one. Within the perception of teacher quality “meaningful teacher-student relationship factors” and “what makes a good teacher” have been found in all interview transcripts of the four participants, while defining success only in two references. Dance teachers’ perception of emotional intelligence and its impact on dance education could be identified in all four transcripts, while the role of EI only in three (appendix 21a-21d, page 385-414).

In the next step, five conceptual categories emerged from the interview guide have been ascertained as predefined codes for the deductive coding process. Assigning those codes to the qualitative data set gathered from interviewees’ responses helped guarantee that the areas of relevance are written in codes coded and included in the data analysis.

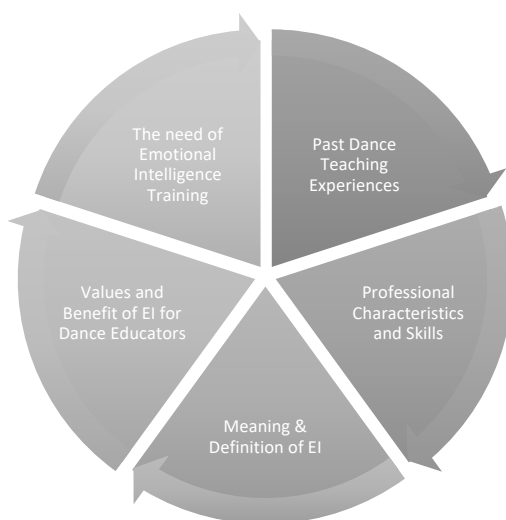


Figure 4.15 Conceptual categories

In addition, these categories formed as structural codes as base for the thematic content analysis of the qualitative data gathered from the one-on-one interviews, with the aim to recognise common themes, or significant or fascinating trends in the results, and then by triangulating the findings to answer the research question:

How do the perceptions of dance education professionals support the results of their profile of emotional intelligence competence and address its valuableness for defining a professional teacher identity?

Structural Codes

Structural Code 1: Past Dance Teaching Experiences

It was important to notice that all interviewees characterised teaching dance as "enjoyment," while emphasising their passion for teaching rather than performing.

Enjoyment is a kind of intrinsic motivation (Kunter and Holzberger, 2014). Being self-motivated consists of enjoying and loving what one does, working towards achieving one's goals and not being motivated by money or status. As motivation, enjoyment can be found within the intrapersonal emotional competence subfactor "use of own's emotions", within the achievement drive competence of Goleman's self-management EI dimension and as a trait within the TEIQue-SF wellbeing facet,

Kate

I think it's just seeing the enjoyment of the participants. This is the mostly and about their skills, as an education.

(Case 1, appendix 21a, lines 563-564)

While case 2, Nina, responded that engagement with the local community was a major appeal for her joining dance.

Nina

Well, ultimately, I started to dance as part of the community and enjoy just being part of things that were going on around in our area. It was my dance teacher at times said, 'you should go and study dance'.

(Case 2, appendix 21b, lines 943-944)

And I think that's why I enjoy doing dance—because I was able to express my emotion.

(Case 2, appendix 21 b, line 1267)

Similarly, Ella explains that the ability to express one's emotions and to see the way individual students thrive through dance is a motivating factor.

Ella

..my biggest success story is seeing the children that have never done dance until they joined me when they were 11, 12 years old. And seeing them make progress. Andenjoy dance.

(Case 3, appendix 21c, lines 1355-1357)

Chapter 4 – Results and findings

It is that enjoyment that drove Faye to keep dancing, too, as she emphasises that the process of dance – as opposed to dance solely as an art of performance – captivated her interests.

Faye

As a kid growing up, I always loved dance. Knew I didn't want to be a performer. That wasn't something that ever interested me. Always enjoyed the process more than the product.

(Case 4, appendix 21d, lines 1636-1637)

Helping others, social interaction, and sensory experience of nature are most common learned triggers in enjoyment, (Eisenberger et al, 2006; Flynn et al, 2006), that have been confirmed by the interviewees.

Kate

To grant access to this environment, I used to help my dance teacher at multiple dance schools. I knew that teaching was something I had a passion for.

(Case 1, appendix 21a, lines 546-548)

Passion, together with one's unique interpretation of the art form inspired others, like Nina, to dance. However, using dance as a tool of empowerment to help others motivated her to teach and continue teaching.

Nina

I could interpret it the way I wanted to rather than be in unison and identical to my cousin. So, when I started to teach, I always found that it was a way for me to enlighten or to help someone who was struggling in everyday life. That's why I do a lot of projects in disadvantaged areas.

(Case 2, appendix 21b, lines 965-968)

Certainly, there is a common thread of helping the disadvantaged through the medium of dance. When teaching dance, seeing its impact on special needs students, for example, can strongly affect a dance teacher.

Ella

I think impact for when you're doing that, being sensitive and all that, watching your special needs students, the impact is you forget about your higher ability students. You can end up getting so focused on the students that really need more help that you forget about the rest.

(Case 3, appendix 21c, lines 1535-1537)

Chapter 4 – Results and findings

The concept of helping others becomes an overarching purpose for many dance teachers. Whether a dance teacher feels that a lesson was a success often depends upon whether they feel that they are able to help their students, as Faye explains.

Faye

She was incredibly gifted but didn't know how good she was. I helped her to...I gave her the opportunity to choreograph. She was in my youth group at the time.

(Case 4, appendix 21d, lines 1669-1670)

Ella

So, if a student's upset or whatever and I don't even pick up on it, then I'm not doing my job properly. Because I'm not helping, they're not getting the best of the lesson. They're certainly not making any progress if I can't read how they're feeling.

(Case 3, appendix 21C , lines 1569-1571)

However, not all past experiences were related to positive emotions and memories; they can cause also frustrations. All dance educators reported situations, where they felt disrespected, and the role of a dance educator has been undervalued and where students were intimidating the dance class. Persisting to reach a resolution of such situations, while using the feeling of frustration is an EI skill.

Kate

There wasn't an interest in today and then I had five girls who were in the elite dance group. I can't believe that this was a thing for them. For me, I thought, 'Right, well the five girls who had really dance, at least they'll give me their engagement. They'll be involved'. It was the complete opposite. The five girls who were the elite ones just didn't value me and seeing me as being somebody of importance that they had to listen to. But the rest of the group were willing to try. So, for me I was just like so frustrated from that point I thought that these girls are in a dance school and therefore they should have the discipline and the respect to know that somebody is trying teaching regardless of if that's your style or if that's what you do, to at least just respond. So, it was really frustrating for me.

(Case 1, appendix 21a, lines 739-746)

A sense of mutual respect and value were factors that can strongly affect the way a dance teacher felt about their students, and themselves.

Chapter 4 – Results and findings

Nina

....so that they actually started to hopefully respect me as a person. And that wall was broken down so that the actually joined in with the rest of the group because they managed to gel rather than straight away sit down, I'm not doing it.

(Case 2, appendix 21b, lines 1142-1144)

Rising above a sense of apathy from both students and their parents was a real challenge for dance teachers. This was particularly evident in cases where dance, as a subject, was undervalued. That sentiment has been transferred onto the teacher and acted upon.

Ella

So that is probably competing with the groups of really horrible Year 9 boys and their parents, who were also horrible because they didn't see the value of their children dancing in the school..... Because their behaviour never improved in the lesson, and they were quite rude and foul. And I think the reason why it didn't improve was because their parents agreed with their behaviour and felt that dance shouldn't be something their sons had to do.....

(Case 3, appendix 21c, lines 1386-1395)

I just had to carry on being treated like dirt every week from the beginning

(Case 3, appendix 21c, line 1398)

I think it's just the lesson where I just have students that just completely disengage. And it really doesn't matter what I do. I've had some trouble to Year 7 this year. So, to overcome them and their disengagement and their complete poor behaviour.

(Case 3, appendix 21c, lines 1504 – 1506)

This kind of behaviour on the part of students had the potential to ruin the class for dance teachers and for the other students in class. While this is certainly not exclusive to dance education – teachers in other fields can empathise – Faye explains how these attitudes towards dance have affected one of her classes.

Faye

I awkward with when I was teaching GCSE dance. There were two girls in the GCSE group that really didn't want to be there. They weren't interested in their studies in any subject area. They really went out of their way to kind of spoil it for everybody else. It wasn't just that they weren't interested, but they were just interested in kind of trashing it for everybody. It was a very difficult

one to address because they were both very loud, these two girls. They were very intimidating to the others.

(Case 4, appendix 21d, lines 1695-1700)

The relationship between teacher and students was a theme which appeared most in the dance educator's narratives. Relationship management was one main pillar of the construct of emotional intelligence, where empathy was the source for all relationship skills (Goleman, Boyatzis, and McKee, 2002). Relationship management portrayed one of the four dimensions of Goleman's EI model (Goleman, 1998), belonged to the emotionality facet of the trait emotional intelligence questionnaire (Petrides and Furnham, 2001) and was located within the interpersonal emotional competence factor of the profile of emotional competence, (Brasseur et al, 2013). Furthermore, it represented the subfactor' student-teacher relationship" of the teacher sense of efficacy scale (Tschannen –Moran, Woolfolk Hoy and Hoy, 1998).

Kate

I know they're there to dance, but you still have time to actually build that relationship with them as a person. As a friend? like for me it's like right, how would you want to be spoken to is how I would speak to them, sort of this thing. I think it's very important especially like I said in the project that we're doing just now. But even as I said as they are coming to you every week, they want to know you as a person. They don't want to know you just as a dance teacher. So, yeah.

(Case 1, appendix 21a, lines 695-700)

Make them try to build good relationships with the pupils who they maybe don't speak to. So, building new relationships. Trusting others who maybe they don't...maybe they've had to fall with somebody and if you're pushing them, but not to a point where they're...they then...like they don't want to take part. But...So I'd probably say...Working on their emotions. Making sure that they're building relationships and trust of each other and with myself.

(Case 1, appendix 21a, lines 913-917)

The importance of building meaningful, trusting relationships is of paramount importance and is shown to influence learning and a sense of comfort and belonging in a class. At times, if a trusting relationship is built between student and teacher, it can also facilitate better relationships between students themselves.

Nina

I think it was having that personal rapport with each other and for them to allow them to be vulnerable. Allow them for me to ask the question and answer in their honest way, and for me

not to tell them it was right or wrong It was for me to ask another question and for them too also.

(Case 2, appendix 21b, lines 1006-1008)

I mean my favourite is when some children who have really...the struggle with social aspects within a class. If I'm working in a primary setting and these children don't like interacting with the other boys and girls, and the moment that they start to have a little interaction, then it's full-on relationships within the group of children they wouldn't really mingle with. They would isolate themselves, or segregate themselves, from the group because they didn't feel worthy.

(Case 2, appendix 21b, lines 974-979)

Ella explained her own attitude towards how she wished to be seen and treated by her students, clarifying the thought process that Kate had outlined earlier.

Ella

..... And I am a big believer that you are not their friend when you're their teacher. And I think that's how you build a good relationship. They know that you're their teacher. They know that there's a line that they don't cross. You can have a really good, positive working relationship. But you're not their friend. The A-level students that I have, I've got a good relationship with them because they know that I will give of my time.

(Case 3, appendix 21c, lines 1492-1496)

Furthermore, the student's relationship with dance, and among the dance students themselves Faye claimed as crucial. She considered the concept of a "relationship" as essential to teaching in general – and that positive relationships could make or break the learning process.

Faye

The connection they have with it, for the dance, is always a beautiful thing. I think when you dance with somebody, you have a relationship with them that you don't get in any other way. I think that's why we use it in things like marriage ceremonies. Symbolically, a first dance is hugely important. I think we all get that when you dance with somebody there is a connection that you don't get from anything else.

(Case 4, appendix 21d, lines 1658-1662)

I think teaching is all about relationships. If you haven't got good relationships going on between you and the students, however good your material is, it's not going to resonate in the same way.

(Case 4, appendix 21d, lines 1933-1935)

An important aspect of current theories of motivation and participation in dance education (Connell and Wellborn, 1991; Eccles, Wigfield and Schiefele, 1998; Stipek, 2002) was the importance of students' social interaction with the educators. When students experienced a sense of belonging to the teachers and a mutual relationship with teachers and classmates, they were interested in playing an active and meaningful role in learning dance (Anderman and Anderman, 1999; Birch and Ladd, 1997; Skinner and Belmont, 1993). Students' perceptions of school relationships were related to student profile and disability (Battistich, et al 1997; Skinner, Zimmer-Gembeck and Connell, 1998). Although most current research on social interaction and social development has been conducted with 3rd year and older students (for an overview, see Furrer and Skinner, 2003; and Stipek, 2002). Recent research showed that the pattern of academic progress and incentives is evolving in primary school children's communication. which have a lasting effect on incentives and efficiency.

Structural Code 2: Professional Characteristics and Skills

Most interviewees described particular characteristics and skills required to be successful in their jobs. Interestingly, most of these skills could be attributed to emotional intelligence competencies.

To know and to understand the students in the dance class were the first of all had been named within the question about professional characteristics. Both belonged to the social awareness component of the emotional intelligence theory, which is a dimension in all different notions of EI.

Kate

But for me I will make sure when the people are in the class that I always know who they are. We have a check-in at the start to see where they're all at. In that way you're checking how they're feeling. You know where they're at the start before you then begin dancing.

(Case 1, appendix 21a, lines 687-689)

Empathy appeared to be a concept that most participants have been aware of and identified as an important dance teacher characteristic. They were also aware, at some level, how empathy can be translated into better learning.

Nina

I think empathy is one. I think that's a really high one. And I think that's something that it's almost not judging them, but also having empathy to understand where they're at that moment and not to try and fix it. And let them kind of either sit in that moment and let them feel it or guide them into where they want to go next

(Case 2, appendix 21b, lines 1241-1243)

It's a case of them being aware of their own intentions and aware of how the pupils are responding to that both emotionally as well as physically and cognitively. We need to make sure that they're keeping everyone at all paces. They need to understand differentiation. They need to understand not only emotionally a differentiation, but the levels in which they're doing that.

(Case 2, appendix 21b, lines 1020-1024)

Ella recognised that dance is an emotive subject in itself. She emphasised being able to understand the emotions or feelings of one's dance students was vital, especially due to the nature of this particular field of education.

Ella

..... you've got to know how to inspire them.

(Case 3, appendix 21c, line 1492)

I don't think you can be a successful dance teacher, if you can't read your students, because I think dance is emotive... If you're not feeling, if you're not emotionally fit, happy and all of that, then you can't...you won't come to the dance lesson and get anything of it

(Case 3, appendix 21c, lines 1589-1591)

I have to know them. I have to know them really well. And know what makes each of them tick. And know what's going to motivate them, and how I'm going to get them to be inspired about making a piece. Sometimes it's about my routines. If I'm doing a whole group dance, there's certain girls I know I can't pair together.

(Case 3, appendix 21c, lines 1610-1613)

Faye

I work from where the students are at, so I'm very much into self-creative.

(Case 3, appendix 21c, line 1715)

Being flexible to change, and applying to students' individual needs are professional characteristics, strongly linked to "understanding others' emotions", and both located within the interpersonal EC and within the EI dimension of social awareness.

Kate

But I feel like I'm quite easy at adapting things. Because like things happen in classes. Kids can be up and down. You can't predict what they're going to respond to.

(Case 1, appendix 21a, lines 635-636)

I think if is having a relationship with the pupils definitely helps with their response and their engagement and your class. I'm just, maybe not for like outside like private dance schools, but just for like the project I'm on just now where it's at a school, so it's not optional that these kids have to come., If they don't appreciate you and they don't value you as a person, I don't think they'll take your class. But for me I will make sure when the people are in the class that I always know who they are.

(Case 1, appendix 21a, lines 683-687)

I think, as well, because of the group. It has a mix, so it's got half of the dancers are able-bodied dancers, and the other half have got different needs and abilities. So, we've always got that split. But it's just pitching it to them where yeah, they can still understand what you're trying to give them?

(Case 1, appendix 21a, lines 797-800)

Being able to adapt to the situation and needs of one's learning was depending on the teacher's ability to read their student's emotions. Without this understanding, or attempt at understanding, a dance class would continue with little sensitivity towards the context or condition of one's students.

Nina

So, I think as well as me adapting the exercise, was trying to be the calm one in the room to go 'That's ok if he needs to stop, we stop'. But he doesn't need to stop at all, he has to sit out, we can just have a little bit of a calm task next.

(Case 2, appendix 21b, lines 1167-1170)

Being able to use adaptation does not simply mean that a dance teacher should go along with every wish of their students. However, Ella explained how applying thought and empathy to a situation has been necessary to overcome the unpredictable needs of a student to help them get the most from a lesson.

Ella

I think you need to be quite adaptable, flexible to changing circumstances. Especially when you're choreographing. You know when you've got children, you've an injury, or a child ill,

and things like that. You can't...you have to be able to think on your feet, I think a little bit. Because you never know what the class is going to present you with when they come into the classroom.

(Case 3, appendix 21c, lines 1448-1451)

Even so, self-doubt crept into a dancer teacher's mind. For good teachers, this seemed to be inevitable, but it also means that there is a more profound level of caring for one's students, on the part of the teacher.

Faye

I mean one of the obvious things is if you've got a child that's got serious needs, then they kind of take up an awful lot more of your time. So, it means you've kind of got less time for the others. So, I sometimes feel that the others aren't getting the feedback and the challenge that they deserve because you're just having to focus on one. I sometimes wonder when I'm teaching them whether I'm the child or are the children who have special needs, does I am over-teaching them?

(Case 4, appendix 21d, lines 1856-1860)

Being positive has been named from all case studies participants as an important characteristic for being a successful dance educator. Positive feelings are an integral part of daily life. At times, some positive feelings are more strongly felt than others; at other times, positive emotions can be inappropriate or also adaptively detrimental. What explains when positive feelings are necessary, when they are not, and how to use them more effectively in one's life? (Tugade and Fredrickson, 2008). According to the EI framework, someone should be capable to understand one's feelings - both positive and negative – and be able to interpret emotional knowledge correctly and effectively. Furthermore, individuals should possess the intuition to use one's emotions cleverly to solve challenges, create preparations, and accomplish goals in life (Salovey and Mayer, 1990). Positive feelings are inextricably linked to each of these EI facets and can be associated within the emotional competence of “use of own emotions”, located within the global intrapersonal factor of the PEC, with the well-being factor of the TEIQue and the self-awareness dimension of Goleman's EI model.

Kate

I think that it can all have a positive impact. So, I think probably those are the impact dance may have, especially with just with the pupils I've been working with. They're maybe from less-fortunate backgrounds.

(Case 1, appendix 21a, lines 860-865)

I think, it has a positive response to them taking them to the rest of their day.

(Case 1, appendix 21a lines 865-866)

Positivity, however, is a tool that should be used to further the learning process. Positivity is not simply being “nice” all the time, but to be able to enforce boundaries that can help achieve a better learning result.

Ella

They know that you're their teacher. They know that there's a line that they don't cross. You can have a really good, positive working relationship. But you're not their friend.

(Case 3, appendix 21c, lines 1494-1495)

Faye emphasised Ella's confirmation of this idea, as she explained how positivity can be used as tool in a more practical sense. Being positive is a state of mind from which teaching takes place and when used correctly, can help to rectify mistakes by building a student up, as opposed to demotivating them, for example.

Faye

We tried to help with choreograph dances around their choice of music and their dance styles as a way of trying to get them to work in some kind of positive way.

(Case 4, appendix 21d, lines 1701-1702)

For me, the most important thing is about engagement and being positive about yourself from that. I am very aware we're doing technique or anything like that. If I give some constructive criticism, then I need to balance that out with praise.

(Case 4, appendix 21d, lines 1715-1718)

I think a dance teacher would definitely need to be clear about what it was they were asking the students to do. Clarity and task setting, I think, is really important. Communication skills are important. They need to be a positive role model.

(Case 4, appendix 21d, lines 1762-1764)

Time management, in conjunction with being disciplined, having and/or adhering to a schedule, is an often overlooked yet critical capability for a teacher's professional success. Under the context of emotional intelligence, self-control, equilibrium, self-awareness, and time management all play significant roles in the prediction of job stress (Enns et al, 2018). Additionally, time management is a type of self-discipline

or self-control. Though emotional intelligence is the capacity to recognize, use, and control one's own emotions, self-discipline is a technique, a habit, and a set of skills for understanding the critical factors in each individual's existence (Moneva and Gatan, 2020).

Kate

And we'll be speaking about it at work where we're talking about how we need to make sure to check in at the end. Because I feel like something just at time, we don't have time to actually see how they progress throughout your class. They might be feeling quite maybe not the best at the start. Then, maybe at the end actually they're feeling much better. But you don't have the time to check that.

(Case 1, appendix 21a, lines 689-694)

While emotional intelligence and positivity play a role in effective teaching, effective time management is also necessary and maintaining the best for students and teachers overall, calling for self-discipline as Nina outlined.

Nina

I'll try to get to what I think it is. For me with self-discipline, I sometimes try to say get to a point where they've achieved what I've wanted within that class. But then I'll know they're so certain about a time left, they'll go 'Could we do the next thing?' That was a weakness of mine. For my discipline is to make sure that I have a weekly scheme of work, should I say, and stick to that. I really have to have this self-discipline to remind myself Further

(Case 2, appendix 21b, lines 1056-1060)

So, I think my discipline is to stick to a plan, a template that I create for myself, to keep to schedules and know what is it that they need to achieve and have a record of each pupil to make sure that they're also on task. Then if I need to do a little bit more, it's because that pupil is not being...is falling behind on something else, not put them in a position where they feel disheartened

(Case 2, appendix 21b, lines 1067-1070)

The importance of time management is needful not only for students and teachers in a particular dance lesson, but as an overarching discipline indispensable in the administrative responsibilities of a teacher, too.

Ella

You need to manage your time. You need to be an organised person, because you cannot teach?? Somebody who manages time and being organized, that kind of person can also manage so much paperwork. I think you need to be quite adaptable, flexible to changing circumstances

(Case 3, appendix 21c, lines 1446-1448)

Effective time management is strongly linked to being organised. Faye explained how time management, organisation, and preparedness were linked and have had an impact how she felt as a responsible teacher.

Faye

I would say I always do is I'm always the first person in a room and the last one to leave so that I'm there. I'm organised. I'm well-prepared. I'm ready to go as soon as everyone's ready. My lessons start promptly and finish promptly.

(Case 4, appendix 21d, lines 1734-1736)

Structural Code 3: The Meaning and Definition of EI

Referring to what people know about emotions and emotional competencies, the knowledge level, is the first level of the three-level model of the profile of emotional competence (Brasseur et al, 2013). Exploring the knowledge level will help to understand participants' view and beliefs of emotional intelligence.

Kate

Probably just awareness of how you are feeling. And how others are feeling. I think for me that is what comes straight away when I think of emotional intelligence.

(Case 1, appendix 21a, lines 853-854)

For some teachers, what they know about emotions and emotional competencies seems to come from who they are as an individual and their own, unique experiences in their own formative years. Nina expressed how her earlier years influenced what she understands about these aspects.

Nina

The first thing that comes into my mind is, which is really weird, but my first thought is being aware of the other person's emotions. I know that's not the only thing. But I think that's because that's the one I had always mastered. I was so quiet when I was young. Because I was so aware

of everyone else's emotions that I was switching mine off. And I think that's why I enjoy doing dance—because I was able to express my emotion. But, yeah, when I think of emotional intelligence it's because I've always felt about the other one's feeling. And when I first read about emotional intelligence I was like 'I've always been aware of how the other person feels. But I hadn't regulated how I feel, and my emotions were probably affecting my reaction to their emotion.

(Case 2, appendix 21b, lines 1264-1270)

In some cases, as with Ella, the knowledge level stemmed first from one's own self, and have been translated into understanding how others interact with one's own emotions.

Ella

That I can read my own emotions and sort of know what's going on. So, if I'm getting really stressed, I can read and sense the emotions I have or in another person. I can read, it's about reading the situation, I suppose, isn't it? And about how a person is feeling.

(Case 3, appendix 21c, lines 1562-1564)

Faye echoed these sentiments and explained how understanding the emotions within oneself are an effective way to understand those same emotions in others. For her, this was the basis of effectively understanding the emotions of her students.

Faye

I think it's understanding your own feelings, first and foremost. Then being able to identify them in yourself, and then being able to identify them in others and understand why somebody might be feeling that way.

(Case 4, appendix 21d, lines 1906-1908)

I think the emotional intelligence, that ability to read somebody else's mood and be able to respond to it in order to make them feel comfortable, wanted, involved, is only going to manage to have a positive effect if you can do that effectively.

(Case 4, appendix 21d, lines 1935-1937)

Structural Code 4: The Values of EI as a Professional Skillset for Dance Educators

Emotional intelligence is described as a set of capacities that involve individuals' awareness of their own feelings, awareness of others' feelings, management of those feelings' relationships, and use of those feelings to motivate themselves (Bar-On, 2010). Numerous scholars have named characteristics that graduates should own to be competitive in their respective career fields. Given that each area favoured distinct characteristics, it was assumed that individuals possessing certain characteristics would gravitate toward those areas. (Jones and Abraham, 2009, p. 51). Therefore, the set of abilities explored within the case studies are within the area of dance education.

Kate

I don't think that having read about emotional intelligence now, that made me aware of what I am doing and what I could be doing building, like what I could do to maybe include it more or what I could do to maybe be a bit more aware of...more may be going on in my pupils' lives that I don't know about. So, awareness, just making myself aware. And probably just development for me as a dance artist and as a person, as a human being. And just to keep learning and keep rocking' on—what I'm doing just now.

(Case 1, appendix 21a, lines 927-931)

Awareness appeared to be a common thread amongst participants, even though this awareness might be manifested differently to each of them. As opposed to Kate, Nina seemed to attempt to define emotional intelligence in terms of her reactions to her students

Nina

I think it means that you meet the needs of the participants. I think with emotional intelligence you're able to see with clarity or you try and react with a little bit more control. It's not that control, it's more regulation.

(Case 2, appendix 21b, lines 1280-1281)

Ella, on the other hand, equated emotional intelligence as a skill that needs to be honed. She also linked this skill to that of being physically fit, emphasising that a dance educator needs to have both in order to be effective.

Ella

...if you're not emotionally fit, happy and all of that, then you can't...you won't come to the dance lesson and get anything of it. You certainly can't...you're not in the right headspace to create and work with other people as a team or any of that. It's about being emotionally fit. You can be physically fit, and then you need to be emotionally fit for a dance lesson.

(Case 3, appendix 21c, lines 1590-1594)

This concept was understood in different terms, or different levels, depending on the participant. For some, like Faye, EI comes from within – it needs to be recognised inside oneself first for one to be able to perform upon the skill effectively.

Faye

I think it's understanding your own feelings, first and foremost. Then being able to identify them in yourself, and then being able to identify them in others and understand why somebody might be feeling that way

(Case 4, appendix 21d, lines 1906-1908)

Structural Code 5: The Need for EI Training

According to Goleman (1998), emotional intelligence (EI) and its associated competencies are essential for maintaining mental wellbeing in stressful environments. A lack of emotional intelligence in such an unpredictable atmosphere can result in a failed outcome with questionable potential implications. It appeared to be clear that emotional intelligence must be developed and nurtured from the very beginning, beginning in the realm of education, in order for the youth and later the adult to be able to handle difficult situations. At any stage of life, emotional intelligence can be acquired and enhanced (Goleman, 2014).

Some participants described how learning from and through experiences took place in their lives and in their professional capacities, in a variety of ways.

Kate

The way I am just now is the way I would teach. But I think just from learning from experience, I've learned to be at that more.

(Case 1, appendix 21a, lines 637-640)

Training one's EI capacity needed to come from an awareness of context and, to some degree, it seemed, from experience. Understanding the context and the individual, unique cases of one's learners have been touted as training in itself for emotional intelligence.

Nina

I think for me a lot of educators...I work with a lot of educators who have went down PE or drama or music and then started teaching dance in the schools because it was already in schools. And I feel like they already know a lot of things. They know a lot about education theories, and they do know about emotional intelligence. But, similar to my situation, they think that they're doing it until they look at the classroom environment. And because the classroom's not sitting at a desk, let's all do worksheets. It's actually.... it's exposing...kids are exposed. They're either in leotards or tights. They're vulnerable. And how you manage that is so different to how you would manage a normal classroom. So, I think with emotional intelligence training some people might be aware of emotional intelligence,..

(Case 2, appendix 21b, lines 1315-1321)

In some cases, the result of a lesson and the reactions of learners to a particular lesson can result in emotional intelligence training in its own right. Some teachers, like Ella, explained how reading the emotions of a student could help a teacher better understand how they can work with those feelings in future in order to achieve more effective teaching results.

Ella

Well, it's important, so...Well it's really important. If I can't read how they're feeling, then it can make my whole lesson go down the can or not. So, if a student's upset or whatever and I don't even pick up on it, then I'm not doing my job properly. Because I'm not helping, they're not getting the best of the lesson. They're certainly not making any progress if I can't read how they're feeling

(Case 3, appendix 21c, lines 1568-1571)

Faye

Whether I'm looking at them and how are they are relating to one another, It might alter who I'm planning to put with who, size of groups, whether we are going to do any kind of sharing-type thing, or whether we're just going to work on an idea.

(Case 4, appendix 21d, lines 1920-1923)

Summary of Interviews

Based on the above outcomes it can be stated that the dance education professionals in this study were happy with their jobs; they felt flexible to change among or to enhance their professional practice; they were caring for students and supported them, and they believed being structured within their teaching and classroom strategies, so that they could help the students to learn more. Furthermore, they claimed the need to enhance and develop their emotional intelligence and related competencies.

In-Case Analysis

Quantitative and qualitative data were collected in the case study process to create a detailed understanding of each case. To understand the contribution of the profile of emotional competence in determining the professional identity of professional dance educators, qualitative data from semi-structured interviews and self-evaluation was collected, as well as quantitative data about emotional intelligence competencies from standardised interviews. To obtain an entire picture about each dance educator's emotional competence profile, the findings of the quantitative and the qualitative research have been corroborated. Each case merged the results of the quantitative data and the findings of the qualitative data, to conduct a triangulation between the results from their profile of emotional competence, the self-evaluation form and the findings from the semi-structured interviews.

Case 1 - Kate*Table 4.25 Results of in-case analysis - Kate*

Demographics	Kate Case 1	COMMENTS
Age in years	25	
Teaching Contact hours per Week	21	
Years of Teaching Experience		
- public school	4	
- private dance schools	5	
- community settings	3	
Highest Educational Qualification	BA Hons Contemporary Dance	

Variables		Survey		Self-Evaluation		Qualitative Interviews
		Scores	Cat.*	Statement	Label **	Response
Dimens ion	Factors	Real Value	Norm Value			
self/ other	Profile of EC					
	Total Global EC	3.92	P			
	Total Intra-personal EC	3.96	P			
	Total Inter-personal EC	3.88	A			
Self	EC1: Identification of own emotions	3.8	I-A	My personal appearance is suitable for my job	A	I think I've got quite a good personality. And quite friendly, and quite an open person.

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Other	EC2: Identification of others' emotions	4.0	A	I make an effort to be sensitive to the needs of the children and their parents	A	I think just making sure that you are constantly just checking with them—how they're doing throughout the class: not just 'Great, how are you?' at the start and then you don't check that. Or you don't actually acknowledge them as people, only during the lesson and until the following week.
SELF	EC 3: Understanding of own emotions	4.0	A	I am professional in my demeanour and in my relationship while on the job	A	being positive
Other	EC 4: Understanding of others' emotions	4.0	A	I accept suggestions and criticism gracefully from my co-workers	A	But still, there's still a lot to learn, I think. Experience is like one of the things. Learning from others. Like, I don't feel like you're ever at a point where you've learned everything there is to know about teaching, and especially in dance, which is always an evolving industry
Self	EC 5: Expression of own emotions	4.0	I-A	My personal appearance is suitable for my job	M	I think my weaknesses last in myself that have more belief. And, I think, more on behaviour. But I think I'm definitely working on that like to where I started teaching to where I'll go
Other	EC 6: Listening to other's emotions (Empathy)	3.6	B-I	I set classroom and individual goals and then evaluate them regularly	M	To make sure setting challenges but they're achievable challenges for each person in your class
Self	EC 7: Regulation of own emotions	4.0	P	I have emotionally stability	A	miss-used of the dance educators' role
Other	EC 8: Regulation of others' emotions	3.8	A	I can handle tense situations and retain my composure	M	And the last beat was just before the pandemic kicked off, so they obviously knew they weren't getting their performance. So, they came in unmotivated. For me, I was quite surprised to see them being so down. And obviously I knew what was going on in the

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						world, so that was why. But I ended up just overcoming that by saying something like ‘Why don’t we just film a wee bit of your performance that you’ve created, and I’ll put you on the Facebook page, which helped
Self	EC 9: Make use of own emotions	4.0	A	I arrive on time with an appropriate attitude	A	n/a
other	EC 10: Make use of others’ emotions	4.0	P	I have fostered independence and responsible in children	M	I just kept trying different things until we were at that some partner contact work. And that was? that they were all involved. They were all happy to be there. There was no one sitting out. There was nobody ignoring them
	Total Trait EI score-SF	4.30				
Self	Well-being factor trait EI	4.67		My general health is good and does not interfere with my job	A	I am happy with my job
Self	Self-Control	4.00		I can handle tense situations and retain my composure	M	Thinking about: You’re not seeing me as a human being. You’re just actually ignoring me, which then made me frustrated, and I thought ‘That’s not the approach to have,!’ You need to involve everybody. So, I think it was just trying to get over that and not be intimidated by them,
Self	Emotionality	4.00		I have emotionally stability	A	Based on the love to dance
Other	Sociability	4.83		I am willing to share my ideas and plans so that I can contribute to the total program	A	Understanding where students are and to start from there to guide them
	Total TSES	7.83				
Self	Instructional Strategies	7.63		I can plan a balanced program for the children in all skill areas	M	I think I’ve got quite a good creative mind, where that makes me quite easy to be able to be quite flexible with in being in the class and changing lesson plans at last minute and things like that.

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Other	Student-Engagement	8.00		I help each child recognize the role of being part of a group I help children develop friendships	A	Make them try to build good relationships with the pupils who they maybe don't speak to. So, building new relationships. Trusting others who maybe they don't before. .
Self	Classroom Management	7.88		I am organized and have a plan for the day	A	And I had kind of like a just a system like previously but hadn't been like the sole teacher of the class

Notes:

*1: Difference between inter and intrapersonal competence: S = Self/Own; O = Others

*2: Mentions/ Labels for the Teaching Self-Evaluation form: A = Always; M = Most of the times; W = working on it

*3: Category of Norm Values for the Profile of Emotional Competence: B = Beginner, I = Improver, A = Advanced, P = Professionals

Summary of Kate

Kate, 25 years old at the time of the investigation, hold 12 years of dance teaching experience with 4 years in public schools; 5 years she served as dance teacher in private schools, and 3 years in community settings. Despite her young age, she gained already a lot of experience within the dance teaching and learning environment, however as dance educator, teaching dance in school she is still classified as beginner. The findings of the case study research brought to light, that Kate was happy with her job role and adaptable to change with respect to the achievements of her students. She always looked out for her students in case they need help and supported them in every possible way. As a dance teacher in school, she was well structured and well organised, willing to impart her dance education to others. Furthermore, she loved and enjoyed dance and to dance to a greater extent. However, the results from the EI survey demonstrated, that she would need to work on some of her emotional intelligence competencies, where she scored only at beginner and improver level, as on “expression on own emotions” (EC 5) and “listening to other’s emotions, empathy” (EC 6).

Case 2 - Nina

Table 4.26 Results of in-case analysis - Nina

Demographics	Nina Case 2	COMMENTS
Age in years	34	
Teaching Contact hours per Week	24	
Years of Teaching Experience		
- public school	12	
- private dance schools	8	
- community settings	14	
Highest Educational Qualification	MSc Dance Science and Education PGCert Teaching in FE	

Variables		Survey		Self-Evaluation		Qualitative Interviews
		Scores	Cat.*	Statement	Label **	Response
Dimension	Factors	Real Value	Norm Value			
self/other	Profile of EC					
	Total Global EC	4.40	P			
	Total Intra-personal EC	4.16	P			
	Total Inter-personal EC	4.64	P			
EC 1 S	Identification of own emotions	4.4	P	My personal appearance is suitable for my job	M	I am not embarrassed to say I don't know.
EC 2 O	Identification of others' emotions	5.0	P	I make an effort to be sensitive to the needs of the children and their parents	A	To understand what the students or pupils want to learn.
EC 3 S	Understanding of own emotions	4.4	P	I am professional in my demeanour and in my relationship while on the job	M	To make sure do not assume. A teacher can't assume that's it is the same what you diagnose in that kid
EC 4 O	Understanding of others' emotions	4.8	P	I accept suggestions and criticism gracefully from my co-workers	A	I spoke with the head of department and managed to get them dance.
EC 5 S	Expression of own emotions	4.0	I-A	My personal appearance is suitable for my job	A	I enjoy dancing, because I was able to express my own emotions.
EC 6 O	Listening to other's emotions (Empathy)	4.0	A	I set classroom and individual goals and then evaluate them regularly	A	I offered him different versions of the task or different ways in which he could still join.
EC 7 S	Regulation of own emotions	4.8	P	I have emotionally stability	A	For me it is self-discipline
EC 8 O	Regulation of others' emotions	4.6	P	I can handle tense situations and retain my composure	M	I need to have both pupil and teacher involved in the situation to have a bit of reflection time or calm.

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EC 9 S	Make use of own emotions	4.2	P	I arrive on time with an appropriate attitude	M	I feel like I 'm quite easy at adapting things.
EC 10 O	Make use of others' emotions	4.8	P	I have fostered independence and responsible in children	M	I started to get them assess themselves. It became more about them goal setting.
	Total Trait EI score-TEIQue-SF	4.20				
S	Well-being factor trait EI	5.67		My general health is good and does not interfere with my job	A	I have to acknowledge my feeling where I am allowed to.
S	Self-Control	3.83		I can handle tense situations and retain my composure	M	I had to put the student in a position where I needed to have a conversation with her.
S	Emotionality	4.00		I have emotionally stability	A	I enjoy dancing, because I was able to express my emotions
O	Sociability	4.00		I am willing to share my ideas and plans so that I can contribute to the total program	M	After 6month of transitions, I have sincere joy when I realize I don't have to spoon-feed them everything, and the start to think for them selves
	Total TSES	7.17				
S	Instructional Strategies	7.63		I can plan a balanced program for the children in all skill areas	M	I think it means to meet the needs of the participants.
O	Student-Engagement	7.00		I help each child recognize the role of being part of a group I help children develop friendships	M	They themselves started to discuss it as a group, and it was really about me facilitating that group discussion rather than me constantly talking or dictating,
S.	Classroom Management	6.88		I am organized and have a plan for the day	A	I stick to a plan, a template that I create for myself to keep schedules

Notes:

*1: Difference between inter and intrapersonal competence: S = Self, Own; O = Others

*2: Mentions/ Labels for the Teaching Self-Evaluation form: A = Always; M = Most of the times; W = working on it

*3: Category of Norm Values for the Profile of Emotional Competence: B = Beginner, I = Improver, A = Advanced, P = Professionals

Summary of Nina

At the time of the study, Nina, 34 years old, had 20 years of experience, with 12 years in public schools and 8 years as dance teacher in private schools. She gained a lot of experience within the area of dance education in course of her career and became an expert in her field. Nina highlighted that she was happy with her job role and that she was adaptable to change with respect to her student's outcome. She was good at managing time, and she believed that as a teacher it is important to arrive before the students and to leave after the student. Furthermore, she was caring about their students and making sure if they need any help, they got it, even if she is not around. She is emotionally stable. She knew how to set the classroom and individual goals and how to employ dance education appropriately. She loved and appreciated dancing to a larger extent and said, that she is a systematic, organised teacher. She believed a person can show their emotions through dance and emotive action. She also sometimes had to deal with criticism, but she faced it maturely. Within her profile of emotional competence, one area for improvement could be identified: "expression of own emotions" (EC 5).

Case 3 - Ella

Table 4.27 Results of in-case analysis - Ella

Demographics	Ella Case 3	COMMENTS
Age in years	43	
Teaching Contact hours per Week	38	
Years of Teaching Experience		
- public school	20	
- private dance schools	na	
- community settings	na	
Highest Educational Qualification	BA Hons Dance PGCE Dance	

Variables		Survey		Self-Evaluation		Qualitative Interviews
		Scores	Cat.*	Statement	Label* *	Quotation from interview
Dime nsion	Factors	Real Value	Norm Value			
self/ other	Profile of EC					
Total	Total Global EC	4.22	P			
S	Total Intra- personal EC	4.20	P			
O	Total Inter- personal EC	4.24	P			
EC 1 S	Identification of own emotions	5.0	P	My personal appearance is suitable for my job	A	That I can read my own emotions and sort of know what's going on.
EC 2 O	Identification of others' emotions	5.0	P	I make an effort to be sensitive to the needs of the children and their parents	A	I don't think that you can be a successful dance teacher if you can't read your students.
EC 3 S	Understanding of own emotions	4.6	P	I am professional in my demeanour and in my relationship while on the job	M	I have got quite high standards and expectations.
EC 4 O	Understanding of others' emotions	4.6	P	I accept suggestions and criticism gracefully from my co-workers,	M	The head of year did not really support me, they didn't want it to upset the parents
EC 5 S	Expression of own emotions	3.6	B-I	My personal appearance is suitable for my job	A	My confidence allowed me to have a voice without having to speak.
EC 6 O	Listening to other's emotions (Empathy)	4.0	A	I set classroom and individual goals and evaluate them regularly	A	I have changed the units of work that I was doing so it was a lot more
EC 7 S	Regulation of own emotions	3.6	A-P	I have emotionally stability	A	If you are not emotionally fit, happy and all of that, then you can't get anything out of the lesson.

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EC 8 O	Regulation of others' emotions	3.6	I-A	I can handle tense situations and retain my composure	A	Basically, I just had to carry on being treated like a dirty skirt every week,
EC 9 S	Make use of own emotions	4.2	P	I arrive on time with an appropriate attitude	M	You can't be like your professional dance teacher and then you just come in and teach,
EC 10 O	Make use of others' emotions	4.0	P	I have fostered independence and responsible in children	W	I give them the opportunity to voice their opinion so when we evaluate our units.
Total	Total Trait EI score-SF	4.00				
S	Well Being factor trait EI	3.50		My general health is good and does not interfere with my job	A	My weakness now is that physically I don't move like I used to.
S	Self-Control	3.50		I can handle tense situations and retain my composure	A	I just had to carry on being treated like dirt every week from...
S	Emotionality	4.38		I have emotionally stability	A	If you are not emotionally fit, happy and all of that , then you can't get anything out of the lesson.
O	Sociability	4.33		I am willing to share my ideas and plans so that I can contribute to the total program	M	Every lesson is the same, so they know what to expect
Total	Total TSES	7.46				
S	Instructional Strategies	7.13		I can plan a balanced program for the children in all skill areas	M	I differentiate the tasks so they can get an easier version.
O	Student-Engagement	7.50		I help each child recognize the role of being part of a group I help children develop friendships	A	I have to know them very well and know what makes each of them tick. I am doing a whole group dance, that I pair people, so that they will feel comfortable
S.	Classroom Management	7.75		I am organized and have a plan for the day	A	I'm very structured, every lesson is the same, so the know what to expect.

Notes:

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*2: Mentions/ Labels for the Teaching Self-Evaluation form: A = Always; M = Most of the times; W = working on it

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Summary of Ella

Ella, at the time 43 years old and with 20 years of experience, however only in public schools. Gaining a wealth of experience within dance education during her professional career, she became an expert in dance education. Ella expressed that she is happy with her job role and is adaptable to change, adjustment need to be made to improve student's outcome. Nevertheless, she was working on fostering independence and responsibility in her pupils. She is good at managing time and emotionally stable. She is capable of handling tense situations and can retain composure. She believes in the voice of opinion of students as they voice matters. She does not believe that being a dance expert she just teaches them dance but it is also necessary to know what they want to do or how they want to do it. Experience of this many years has helps her to understand other emotions very well. She knows what others feel or what they are struggling with during lessons regarding dance. Within her profile of emotional competence, she scored at improver level at the emotional competencies “expression of own emotions” (EC 5) and “regulation of others’ emotions” (EC 8), indicating a need for improvements in these areas.

Case 4 - Faye

Table 4.28 Results of in-case analysis - Faye

Demographics	Faye Case 4	COMMENTS
Age in years	54	
Teaching Contact hours per Week	20	
Years of Teaching Experience		
- public school	25	
- private dance schools	na	
- community settings	10	
Highest Educational Qualification	BEd MA in Dance	

Variables		Survey		Self-Evaluation		Qualitative Interviews
		Scores	Cat.*	Statement	Label **	Response
Dimension	Factors	Real Value	Norm Value			
self/other	Profile of EC					
	Total Global EC	4.48	P			
	Total Intra-personal EC	4.40	P			
	Total Inter-personal EC	4.56	P			
EC 1 S	Identification of own emotions	4.6	P	My personal appearance is suitable for my job	M	The most important thing is about engagement and being positive about yourself from that.
EC 2 O	Identification of others' emotions	5.0	P	I make an effort to be sensitive to the needs of the children and their parents	A	If students walk into the room, it's important to read the mood of the group as a whole or as individuals
EC 3 S	Understanding of own emotions	4.6	P	I am professional in my demeanour and in my relationship while on the job	M	Being a role model
EC 4 O	Understanding of others' emotions	4.8	P	I accept suggestions and criticism gracefully from my co-workers	A	A colleague said to me "Sometimes they (the students) just want you (the teacher) to say, "that was good" and just leave it here".
EC 5 S	Expression of own emotions	4.2	A	my personal appearance is suitable for my job	A	I think there is nothing nicer than feeling welcomed (smiling) when you are in the room.
EC 6 O	Listening to other's emotions (Empathy)	3.8	I-A	I set classroom and individual goals and evaluate them regularly	A	I am almost teaching three lessons in one, or I have to kind of break a

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						task into three alternatives.
EC 7 S	Regulation of own emotions	4.6	P	I have emotionally stability	A	I always loved dance, enjoyed the process more than the product
EC 8 O	Regulation of others' emotions	4.4	P	I can handle tense situations and retain my composure	M	I'm incredibly good on reading people, I can see where and how much tension they are carrying I am able to adjust how to speak to them/
EC 9 S	Make use of own emotions	4.0	A	I arrive on time with an appropriate attitude	M	I always do is that I'm the first person in a room and the last to leave.
EC 10 O	Make use of others' emotions	4.8	P	I have fostered independence and responsible in children	M	I am very interested in developing their creativity, I want them to be thinking dancers
	Total Trait EI score-SF	4.20				
S	Well Being factor trait EI	5.67		My general health is good and does not interfere with my job	A	I am very much into a self and creative end, being positive about yourself.
S	Self-Control	3.83		I can handle tense situations and retain my composure	M	I don't think we very terrible effective in trying to go. With what those two girls were interested in.
S	Emotionality	4.00		I have emotionally stability	A	It's that moment of self-belief that you get from the dance experience,
O	Sociability	4.00		I am willing to share my ideas and plans so that I can contribute to the total program	M	Being very clear what it is we are working on in any given lesson.
	Total TSES	7.17				
S	Instructional Strategies	7.63		I can plan a balanced program for the children in all skill areas	M	'I will start with something kind of game-like and give them alternatives.
O	Student-Engagement	7.00		I help each child recognize the role of being part of a group I help children develop friendships	M	I' will ask them to assess a task. I will give them opportunity to try it.
S.	Classroom Management	6.88		I am organized and have a plan for the day	A	I think putting things on place, My lessons starts and finish on time.

Notes:

*1: Difference between inter and intrapersonal competence: S = Self , Own; O = Others

*2: Mentions/ Labels for the Teaching Self-Evaluation form: A = Always; M = Most of the times; W = working on it

*3: Category of Norm Values for the Profile of Emotional Competence: B = Beginner, I = Improver, A = Advanced, P = Professionals

Summary Faye

Faye with 54 years of age at the time of the investigation, exploited 35 years of experience in teaching dance, with 25 years in public schools and 10 years in community settings. During the course of her long career, she gained a broad range of experience in her field and reached a professional and expert status in dance education. Faye was happy with her job role and able to adapt to change teaching strategies if there was a need for the improvements of her students. She was good at managing time, and she believed that as a teacher to be the first and last person in the classroom. She was caring about her students, even she was not around. She was emotionally stable and knew how to set classroom and individual goals and how to employ dance education appropriately. She was a structured and well organised teacher, who loved and enjoyed dance to a greater extent. She showed interest in developing creativity among students; she wanted her students to be creative thinking dancers. The results of the profile of emotional competence showed that she scored for the sub competencies EC 6: “listening to other’s emotions (empathy)” at the improver level, displaying space for further development.

Cross-Case Analysis

The main findings from the four investigated cases are summarized and compared in the Table 4.29.

Table 4.29 Cross-case analysis

	Case 1 - Kate	Case 2 - Nina	Case 3 - Ella	Case 4 - Faye
Demographics				
Age	25	34	43	54
Teaching Experience in public schools	4	12	20	25
Highest Educational Qualification	BA Hons in Contemporary Dance	MSc Dance Science and Education, PG Cert Teaching in FE	BA Hons Dance, PGCE Dance	BEd, MA in Dance
The Trait Emotional Intelligence Questionnaire Short Form (TEIQue SF)				
Total score	4.30	4.20	4.00	4.33
Well-being Factor (self)	4.67	5.67	3.50	5,50
Self-Control (self)	4.00	3.83	3.50	3.83
Emotionality (self)	4.00	4.00	4.38	4.13
Sociability (others)	4.83	4.00	4.33	4.50

The Teachers' Sense of Efficacy Scale (TSES)				
Total score	7.83	7.17	7.46	7.96
Instructional Strategies/ Personal Efficacy (self)	7.63	7.63	7.13	8.38
Student-Engagement / Teacher Efficacy (others)	8.00	7.00	7.50	7.63
Classroom Management / Teacher Efficacy (others)	7.88	6.88	7.75	7.88
The Profile of Emotional Competence (PEC)				
PEC Total Global Level	P	P	P	P
PEC Total Intrapersonal Level (self)	P	P	P	P
<i>EC 1</i>	A	P	P	P
<i>EC 3</i>	A	P	P	P
<i>EC 5</i>	I-A	I-A	B-1	A
<i>EC 7</i>	A	P	I - A	P
<i>EC 9</i>	P	P	P	P
PEC Total Interpersonal Level (others)	A	P	P	P
<i>EC 2</i>	A	P	P	P
<i>EC 4</i>	A	P	P	A
<i>EC 6</i>	I	A	A	I-A
<i>EC 8</i>	A	P	I-A	P
<i>EC 10</i>	A	P	P	P
Self-Evaluation (Answers from rated as “it happens always”)				
Variable 1: Relationships	I accept suggestion and criticism from my co-workers	I can handle tense situations and maintain my composure	I greet children, parents, staff in a friendly manner	I make an effort to be attentive to the needs of the children and their parents
Variable 2: Goals	The classroom is organised to promote a quality child development program (happens only most of the time, not always)	The classroom is organised to promote a quality child development program	I constantly review the development stage of each child so that my expectations are reasonable	I set classroom and individual goals and evaluate regularly

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Variable 3: Classroom skills	I help each child recognise the role of being part of a group	I'm organised and have a plan for the day	I face each day a new experience	I can plan a balanced program for the children in all skill areas
Variable 4: Professionalism	I am professional of my demeanour and in my personal relationships while on the job	I assume my share of joint responsibility	I understand the school mission and philosophy	I understand the school mission and philosophy
Variable 5: Personal qualities Effectiveness as teaching team member on a scale from 0-5	2	4	4	4
Structural Codes from the Interviews				
Code 1: Teaching Experience Variable 1.1 Enjoyment	Enjoyment of other	Enjoyment of self	Enjoyment Of others	Enjoyment of self
Code 1: Variable 1.2 Student-teacher relationship	Building new relationships and trust with others	Being honest, having personal rapport (self)	Building good, positive working relationship, not friendship (other)	Having good material to build relationships (self)
Code 2: Professional characteristics Variable 2.1 Knowing the students in the class	Check the students' feelings (other)	Empathy (other)	To know the students (others) and about own routines (self)	To read the students (other) Working from where the students are (self)
Code 2: Variable 2.2 Being flexible to change	Being aware of own teaching practice and time schedule of the class (self)	Being aware how to adapt the exercise; Know how to manage the time (self)	Awareness of the need to be adaptable and being organised (self)	Awareness of the pupils need and associated time management (self)
Code 2: Variable 2.3 Positivism	All can have a positive impact (self and others)	Having positive response to the pupils (others)	Positive working relationship (other)	Positive role model (self)

Code 3 Meaning of EI Variable 3.1 Knowledge about EI	Awareness about own feeling (self)	Being aware of others' emotions (others)	Reading own emotions (self)	Firstly, reading own emotions and secondly reading somebody else mood (self and others)
Code 4: Values of EI Variable 4.1 professional skillset for dance educators	Making myself aware, development as a dance artist (self)	Meet the needs of the pupils, empathy (other)	Being emotionally fit. (self)	Firstly, understanding own feeling, secondly to identify them in yourself, thirdly in others and fourthly to understand why somebody might feel that way (self and other)
Code 5: Variable 5.1 Need for EI training	Learning from experience (self)	Classroom practice (self)	No progression in teaching practice (self)	I have a change of heart. (self)

Comparing all findings of the single cases with each other, an interesting but not surprising outcome has been brought by the cross-case analysis, the concept of self. The findings of the cross-case analysis revealed the importance to distinguish between the concept of self and of social awareness in order to form a professional dance educator identity. The profile of emotional competence supported the investigation of this differentiation. The PEC has been developed by Brasseur et al (2013) as a measure of EC, which distinctly measures each of the five core emotional competencies, separately for one's own (intrapersonal) and others' (interpersonal) emotional competence.

At the Global interpersonal level Kate (case 1) with less 5 years of teacher experience scored at the same professional level compared to the other case study participant. The same result has been found for the level of the EC subscales “make use of others’ emotions” (EC 10), where she achieved the same, the professional level. Furthermore, at the interpersonal EC ‘empathy’ (EC 6) all 4 dance practitioners scored one level above the usual professional or advanced level. Kate (case I) scored at the lowest level, here the improver level, Faye (case) 4 between improver and advanced level und case 2 and 3 at the advanced level. The findings indicated that the EC 6 ‘empathy’ belonged to the weaker developed EC and that dance education specialists would need EI training to enhance their emotional competencies with respect to empathy.

At the intrapersonal level, the self-domain, Kate (case 1) with less 5 years of teacher experience scored one level under the level (advanced level), compared to the other three cases, who achieved the professional level. Interesting findings about the intrapersonal competence ‘expression of own emotions’ (EC 5), showed that all case study participants scored at a lower level compared to the other subscales, ranging from beginner-improver for Ella (case 3), improver-advanced level, for Kate (case 1) and Nina (case 2) at the improver-advanced level, while Faye (case 4) scored at the advanced level. Another interesting finding was that with the EC 9 ‘make us own emotions’, where Kate and Faye, both scored at advanced level, while Nina and Ella scored at professional level. The findings about the Global total EC score and the PEC Global interpersonal value, reported for all four case study participants the professional level. However, as the more detailed examination of the sole EC showed, the total scores of the global EC, interpersonal and intrapersonal EC portrayed only an imperfect picture of the EI level of the dance educators. Further studies would be needed to explore the PEC in a more holistic way.

The teacher sense of efficacy scale differentiates between personal efficacy (self) with instructional strategies and teacher efficacy (others) in student engagement and classroom management. An interesting result came up, showing that the total TSES score, as well as the teacher efficacy factors not related to the self: student engagement and classroom management, that Kate (case 1) with less 5 years of teaching experience, scored similar to Faye (case 4) with more than 25 years of teaching experience, and that the scores of Nina (case 2) and Ella (case 3) are located somewhere between.

The four EI factors, investigated by the trait emotional intelligence questionnaire, also called emotional self-efficacy test, mapped on to the broad EI facets present in multiple measures of EI as follows: emotionality = perceiving emotions, self-control = regulating emotions in self, sociability = regulating emotions in others, well-being = strategically utilizing emotions. As shown within the non-parametric correlation calculation between PEC and TEIQue (see chapter 4), the relationship between TEIQue and the PEC interpersonal factor appeared stronger compared to the PEC intrapersonal factor, implying that the TEIQue favourites more intrapersonal elements, the self-efficacy regarding emotion-related behaviours (wellbeing, self-control and emotionality) paralleled to them tend to be competent at managing and regulating emotions in themselves and others (sociability). The results showed that there is no link among the results and not between the cases. Therefore, the question about why such differences exist, requires further investigation.

The answers to self-evaluation questionnaire allowed the classification in self and in others. As the subgroups of the questionnaires have been linked to Goleman’s competence model, containing 4 clusters, they have been catalogued in four emotional competencies: Self-awareness and self-management, within the category emotional competencies, and social awareness and relationship

management with the social competencies, where variable one, relationships and variable three, Classroom managements, belongs to the social awareness competencies, where the EI facets goals and professionalisms to the self-related competencies positioned were. Attention attracting was also the fact, that a variable, classroom skills, located within the social awareness cluster (other), produced an answer from the other cluster, the self.

Similarities of the findings from the self-evaluation have been found within the in-depth interviews., where within the variable ‘student-teacher relations ship, Kate (case 1) and Ella (case 3) presented an answer within the social awareness (others) while Nina (case 2) and Faye (case 4) gave answers related to the emotional competencies. Within the variable positivism, a great variety of perceptions existed, ranging from self and others (case 1), others (case 2 and case 3) to self (case 4). Such a variety of opinions, perceptions and beliefs within the qualitative data portrayed the finding within the quantitative results, indicating, that the results of teacher identity research cannot be generalised. Therefore, the researcher considered the concept of self and its related emotional competence model as an important tool to examine and explore the dance education professional’s PEC and shaping their ECs. The way teachers see themselves as teachers and the way others see them as teachers are essential in shaping their teacher identity (Tsui, 2007). Difficulties in forming a strong and positive teacher identity may have a detrimental impact on a teacher’s sense of self in the setting of the teaching profession. A negative self-concept as a result of a teacher’s personal identity may also have a disadvantageous impact on the formation of a teacher’s professional identity (Hattingh and De Kock, 2008).

Summary of Phase 3

The previous sections presented the quantitative results from the emotional intelligence questionnaires and the qualitative findings from the self-evaluation form and from the interviews carried out with 4 professional dance educators and dance practitioners. Data from the interviews with the dance practitioners yielded five structural codes, forming the themes. These themes were linked to the findings from the teacher self-evaluation. Overall, there was a consensus by the majority of informants that emotional intelligence competencies are of important value for the professional identity of dance educators. The results showed parallels, especially with focus on the dimension of interpersonal emotional competence and the emotional competence factor (EC 5) “emotional expression of others ‘, and EC 8 ‘regulation of others’ emotions”. This was consistent with the result discovered in the survey of the profile of emotional competence in which EI was found to be increased in dance educators with more work experience, and decreased for case 1, the dance educator with less than 5 years of dance teaching experience. Additionally, informants have discussed the crucial traits and abilities required to perform better and succeed in work. In this regard, people skills were specifically mentioned and most frequently, happiness, enjoyment, positivism, empathy and time management, however the specific

emotional abilities associated to each informant's length of teaching experience varied significantly amongst them. For example, Kate emphasised the importance of caring for the students and having a positive mindset. This has been confirmed through the advanced value of the emotional competencies “identification of others’ emotions’ and ‘understanding of own emotions’ and also through the statements on the teaching self-evaluations form, “I make an effort to be sensitive to the needs of the children and their parents indicating “and “I am professional in my demeanour and in my relationship while on the job “it happens always “.

When it comes to teacher identity, it's most important to know about dance education professionals’ thoughts about teaching, learning, and the "self" as a dance teacher. According to Hatting and de Kock, 2008. exploring the "self" is the first step in building a teacher's identity. Therefore, exploring the self through the intrapersonal EC measures by the PEC, appeared to be a useful tool for the development of dance teacher identities. EI competencies, e.g., emotional understanding and empathy, were described as essential skills for resolving difficult situations in the workplace. Furthermore, referring to the teacher's sense of "self", dance teacher identities should include their knowledge, beliefs, and interests about their work (Jansen, 2001).

Methodological Triangulation

Methodological Triangulation is used in this study to involve the use of multiple qualitative and quantitative methods to investigate the phenomenon. Bekhet and Zauszniewski (2012) found triangulation to be beneficial in providing confirmation of findings, more comprehensive data, increased validity, and enhanced understanding of studied phenomena. Within this study, the results from surveys, focus groups, and interviews have been triangulated, to find out if equivalent results are being revealed within each research method.

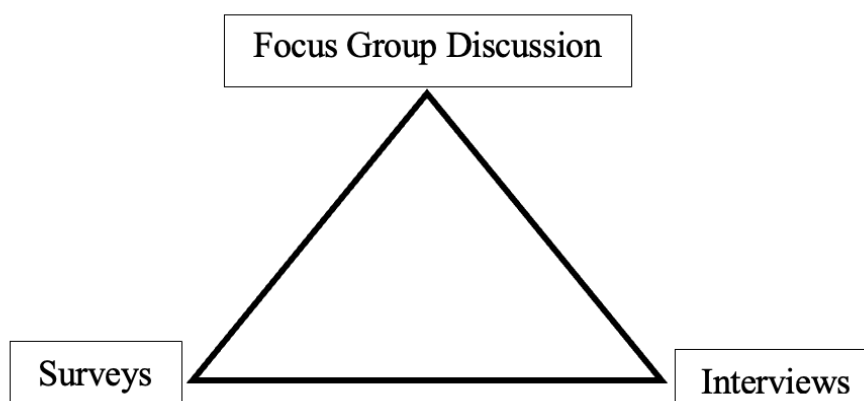


Figure 4.16 Methodological triangulation model

While the qualitative analysis focused on past experiences both as dancers with their dance teachers and as a dance teacher or dance teacher candidate themselves, the quantitative analysis concentrated on the question how the level of emotional intelligence could be portrayed through the profile of emotional competence. Furthermore, how the quantitative results have been in line with the qualitative findings and how they had an impact on the development of a professional dance teacher identity. Though, investigating these experiences more deeply, a question appeared in term of which factors, resulted from these experiences, would be important to determine a professional dance teacher identity.

The results of the PEC as an EI measure for dance education students and professionals, illustrated that test-takers with less teaching experience scored in general lower in the total EI and EC, as compared to them with more teaching experience. Berliner's statement that "to acquire high levels of skill as a teacher it takes might be 5-7 years, if one works hard at it. Competence as a teacher might come about two years earlier but achieving that level of ability also requires some work" (Berliner, 2004, p. 201) suggests that after 5 years of dance teaching experience, dance educators can be classified as professionals.

However, no statistically significant difference between dance education students' PEC scores with and without teaching experience have been found. While the student group attained an overall improved level within 9 out of 13 single emotional competencies. -Within the professional sample, three of four dance education professionals with more than 10 years of teaching experience, achieved within the global total EC value and on the interpersonal EC value the highest, the professional level, however, Kate, the dance educator with less than 5 years of teaching experience an advanced level. This indicated that Kate (case 1), the dance educator with less than 5 years of teaching experience, is with her PEC scores nearer located to the PEC values of the dance education students. However, such findings request more further research, in term of how many years of dance teaching experience would be needed to achieve a professional level of EC competencies, professional teacher status and to be labelled as expert dance teacher.

With regards to the knowledge about EI as contribution to a successful dance teaching and learning environment, both study samples displayed only a limited knowledge about the construct of EI, and its benefits for daily life and workplace. However, all study participants mentioned uniform that they don't implement conscientiously EI in their professional teaching practice. Furthermore, empathy was named in the findings of focus group discussions, case study interviews and self-evaluation forms as important skill and competence. However, the knowledge and ability about how to apply empathy within the dance classroom, lacked within the dance education students and professionals of less than 5 years of teaching experience.

In contrast, within the results of some of the PEC intrapersonal competencies, among the study samples, differences have been found in the competencies levels “expression” and “regulation of own emotions”, supported by the findings of the focus group discussion, and the case study interviews and self-evaluation.

To sum up, the triangulation of the surveys, focus group discussion and semi-structured interviews, showed similarities in several common findings, as within self-domain of EI between the different methods, however also discrepancies appeared, especially with the social domain of EI.

Summary of Chapter Four

This chapter presents the findings and results from three research phases of the current study, including a questionnaire survey of about 28 undergraduates 3rd dance education students, two focus groups with 8 and 6 participants of the 2019 cohort of dance education students and interviews with four professional dance educators with different length of teaching experience. While the interview transcripts were initially analysed by NVivo 10.0, a systematic codification and representational tool that allowed the themes to be generated in a rigorous and precise way, followed by a manual structural coding for the cross-case analysis, the data gathered from the questionnaire survey were analysed by SPSS 24.0 in terms of descriptive statistics and inferential statistics. The key findings have been outlined in this section. Even though EI has been acknowledged as being crucial for social emotional learning through dance (chapter 2), present dance education has failed to assist students' EI development over the course of their academic year. In general, dance education students' EI was found to score at a lower value, compared to the professional ones; however, there were moderate EI increases exhibited in the students who had prior dance teaching experience. Students with work experience were found to score higher on EI than those without work experience; dance educators with more teaching experience in general scored higher, compared to the one's with less years of teaching experience. However, among some subfactors of emotional competencies, the expert level scored lower compared to the advanced level, which might be located within “unconsciously skilled” level of the conscious competence matrix framework of Burch (1970), where a person has been practising a skill so much that it has become "second nature" and easy to perform. In other words, and according to Peel and Nolan (2015) at the mastery level, (unconsciously competence), a person has mastered a competence to the point that they can do it without conscious thought, they are able to do it while still focusing on other responsibilities, such as teaching. The performing of the skills became automatic (Burch, 1970).

Four dance educators were interviewed to learn more about how working in public schools affected their EI. The research discovered some fascinating information. EI was found to release informants from the dissociation of negative emotions and enable them to focus better on the problem itself when

Chapter 4 – Results and findings

dealing with disagreements or challenges in the workplace. Additionally, it has been discovered that emotional control aids professional dance educators in controlling their anger. Overall, all participants agreed that EI was essential for understanding people and establishing relationships. The outcomes and findings of the research are critically discussed in respect to the literature in the next chapter.

CHAPTER 5: DISCUSSION

EI has generated a considerable arrangement of attention in the socio-educational sector, since it is a crucial aspect of an individual's physical, psychological, and social well-being. Consequently, the findings showed the significant influence of personal, intellectual, and social elements on the emotional competence profile and the development of a professional teacher identity among dance educators. Although current research indicated that social and emotional competencies of teachers contribute to teacher effectiveness, student-teacher relationships, and classroom management (Chan, 2004; Jennings and Greenberg, 2009), there is a dearth of research on how these competencies, more specifically, a (dance) teacher's emotional intelligence, influence and affect a professional dance teacher identity.

Chapter Five will provide a connection between the study's results and related research to aid in the understanding of the construct of emotional intelligence (EI) in the field of dance education, and how emotional intelligence competencies can be integrated into successful teaching and added to a dance educators' professional teacher identity. An overview of the main findings has been provided in this final chapter, connecting the results to the literature and answering the study questions. In this chapter, the results of the quantitative and qualitative data analysis were combined for discussion. When combining both types of data, more weight has been given to the discussion of the qualitative data's findings and implications than to the discussion of the quantitative data's results and implications alone. The quantitative data served as the foundation for selecting an appropriate EI instrument for this study and will resolve the controversy in the literature about the definition of EI. The qualitative data complemented, clarified, and challenged the quantitative findings. Both predicted and unexpected results have received attention. The findings were presented in light of the information from the literature, from the questionnaires, and from the information gathered through the interviews, along with the study's limitations and implications, as well as suggestions for future research. Since this was an exploratory study, it is important to note that the results are preliminary and would need to be confirmed by more studies.

Reflection from the Quantitative Data

The quantitative data that came from the questionnaires revealed a number of intriguing features that merit additional thought and discussion. Prior to implementing EI measurements into the current study project, the researcher had to decide whether to utilise a trait, ability, or competence assessment of EI. In general, O'Connor et al. (2019) recommended using ability EI tests when researchers or practitioners are interested in emotional abilities and competence. EI abilities are especially important in situations

when a solid theoretical understanding of emotions is required. Indeed, numerous studies on the relationship between emotional intelligence (EI) and decision-making in professionals have found that those with high EI are better at solving problems, negotiating, and recognising and understanding emotions (Mayer et al, 2008). Additionally, ability EI research has shown links between ability EI and social competence in both children and adults (Schultz, Izard, and Bear, 2004). (Brackett et al, 2006).

Even though the difference between trait, ability, and competence EI is important, O'Connor et al (2019) pointed out that many scholars may seek an overall assessment of emotional intelligence that can predict personal and professional efficiency. Therefore, they suggest that researchers and practitioners start with a trait-based measure of EI when potential users do not have a clear preference for trait or ability measures but still need to make the choice of an EI instrument. In contrast to ability-based measures, trait-based measures have extremely high psychometric qualities, no questionable theoretical bases, and modestly substantially correlate with a wide range of outcome variables. In general, according to O'Connor et al (2019), trait-based assessments are more appropriate for most applications than ability-based measures.

Research Questions to the Emotional Intelligence Level of Dance Education Students

Entering the controversial discussion about the definition of EI and the choice of the appropriate instrument, the aim of this study was to examine emotional intelligence levels of dance practitioners based on various variables and to answer more in detail the research question : 1.a: What is the level of EI in dance education students regarding the different notions of EI (trait, ability, competence), and are there any differences in the relations between the profile of emotional intelligence and the ability and the trait EI and 1.b: Are there any differences in the relationship of the total EI scores of different EI notions with regard to the independent variables length of teaching experience and self-efficacy beliefs.

Research Question 1.a: The Emotional Intelligence Level of Dance Education Students

The results of the quantitative survey in phase one of the study revealed that across this study population, the dance education students scored in the total values of the ability and trait EI models within the normative values or just below the normative values given by the test developers of the different instruments. Also, the results of the Cronbach alpha coefficient values showed similarity to the internal consistency coefficients of the normative reference samples. However, the comparison with normative values from the literature or other cohorts left space open for discussion. When conducting and comparing studies across cultures and nations, it is important to keep in mind that long-term experiences can affect both subcortical structures and performance (Park and Huang, 2010), and that

therefore, a comparison of EI values between samples of different cultures and nations, even if the participants display similar demographics (age, student) is questionable. Furthermore, the common use of student samples (especially psychology students), as argued by Landy (2005), is problematic for social and emotional intelligence research, as such samples are atypical in their exposure to, and interest in, social and emotional phenomena.

Assessing the dance education students' EI level considering the different EI constructs, the current study sought to examine if and which of the different EI notions could be considered as appropriate EI measures assessing emotional abilities and traits among a sample of dance education students.

Ability EI

The results of the total STEU and the total STEM values the dance education students reported scores below the mean proportion of correct answers provided by the test developers. The STEU sample of dance education students responded to 53% of the questions as accurate, compared to the female participants in the study by Allen et al. (2014) who provided 68% of the correct answers. However, the difference between the two samples with regard to the STEM measure is marginal.

The STEM and STEU results on the relationship between SJT measures and mixed-method measures of EI were probably conservative. According to the results of study 1, the STEM and the STEU do not capture the same construct as trait and self-report EI measures, what is consistent with the judgements of Austin (2010) and Libbrecht and Lievens (2012), outlining that “neither the STEM nor the STEU were significantly correlated with trait EI tests, confirming the distinctness of trait and ability EI” (Austin, 2010, p. 10.).

Despite the PEC includes the ability competence “regulation of emotions”, the scores of the Situational Test of Emotional Management (STEM) did not correlate significantly with the score of the global EC and of any of the subfactors of the PEC. Nevertheless, within the scores of the Situational Test of Emotional Understanding (STEU), related to the dimension of the PEC “Understanding of Emotions”, a weak correlation could be reported. However, only two of the subbranches of the EI construct—understanding of emotions in relation to the self/intrapersonal EI and regulation/management of emotion in relation to others/interpersonal EI—aimed to STEM and STEU. O'Connor et al (2019) suggested to apply additionally the SEIS measure for evaluating the remaining distinctive EI components, capturing EI facets not assessed by STEM/STEU. Consequently, more research using EI ability measurements is needed to corroborate the findings. Furthermore, a variety of basic issues with ability-based assessments have been also noted. First, many personality and intelligence theorists dispute the actual existence of the ability EI and assert that it is identical to intelligence. This assertion is reinforced by strong connections between ability EI and IQ, despite the existence of evidence to the

contrary (e.g., MacCann et al, 2014). In terms of reliability and validity, the common measures of ability EI tend to have relatively poor psychometric properties (Petrides, 2011).

Trait EI

Based on the earlier ability model of EI (Salovey and Mayer, 1990), the SEIS is one of the most widely used trait EI measures, portraying a single, general factor of EI. However, some researcher supported the assessment of four facets: optimism/mood regulation, appraisal of emotions, social skills, and emotion utilisation (Saklofske, Austin and Minski, 2003). The scoring of the SEIS produced among 21 female undergraduate dance education students a mean total EI score of 117.5 (SD = 3.75, $\alpha = 0.96$). In a study of Saklofske et al, 2007 258 female university students from western Canada with a mean age of 24.1 years and standard deviation 6.1 years, reported a mean SEIS of 123.96 with a SD of 14.40 and a Cronbach alpha of 0.90. Furthermore, the study of Van Rooy, Alonso and Viswesvaran (2005) reported 47 undergraduate psychology students at a large South-Eastern US University, with a demographic combination of female and white SEIS total score of 123.83 with a SD of 18.10. The current research results in a total EI value measured by the SEIS among the English University student sample lower as compared to the Canadian students and US South-Eastern students. However, the SEIS applied in the dance education field reported a higher Cronbach alpha's ($\alpha = 0.96$) to that was obtained by the developers (Schutte et al, 1998), with Cronbach's alpha ranging from .87 to .90. The implication of this finding portrayed a good inter-relatedness of the items of the SEIS, one-dimensionality and homogeneity of the construct (Cortina, 1993; Bland and Altman, 1997) among the dance education student sample. However, the alpha scores were high rendering some items redundant as the alpha values exceeded the maximum value of 0.90 (Streiner, 2003; De Vellis, 2003).

Even, the SEIS supports the assessment of four EI facets: optimism/mood regulation, appraisal of emotions, social skills, and utilisation of emotion, from which some of them are part of the subfactors of the PEC, there is only a very weak positive correlation between the SEIS and PEC global total score and PEC total intrapersonal scores. The SEIS does not differentiate between intra- and interpersonal EI values, therefore the result of a negative correlation between SEIS and PEC interpersonal emotional competence is not surprising. Furthermore, as for the STEM/ STEU measures, only a small number of the study population answered the questionnaire, which will cause a sample bias and questioning the reliability and significance of the results. Additionally, the 33-item model of the SEIS has been criticised for a lack of reverse-keyed items (Petrides and Furnham, 2000) which could potentially lead to a confounding of SEIS score with agreeable responding (Austin et al, 2004).

The TEIQue (Petrides, 2009a) evaluated a constellation of emotional linked self-perceptions that are located in the lower level of personality hierarchies (Petrides et al, 2007). These self-perceptions represent how individuals manage their own emotions as well as the emotions of others. The total

TEIQue-SF mean for 23 female undergraduate dance education students is 4.78 with a SD of 0.57 and a Cronbach alpha of 0.82. The TEIQue-SF findings of the student group range in the normative values for the female UK Trait Emotional Intelligence total score and show a good reliability similar to the internal consistency coefficient of the normative sample. Within a UK adult normative sample, including 1721 individuals (912 female, 764 male, 61 unreported) and a mean age of 29.7 years (SD = 11.94, range 15.7–77), Siegling, Saklofske and Petrides (2015) reported a sample means of 4.82 (SD = 0.57) for females with Cronbach alpha coefficients for global trait EI of .89.

The Spearman Rank correlation coefficient between the TEIQue total scores and the PEC global total, global intrapersonal and global interpersonal EC values, displayed a strong and positive correlation between the variables. These findings corroborated with the study of Brasseur et al (2013), that the global PEC score was substantially linked with them of the TEIQue, indicating convergent validity with this widely used measure of emotional intelligence. A significant correlation has been reported between TEIQue total score and the PEC total score ($r = .74$). However, the correlation between TEIQue and the PEC Intrapersonal ($r = 0.71$) appeared stronger as the one to the interpersonal component ($r = 0.56$), implying that the TEIQue reflects more intrapersonal elements than interpersonal. The findings of this study are supported by the research conducted by Laborde, Guillén, and Vaughan (2021), which showed that there were significant overlaps between the two questionnaires. On the other hand, there were two main differences that came to light: first, the PEC allows for the precise capturing of emotional dispositions at the intrapersonal and interpersonal levels, whereas the TEIQue mixes both levels; second, the PEC single competencies of "using emotions," both for one's own emotions and for the emotions of others, may be able to assist in capturing the difference between intrapersonal and interpersonal emotional skills in a manner that is more explicit. Even though there was evidence of convergent validity, the pattern of correlations between these tools suggested that they cannot be reduced to each other. The criterion validity of both questionnaires with regards to certain outcome variables need to be investigated by means of comparison study in the future. In the future, research and practical work dealing with addiction that aims to understand the importance of both intrapersonal and interpersonal emotional skills may want to explore using the PEC rather than the TEIQue.

The Profile of Emotional Competence

This study aimed to investigate the profile of emotional competence and its usefulness for the application in the field of dance education. The results of a small-scale study conducted on a sample of dance education students and professionals were reported regarding the dance practitioners' assessment of their own emotional competence. An advantage of the PEC with reference to its practicability is that the profile of emotional competence provides a scale of normative values and gives the opportunity to classify the test-takers into four different levels of emotional competence and to compare the levels and not ordinary numbers. Following the research of Laborde, et al (2017): the

norms for the PEC values were determined by a sample of sports students (altogether 449: 223 female, 217 male, age 25 years +/- 4.5) from the University of Heidelberg and the German Sport University in Cologne and can be found in appendix 12.

The study has been designed as mixed-method research with 2 stages, where stage 1 contained 2 phases and stage 2 a sole phase. In phase one of this study the PEC has been measured with a sample of 23 dance education students. The findings of the survey study reported global total values for the students' group between the beginner and the improver level of the norm PEC of the comparative sport student sample, where the global intrapersonal competence score is located within the improver level, and the global interpersonal competence score within the beginner level.

The global total value of the profile of emotional competence among the undergraduate student group (N = 23) scored a mean of 3.40 with a SD of 4.0, and a Cronbach alpha of 0.88. The Cronbach's alpha of the PEC Global Emotional Competence with 0.88 revealed a good internal consistency. Analysing separately intrapersonal and interpersonal emotional competence, the dance education students resulted a mean of 3.41 (SD = 4.5, $\alpha = 0.83$) for the intrapersonal emotional competence and 3.39 (SD = 4.6, $\alpha = 0.82$) for the interpersonal emotional competence. The alpha coefficient suggested that the items have relatively acceptable internal consistency. Moreover, Taber (2018) supported Cronbach's argument, arguing that Cronbach's alpha values pertain to the specific sample responding on a certain occasion and should not be taken to be a fixed characteristic of the scale or instrument.

In stage two and phase three of this study, the multiple case study with dance education professionals with 4 - 25 years of teaching experience in public schools, the test takers scored for the Total Global EC from 3.92 to 4.48, for the total intrapersonal EC from 3.96 – 4.40 and for the total interpersonal EC from 3.88 – 4.64. All total, intrapersonal and interpersonal EC scores of the dance education professionals have been found to be located within the advanced to professional level of normative PEC values. These findings have drawn a parallel to Goleman's (1998, p.7) assertion from his book "*Working with Emotional Intelligence*":

"In fact, studies that have tracked people's level of emotional intelligence through the years show that people get better and better in these capabilities as they grow more adept at handling their emotions and impulses, motivating themselves, and at honing their empathy and social adroitness. There is an old-fashioned word for this growth in emotional intelligence: maturity".

(1998, p.7).

The findings of the study indicated that overall high values of dance education professionals' emotional competence were scored, which is an encouraging result. According to Mikolajczak (2015), higher EC is associated with greater happiness, better mental and physical health, more satisfying social relationships and greater occupational success. Furthermore, the results indicated a difference in the values of the profile of emotional competence of dance education students compared to those of the dance education professionals, where the participants of the student cohort displayed a decrease in all subscales. The findings, that the experienced dance education professional displayed high values in their PEC, are supporting the argument, that EI increased with work experiences and that emotional intelligence can increase as experience increases for a “maturity” effect (Goleman, 1995; 1998; Shipley, Jackson and Segrest, 2012).

Although it is commonly recognised that EC (as a whole) predicts a variety of significant outcomes, it is still unknown at this time which individual competencies are crucial for dance practitioners for their teaching. This is due to the lack of an emotional intelligence test, who specifically measures each of the five key emotional skills for both one's own and other people's emotions within the field of dance instruction. This distinction in intra- and interpersonal EC allowed the researcher to understand better the relationship of EC with established personality constructs (Laborde, Guillén and Vaughan, 2021), which can support the definition of a dance teachers' professional identity.

A supplementary question appeared within the course of this study, while investigating the possible relationships between the different EI constructs and measurements “Can the profile of emotional intelligence be labelled as a useful and meaningful EI/EC assessment tool within the dance teaching and learning environment?”. Therefore, one of the aims of this study was to validate the full profile of emotional competence as a useful tool for assessing the emotional intelligence level of dance practitioners. The structure of the Full-PEC is confirmed with 2 components: intra- and interpersonal EC, each of them with five subscales. Researchers have repeatedly argued that it is important that educators may acquire and develop emotional competencies in order to improve their teaching (Chabot and Chabot, 2004). However, only a few studies (Tom, 2012; Kasler, Hen and Nov, 2013; Aldrup et al, 2020; Gabrijelčič, Antolin and Istenič, 2021) have examined potential differences in an emotional competence measure within the field of education and no studies are found within the field of dance. To fill this gap, this study investigated the applicability of the Profile of Emotional Competence as an EI instrument to the field of dance education.

Research Question 1.b: The Relationship of EI with the Independent Variables

For research question 1.b the primary objective was to investigate (1) the relationship of the teachers' sense of efficacy to the participants EI level and (2) the influence that years of teaching experience have on the formation, development and establishment of a dance practitioners' emotional intelligence.

Both variables are widely researched in the educational field, with an increased interest regarding to the relationship of TSES and EI of PE teachers (Mouton, 2013; Watson and Kleinert, 2017; Strong et al, 2020) and to the relationship of EI and teaching experience for schoolteachers (Fernández-Berrocal, 2017; Soanes and Sungoh 2019; Valente et al, 2020a).

Teachers' Sense of Self-Efficacy Scale

Another focus of the current study was put on the relationship between teacher efficacy and emotional intelligence. To explore dance educators' EI level, personal and professional traits are significant, according to Valente, Monteiro and Lourenço (2019). The analysis of the quantitative data displayed that dance practitioners' emotional intelligence is correlated positively with their teacher sense of self-efficacy. The fact that there is a modest correlation between emotional intelligence and self-efficacy in teaching gives empirical evidence for the hypothesis that there is a connection between these two concepts. Individuals with greater emotional intelligence are more aware of the influence of emotions on actions and behaviours (Rastegar and Memarpour, 2009). The association between certain components of emotional intelligence and dance practitioners' self-efficacy leads to a direct relationship between the total values of emotional intelligence and of self-efficacy. These results are consistent with those of Chan (2004), Penrose, Perry and Ball (2007), Di Fabio and Palazzeschi (2008), Rastegar and Memarpour (2009), and Moafian and Ghanizadeh (2009). According to the findings of the study of El-Sayed, Ali El-Zeiny and Adeyemo, (2014). emotional intelligence has a positive correlation with self-efficacy, and both of these factors could predict one another.

Within the sample of dance education students, a mean TSES has been reported similar to the mean score of a novice teacher in a study of Tschannen-Moran and Woolfolk Hoy (2002). In addition, the study findings indicated that dance education professionals have a greater sense of self-efficacy than dance education students. According to this finding, dance education professionals felt competent in the areas of student engagement, teaching methodologies, and classroom administration. Bandura (1986) asserted that the individual's first-hand experiences were the most influential factors in forming their beliefs of their own self-efficacy. In this way, it could be claimed that the dance education professionals have more self-efficacy than the dance education students, since they have more experience. Similarly, when a teacher's professional experience improves, their feeling of self-efficacy also increases. Tschannen-Moran and Woolfolk Hoy (2002) have stressed that as teachers have more

experience and the chance to refine their teaching tactics and class management abilities, student achievement improves. Research has indicated that as the number of years in the profession grows, so does the sense of self-efficacy among teachers (Campbell, 1996; Tschannen-Moran and Woolfolk Hoy 2002; 2007; Tanriseven, 2012).

Emotional intelligence and self-efficacy are regarded as two of the most essential teacher attributes for producing great student outcomes (Valente et al, 2020b). Earlier research on teacher effectiveness has shifted its emphasis from the topic areas knowledge and lesson plan creation to the identification of teacher beliefs and the emotional self-regulation necessary for teaching and student learning (Dignath-van Ewijk and van der Werf (2012). Numerous studies have shown positive associations between emotional intelligence (EI) and teacher effectiveness (Koçoğlu, 2011; Walter and Marcel, 2013; Hassan et al, 2015; Wenn et al, 2018).

The capacity to recognise thoughts, emotions, and behaviours via self-awareness, self-regulation, and self-control merges EI with self-efficacy (Bandura, 1997). Teachers who are competent, know how to improve their own self-efficacy and to create an atmosphere where students may flourish (Schutte et al, 2001). When a person's self-efficacy is improved, they are better able to regulate their emotions because they are more self-aware. The significance of emotions in learning to teach and how teachers' emotional experiences connect to their teaching techniques have been overlooked by various studies and became steadily increasing interest (Fried, Mansfield and Dobozy, 2015; Hagenauer, Hascher and Volet, 2015; Chen, 2016; Chen and Cheng, 2022). According to Sutton and Wheatley (2003), a teacher's understanding of how students are feeling has a direct bearing on what education professionals choose to teach in terms of both topic and methodology (McCaughy, 2004).

However, it is crucial to be aware that self-reporting of classroom behaviour, such as via the TSES, may not offer an accurate portrayal of reality, which is why it is necessary to acquire more information from dance practitioners to bring value to their dance learning and teaching process.

Length of Teaching Experience

In line with Powell and Kusuma-Powell's assertion (2010, p. 166) that "people become more progressively more socially mature as they move through their lives", the author of this study interpreted this phrase to the meaning that teaching experiences have equipped the participants on this study with a variety of classroom experiences from which they can draw to more effectively from their emotional landscape of the dancing learning and teaching environment. Within the current research two studies have been conducted to investigate the relationship between teaching experience and emotional intelligence.

Firstly, within the student group study, fourteen students reported a dance teaching experience of more than 1 year, while most of the 9 remaining students gained their teaching experience only during the school placement as part of their undergraduate studies. The results of the Phase 1 displayed that the length of teaching experiences within the present context led to higher levels of both dance education students and professional EI. In general, participants with more teaching experience scored higher in their EI values compared to them with less experience. These results support prior studies on emotional intelligence (EI), which have shown that it can be acquired through experience (Goleman, 1999; Bar-On, 2000; Gkonou and Mercer, 2017). They also support findings from a separate study that found that longer teaching experiences were positively correlated with trait EI, classroom management, and pedagogical skills (Dewaele, Gkonou and Mercer, 2018). However, with regard to the PEC Global Interpersonal score and the total score of situational test of emotional understanding (STEU), participants with more experience exploited lower EI values, which can be based on the nature of the questionnaire, that the STEU, based on a SJT don't measure the same EI construct, and the PEC Global interpersonal factor investigated five different emotional competencies, which are not included in other EI questionnaires.

Secondly, the findings of the case studies with four dance education professionals of a dance teaching experiences, vary between 4 to 25 years, exhibited total trait EI scores ranging between 4.33 and 4.00, where the wellbeing factor showed a greater range from 3.5 – 5.67, showing a significant different in the wellbeing factor among the dance education professional. For the PEC all dance education professionals reported for the Global EC, Interpersonal EC and the Interpersonal EC values located within the professional normative value, indicating a high level of emotional competencies. Only for the case 1, the dance practitioners with the lowest teaching experience (less of 5 years), the total interpersonal EC appeared lower compared to the values of the other cases and less as her own total global EC and total intrapersonal EC. However, they are still located in the advanced level of the normative values, indicating a high level of EC.

Further studies would be necessary to explore these results and that it would be crucial to investigate further teachers' regulation of their own emotions and to investigate any possible links with their classroom practices and length of teaching experiences. Furthermore, the relations of expertise to EC instead of length of teaching experience could be considered as a future research topic, as the according to Berliner (2005) expertise built up within the first 5-7 years after starting to work as a classroom teacher.

Reflection from the Qualitative Data

The qualitative data from focus group discussions, interviews, and self-evaluations raised many fascinating concerns in the current research, applied to the subject of dance education. Although there was some similarity, there was also some discord in the discourse about important values for dance practitioners related to the framework of emotional intelligence and how they could be approached to their dance teaching and learning environment.

First, dance education students were interviewed in focus groups to explore their understanding and utility of emotional intelligence in relation to experience, awareness, and social relationships, in order to answer the research question: How do dance education students' perceptions of emotional intelligence competencies support the results of their profile of emotional intelligence competencies and address its usefulness for defining a professional teacher identity? Dance teachers' views can provide valuable insight into their observations, understandings, and interpretations of the environmental impact on their dance professional context. Understanding people's perceptions is crucial to determining how and why they react to a given situation in the manner they do (Nyumba et al, 2017).

The most significant reason for using focus group discussion was the need to generate discussion or debate about a phenomenon (in this case, dance practitioners' emotional intelligence), which necessitates collective views and the meanings that lie behind those views, including their experiences and beliefs. However, it was difficult to determine if focus group discussion would be appropriate as a methodological instrument in a study population of dance practitioners while discussing the benefits or drawbacks of focus discussion in the context of emotional intelligence (Nyumba et al, 2017).

Secondly, a dance educator teaching self-assessment has been completed using a teacher self-evaluation form to assist dance educators' reflection on and evaluation of their current practise, as well as to assist the authors of this research to gain deep insight into dance educators' beliefs about their own abilities. Self-esteem as the extent to which an individual thinks oneself to be successful and capable (Khezerlou, 2017). Hence the researcher of this study argued that self-esteem will be impacted by the different beliefs that dance practitioners have about themselves. According to Andrade (2019), the question "What is self-assessment?" was unexpectedly difficult to answer since it has been used to cover a wide range of activities. When several reflections including self-evaluation of one's abilities, practices, and products, are combined (Brown and Harris, 2013), each of these factors will be impacted by education professionals' own appraisal. Within the current study, 'competence,' was based on the individual's previous experience of their teaching and learning styles, and examined with respect, what dance educators knew about their abilities and skills as part of their emotional intelligence.

Glass and Metternich (2020) asserted, in response to the question of whether competencies can be measured, that they cannot be directly quantified, nor they can be simply studied or evaluated. Although self-reports are simple to administer and to grade, the accuracy of respondents' self-awareness responses cannot be guaranteed. Students' capacity to judge their own degree of EI has been demonstrated to be fairly low, according to Glaxon (2005). Moreover, persons are considered to be far more variable throughout time and circumstance than their self-reports suggest (Bird, 2009). However, according to Glass and Metternich (2020), if an individual's competencies have been viewed indirectly through relevant knowledge and activities, it is possible to assess competencies in a consistent manner by analysing these. Relationship, goals, classroom skills, professionalism, personal traits, and respect/acceptance are assessed through the six sections on the applied teacher self-evaluation form, linked to Goleman's emotional competence model. Professional activities and personal abilities required for best job performance have been recognised through these categories. Additionally, assessing dancers' training and learning needs provided a good framework for fostering self-directed, needs-driven learning (Stewart et al, 2000).

Finally, using a case-study approach, in-depth interviews with dance education professionals were conducted to learn more about their perspectives on emotional intelligence and how it has influenced their learning and teaching practise over the course of their careers, as well as to answer the research question: "How do emotional competencies contribute to the professional teacher identity of dance education practitioners?" Simultaneously, the research targeted to provide the significance of emotional skills, what may help dance educators to develop and enhance their professional identities. The amount of knowledge, expertise, and devotion to their professions can be directly related to the degree to which educators recognise and respect the importance and professionalism of their work. To summarise, how educators' value themselves is inextricably linked to their distinct professional identities (Khalid, 2015).

The Understanding of Emotional Intelligence and its Significance

Emotional intelligence (EI) appears to influence the most important aspects of life, including psychological and mental well-being, physical health, social relationships, and professional achievements, according to several studies (Corcoran and Tormey, 2012a; Mikolajczak et al, 2015; Serat, 2017; O'Connor et al, 2019). When asked about their knowledge, meaning, and understanding of emotional intelligence, dance education students had a variety of responses. Although the value of EI for dance education students was rated as high, the participants' responses to the question of the knowledge and understanding of EI's differed. The majority of the participants concentrated on the EI's awareness domain, which includes emotional understanding. Within the category of understanding emotions, some FG participants defined three subcategories: understanding their own feelings, understanding others' emotions, and recognising the significance of emotions. They also emphasised

the need of understanding the role of emotions in one's own and others' behaviours, behaviour, and relationships, as well as the importance of this knowledge for dancers. Dance education students have paid little or no attention to the competence of self-awareness when it comes to the area of “understanding one's own emotions”, which could indicate a lack of intrapersonal competence. Intrapersonal EI qualities, particularly emotional self-awareness, are critical to effective teaching as well as the handling of obstacles faced by educators, according to Stein and Book (2011). Most focus group participants linked their emotional intelligence understanding specifically with interpersonal competencies, paying little attention to intrapersonal competencies. The lack of understanding of the construct of emotional intelligence highlighted the need to incorporate an aspect of EI training into dance education student training programmes, while the majority of focus group members rated the likelihood of incorporating emotional competencies in their teaching from somewhat likely to extremely likely. The dance education professionals in the sample felt compelled to strengthen and expand their emotional intelligence and related competencies. These findings were in line with them of Weare and Gray (2003) and Palomera et al (2008), Weare and Gray (2003), who all advocate that improving teachers' emotional intelligence be included in general professional development programmes for educators. If teachers improve their emotional intelligence skills, they may be able to better comprehend what motivates and inspires them (Haskett, 2003). It can also help students develop underdeveloped skills (Kaufhold and Johnson, 2005), contribute to a better understanding of their emotions (Abi Samra Salem, 2010), strengthen teacher-student relationships (Jennings and Greenberg, 2009), and facilitate effective teaching (Cohen, 2001; Jennings and Greenberg, 2009). Most of the case study participants agreed on the relevance of emotional competencies for their professional identity and the necessity for development of such competencies, which corresponded to the dance education students' ratings of the importance of EI for their teaching and learning environment. Indeed, EI appears to have an impact on the most crucial parts of one's life, such as mental and physical health, social relationships, and professional accomplishment. Higher levels of emotional intelligence, for example, are linked to higher levels of self-esteem, well-being, and life satisfaction on a psychological level (Schutte et al, 2002; Gallagher and Vella-Brodrick, 2008).

In contrast to the perspectives of dance education students, dance education professionals emphasised the importance of intrapersonal competencies in addition to interpersonal competencies for dance practitioners. Emotional intelligence was also linked to the challenge of managing one's emotions as a dance teacher. In their dance teaching practice, all dance practitioners mentioned emotional responses, both positive and negative. In conclusion, dance education professionals' ideas regarding emotional intelligence are based on their expertise and comprehension of their own abilities. They evaluate their own teaching and their confidence in building a professional teacher identity based on how they see themselves as persons and as educator.

The Relationship between Emotional Intelligence and Professional Teacher Identity

Professional identity is defined as one's self-concept as a professional based on a variety of characteristics such as experience, belief, values, motives, and traits (Slay and Smith, 2011). It is a complicated, changeable, and personal thing that is produced via connection with other people and is a continuing process. The perceptions of "who I am" and "who I want to become" define professional identity. Through the course of professional development and experience, a professional identity can be enhanced and strengthened. It is both personal and social, and it is the outcome of working and living in a variety of institutions and groups. It gives a framework for educators and teachers to build their opinions on "how to act" and "how to be" in the workplace and in society as a functioning notion (Sachs, 2005). It is a fascinating subject for researchers because it has not been thoroughly investigated, especially in the field dance education. In the educational domain, various research contributed some concepts and information that can be valuable in understanding professional identity in the dance educational context. Koff and Mistry (2012), who looked into the idea of professionalism in the dance industry, said that a dance practitioner's professional identity, which is made up of a number of different components, defines professionalism. The factors they identified in developing a professional identity include knowledge, context, experience, and emotions. Later on, Gorobeca (2019) investigated the professional identities of dance teachers in the field of dance learning and teaching. As a result of an analysis of the scientific literature as well as professional experience and practise in the field of dance pedagogy, she created a model of a dance teacher's professional identity. Professional identity components were included in this approach, which are based on professional philosophy and values. Professional roles can include educator, teacher, choreographer, dancer, event organiser, and manager. Professional knowledge and skills are acquired not only in higher education but also in early dance education. Professional philosophy includes beliefs, goals of professional work, professional ethics, and the most important notions about the profession. In the field of dance, society expects a specific image from a dancer and a dance teacher. Koff and Mistry (2012) underlined this assertion and emphasised, that in the field of arts education, professional identity is entangled with both artistic and educational identities. The image might range from a friend to a highly trained professional, and it promotes not just a certain behaviour but also an appearance. Answering the question about their personal appearance beliefs on the self-evaluation form mirrored the aforementioned images, with dance education professionals indicated that they were aware of their look and taken care of it on a regular to a slightly regular basis. Despite the numbers of variables forming a professional identity, there are a number of factors affecting a dance educator's professional identity. Exclusion from departmental activities, low status perception, perceived lack of support, subtle forms of stereotyping, and a declining respect for the teaching profession are some of such factors reported by the case study participants and in line with the findings of Koff and Mistry (2012).

Supporting the link between EI and dance teacher professional identity, three characteristics have been found in the publication of Visser et al, (2010) to be of special importance for the formation and development of a professional dance teacher identity, which can be associated with the three-level model of EI (Brasseur et al, 2013): knowledge acquisition by teachers (knowledge), teachers' preparedness (ability) and teachers' cooperation and collaboration (disposition). This association was supported through the findings of Sirna, Tinning and Rossi (2010), examining initial teacher education experiences in health and physical education. Furthermore, Karges-Bone and Griffin (2009) argued that knowledge, skills, and dispositions are the trifecta of modern teacher education (p.27). Combs, Richards and Richards (1976) used the terms "dispositions" and "perceptions" interchangeably to identify five categories of preservice teacher perceptions: (1) perceptions about self, (2) perceptions about other people, (3) perceptions about subject field, (4) perceptions about the purpose and process of education, and (5) perceptions about a general frame of reference. Moreover, Thornton (2006), stated that there is a clear relationship between dispositions and social and emotional intelligence, as well as character education.

Knowledge

Knowledge is an essential characteristic for dance teachers to use in their classrooms. Beside the dance content knowledge, a dance practitioners' knowledge about how effective different strategies are for regulating emotions, is crucial to support good dance teaching practices. It combines both semantic (like what people say a person should do in a certain emotional situation) and episodic (like what this person remembers from past experiences) knowledge into a complex scheme of what works and what does not in different situations. Even though this may seem like common sense, research has shown that people have very different levels of knowledge about emotions and emotional intelligence (Wranik, Feldman-Barrett and Salovey, 2007; Mikolajczak, 2010), and consequently about regulation of emotions of self and of others, two branches of all emotional intelligence notions. The current study supported these findings and revealed for the dance education students scores between beginner and improver level of all subfactors of the PEC, where only the competence 'expression of own emotions' scored at the advanced level. The sample of dance education professionals scored in general at the professional level of emotional competence and most of its subfactors. However, they displayed differences among 'regulation of own emotions' and for 'regulation of others' emotions' between improver, advanced and professional level. Interesting that the scores of these two competencies are not in line with the years of teaching experiences, backing several research in the context of teaching experience, that meaningful difference was not found in the emotional intelligence of primary teachers (Chaudhary, 2020) and that teaching experience do not affect emotional intelligence (Galanakis, Krana and Nikola, 2021). In contrast, a study of teachers (Ghanizadeh & Moatian, 2010) found that emotional

intelligence is directly linked to how long someone has been teaching. This could also provide a link for the definition of an expert dance teacher to the length of teaching experience, getting better over time and years of service, and making them better at their jobs and helping them succeed. In addition to this study's statement, Fernández-Berrocal et al (2017) pointed out that teaching experience is a strong variable that can affect teachers' emotional intelligence and, as a result, how well they do their jobs while controlling their emotions. This is in line with the findings of the current study, that among the competencies 'understanding of emotions of self and of others' and 'identification of emotions of self and of others', all three dance practitioners with more of 5 years of teaching experience scored on the highest, the professional level, whereas the case study participant with teaching experience less 5 years, scored at the advanced level, one level below the professional level. These findings could be interpreted, following Laborde et al's (2017) PEC classification, as followed. Kate (Case 1) possessed a certain knowledge of emotions and about emotion related situations, but she lacks on adapting her behaviour to the situation and making reflective decisions (Laborde et al, 2017). According to Griffin (2007) reflective decision-making refers to the act of arriving at conclusions based on one's existing knowledge and previous experiences. The knowledge about the emotions and emotion related situations within the study sample was vast and varied from one individual to the other, as reported in this study through the interviews and discussion, leading either to similar levels or different levels of certain emotional competencies.

Abilities

At the ability level the focus here was not on what people know, but on what they could do (Mikolajczak, 2010). In addition, which are the abilities of self-perceived preparedness and of social-emotional readiness, needed as prerequisite in preparation and controlling the range of emotions that come along with setting priorities and balancing worries about emotional draining situations (Hayes, 2003). As evidenced by the focus group discussion, dance education students in their third year of studies rarely felt completely prepared to meet the classroom requirements for an effective dance teaching and learning environment in the 21st century. Most of the study participants claimed the need to enhance and develop their emotional intelligence and related competencies and are willing to incorporate them into their teaching. Furthermore, they highlighted the link of emotional intelligence and emotional competence to emotional preparedness, applying the definition of the Jed Foundation (2015, p.3)

“Emotional preparedness is the ability to take care of oneself, adapt to new environments, control negative emotions or behaviours and build positive relationships.”

Dispositions (Skills)

There is a lack of agreement in the literature about the nature of dispositions, also called characteristics, attitudes, and traits, as well as how they are created, exhibited, and evaluated, despite the rising prominence of discourses on the dispositions necessary for successful teaching (Diez 2007; McGraw et al, 2016). This lack of definition about the nature of dispositions leads to the difficulty of integrating them into teacher preparation programmes and investigating how they may facilitate effective teaching. According to Mikolajczak (2010), an emotional disposition, which makes the third level of the tripartite EI model, is the tendency to act in a certain way when faced with emotionally charged situations. In addition, professional dispositions affect student learning, engagement, and growth as well as the educators own professional developments with regards to attitude, character, or way of being. They receive impact through their beliefs and attitudes on such values as empathy, fairness, truthfulness, accountability, and social justice (Karges-Bones and Griffin, 2009).

Within the qualitative data analysis, empathy has been labelled from both dance education students and professionals as an important professional characteristic and skill set. Dance teachers have close relationships with the students they teach. Because of this, it is reasonable to believe that empathy plays a significant part in their professional life and seemed to be a particularly promising theoretical predictor of high-quality teacher-student relationships, and especially an emotional support for students.

The importance of teacher identity to the teaching profession have been becoming more apparent to scholars and the number of studies on the formation of teacher identity in diverse educational contexts has expanded significantly during the last decade (Rodgers and Scott, 2008; Beauchamp and Thomas, 2009; Castañeda, 2011; Yuan and Mak, 2018), however lacks within the field of dance education.

The Relationship between EI Competence and Dance Educator's Perceptions of own Efficacy

The origins of the teacher personality construct can be traced back to Skinner's (1957) behavioural therapy, which focuses on teacher behaviour that determines whether they are effective or ineffective. EI, according to Goleman (2001), is essential for effective teaching since it encompasses relationship management, leadership, knowledge, and self-management. The level of emotional competence exhibited by each of them is a fundamental differentiator between successful and poor educators (Emmer, Evertson and Anderson, 1980). According to Ibad (2018), however, this personality-based approach to teaching is insufficient to discern between good and bad teaching.

Understanding self-awareness, regard for others, empathy, appreciation, adaptability, interest, friendliness, humour, credibility, and ability to engage with students are among the human qualities that surround good teachers (Beishuizen et al, 2001; Azer, 2005; Walker, 2008; Murray, 2021). Some of such qualities can be identified through the profile of emotional competence and its ten subfactors, shedding light on individual differences in the identification, understanding, expression, and engagement with students. Only a few scores exhibit similar ranges, such as the subfactors using their own emotions (empathy) with a range of 3.6 to 4.0 and emotional expression of others (self-awareness) with a range of 3.6 to 4.0. All other subfactors have a wider range of scores: for example, awareness of one's emotions goes from 3.8 to 5.0, regulation of others' emotions runs from 3.6 to 4.6, and recognition of other's emotions ranges from 4.0 to 5.0. Individual variances in the scores of different emotional competencies exist, according to the current study, but these differences are not consistent across the 10 subfactors of emotional competence; they differed not only from case to case, but also from competence to competence. Individual disparities in dance education professional competence, as indicated by the profile of emotional competence, have also been highlighted in qualitative study.

Within the subfactor understanding of own emotions, for example, the dance education professional's own perceptions and beliefs ranged from "being positive" (Kate) to "making sure not to assume" (Nina), "I've got quite high standards and expectations" (Ella), and "being a role model" (Faye), underscoring the individual perceptions and beliefs in their responses.

However, for each individual, the definition of an effective and competent dance educator is subjective. According to Joyce (2017) and Carmichael (2018), the normal perception of a dance class is that it is a place where an authoritarian approach appeared to be the most realistic option. These more traditional techniques, on the other hand, frequently lack some positive qualities that are proven to be more gratifying in today's dance education. Within the dance learning and teaching environment, dance educators were requested to increasingly focus on the development of positive life skills such as self-esteem and self-efficacy.

The assertions of the research participants corroborated this, emphasising the importance of EI/EC for their professional development and job success. Developing self-esteem and self-efficacy, on the other hand, is not something that would happen automatically in a dance class; it requires a good teacher (Joyce, 2017). When determining what makes a good and competent dance educator, it's important to evaluate not only the individual's professional abilities but also their personal attributes. An effective teacher has been described in a variety of ways, according to Moreno Rubio (2010, p. 36): perfectionist, encouraging, approachable, and caring; intelligent; but most significantly, enthusiastic, amusing, smart, affective and understanding, open, and with a relaxed style while teaching.

These concerns have been validated by perceptions of both dance education students and professionals, who associate dance teachers with qualities such as motivational, creative, helpful, and caring, among others. Furthermore, the social climate in dance class has been identified as having a significant impact on the valuable relationship between teachers and students as well as among students, confirming Gurney's (2007) assertion that learning should be enhanced by creating a warm teaching and learning environment as well as a student-teacher relationship. Teaching entails more than just giving instructions; it also entails creating relationships with pupils that need both parties to become emotionally invested (Bahia et al, 2013; Madalinska-Michalak, 2015).

According to a previous study, teachers' self-perceptions influence both their teaching and the quality of their interactions with students (Holzberger, Philipp and Kunter, 2014). The implications of teaching effectiveness, instructional approaches, and teachers' self-efficacy, school psychology research has grown significantly (Klassen et al, 2009; Klassen and Tze, 2014; Poulou, 2019). The importance of EI as an emotional trait and its relationship with teachers' self-efficacy beliefs has been emphasised in the educational field during the last two decades. Consequently, the number of studies on the relationship between EI and teachers' self-efficacy beliefs increased: the majority of studies, looked into the connection between pre-service and in-service teachers' EI and self-efficacy beliefs (Chan, 2004; Di Fabio and Palazzeschi, 2008; Penrose, Perry, and Bell, 2007; Moafian and Ghanizadeh, 2009; Rastegar and Memarpour, 2009) and have found a strong correlation (Sarkosh and Rezaee, 2014).

Miller, Ramirez and Murdock (2017), found that teacher self-efficacy influenced student perceptions of teacher competence and respect, and that teachers with higher self-efficacy projected their confidence in dealing with difficult classroom situations, which aligns with the current study's findings on teacher self-efficacy and confidence. In contrast to the aforementioned study, the current study did not look into the views and observations of dance students and dancers on their dance teachers' confidence and efficacy. More studies on dance practitioners' identities with view from the students and from colleague teachers is needed to better understand the student-teacher interaction and the self-efficacy stability in the dance teaching and learning setting (Klassen et al, 2011).

The Relationship between Emotional Intelligence Competence and Teaching Experience

This study looked at the impact of teaching experience on emotional intelligence competencies in dancers with and without prior teaching experience, where the researcher of the current study looked at teachers with varied levels of teaching experience. Long-serving teachers were better at class management, more creative in their instruction, and more informed about the subjects they taught, what

was found in line with the study of Egeberg, McConney and Price (2021). The study's author felt that the length of teaching experiences had an important impact on the interpersonal and intrapersonal profile of emotional competence, however with higher levels having left the novice teacher status and reached the expert teacher level.

A person with high emotional intelligence has a greater ability to see his or her own and others' feelings, as well as the ability to control and manage those sentiments. So, based on the foregoing, the goal of this study was to determine the impact of teaching experience on emotional intelligence competence and its domains self-awareness, self-regulation, motivation, social awareness, and social skills. These results supported the idea that dance teachers develop their abilities via trial and error, learning from their errors, and accumulating a wealth of useful experiences to draw from when instructing students (Gkonou and Mercer, 2017). Therefore, the effect of teaching experience on self-reported creativity, predictability, classroom management, and pedagogical abilities among dance practitioners have been to consider (Kasler, Hen and Nov, 2013). Teachers with more experience in the classroom were more creative, better at organising classroom activities, and demonstrated stronger pedagogical talents. They were also more likely to create a sense of unpredictability in the classroom, which students enjoy (Dewaele Gkonou and Mercer, 2018). The patterns that arose from the study of Dolev and Leshman (2017) about the impact of teaching experience were strikingly similar found to those observed. Furthermore, these trends are comparable to those discovered in Dewaele and Mercer (2019) for student attitudes.

The qualitative data supported the quantitative questionnaire results, emphasising the role of experience in the development of EI/EC. According to focus group discussions and one-on-one interviews, dance practitioners frequently went through critical experiences and narrative schemata to understand present events, a finding that echoes expert teacher research (Berliner, 2001; 2004; Tsui, 2003; Moore and Kui, 2007, Lachner, Jarodzka and Nückles, 2016).

Additional Thoughts and Reflections on Research Approach

The current study applied a 3-phase, mixed method research design, combining a survey study with dance education students and a multiple case study with dance education professionals. According to the researcher of this study, a mixed methods study was the best technique to investigate the association between teaching competencies and emotional intelligence.

The collection, analysis, and integration of both quantitative and qualitative data are all parts of mixed methods research (Creswell and Plano Clark, 2018). Mixed methods research is more productive in the field of education than using conventional quantitative procedures. Unlike the traditional intervention

studies, case studies, or ethnographies, it takes a distinct approach (Harnisch, Creswell and Guetterman, 2012; Creswell and Plano Clark, 2018). A deeper understanding of a study phenomenon has been provided by the combination of quantitative data, as the measurement of emotional intelligence and its variables related to teaching competencies, and of qualitative data, the exploration of emotional intelligence in relation to teaching experiences and professional identity through dance teachers' perceptions and beliefs.

In general, a wide range of research methods exists, and no one approach is universally relevant to all kinds of issues in research (Tuli, 2010). Each type of study has its own set of strengths and weaknesses. There is no perfect research technique, and the process of selecting one always entails some loss as well as some gain (Schulze, 2003). According to Akhmetovaa, Kim and Harnisch (2014), the embedded mixed methods design has been the most suitable for this sort of research. With the secondary dataset addressing a different subject than the primary dataset, the embedded mixed methods design included a series of processes for gathering one sort of data, in this study primarily the quantitative data, within a broader study that is directed by the other, the qualitative approach. The supplementary dataset has been employed to extend how the primary method is used and/or interpreted (Creswell and Plano Clark, 2018).

Methodological difficulties linked with qualitative and quantitative research will be outlined in chapter six. In this chapter, however, there was no exhaustive analysis or synthesis of the differences between qualitative and quantitative research methodology, nor was there an attempt at favouring one methodology over the other, but rather a description and reflection on those differences, as well as how they were selected and applied for the current research, from a methodological perspective.

The evaluation of quantitative research was based on two criteria that are generally recognised by researchers. The term "reliability" refers to the extent to which the findings of a study may be backed up by more research or by using an alternative research approach. The term "validity" refers to the extent to which the findings of a study are impacted by factors external to the investigation, such as limitations in the questionnaires used in the study.

In educational research, however, it may be difficult to determine the reliability of an instrument, such as an attitude scale or a knowledge exam, by the reading process alone. This is because human beings undergo constant change as a result of their experiences between instrument administrations, as well as the experience of the measurement process itself. Consequently, a student may respond to a set of questions, and this action may spark a series of thought processes that lead to new insights or additional information integration offering a learning experience. A high Cronbach alpha value achieved from applying an instrument to a group of students might be interpreted as indicating that the items are

assessing some common factor(s) rather than unique test item properties. Furthermore, a high alpha value might indicate that the test items are substantially connected, i.e., they are asking the same question. Low alpha scores may be generated by addressing more than one latent variable, for example, unobserved heterogeneity, clustered data, and missing data. Poor interrelatedness across test items may also generate low alpha scores (Tavakol and Dennick, 2011).

A qualitative approach, in contrast to quantitative research, is based on interpretivist epistemology and constructionist ontology. This believes that participants' experiences have a voice and that this meaning is mediated by the researcher's own perspectives (Merriman, 1998). Human interactions in educational research are often complicated and hard to study or explain in simple terms. Qualitative methods can be used to broaden the scope of educational research by making it easier to understand situations that are hard to understand. Qualitative research can sometimes help us understand the nature of educational problems better and give us more information about how to teach and learn in a variety of situations (Anderson, 2010).

When conducting research on emotion, Corcoran and Tormey (2012a) emphasised the importance of overcoming methodological barriers and explained how using both quantitative and qualitative methods can aid in understanding what is truly being evaluated by such psychometric approaches. In fact, a number of academics who conduct emotion research (Sutton and Wheatley, 2003; Zembylas and Schutz, 2009) stated that qualitative or mixed-methods research provide multi-perspectival responses, which are now required in order to understand what is being assessed by such investigation. Furthermore, it has been argued, that quantitative research only provides a single perspective on the phenomenon being studied.

Summary of Chapter Five

First, it appeared that dance practitioners must have a passion for teaching in order to build a teacher identity. Dance educators whose professional worth was questioned had a drop in self-esteem, whereas those who felt understood and valued did not. Student appreciation, on the other hand, was found to foster a broader enthusiasm for teaching by reinforcing one's identity as a teacher.

Second, belonging to a community of dance professionals was reported to strengthen a dance practitioner's sense of self-identity as a teacher/educator. In the field, colleagues create a sense of belonging and community. Sharing one's experiences with colleagues with comparable backgrounds developed a sense of mutual trust and enhanced dance practitioners' confidence, as well as confirming one's professional teacher identity. According to the findings of Doró (2020), dance practitioners' sense of self was maintained when they were able to see their future career path as dance educators.

Third, it was observed that a teacher's perception of competence and of the self is an important aspect in the development of their professional identity, what is coherent with the findings of the work of Day et al, 2006. In their early years of teaching, dance educators were hesitant to consider themselves professional teachers, but as their confidence in their job grew, they developed their own teacher identity. Furthermore, it has been demonstrated that other people's judgments of competence are critical for a dance educator's confidence and competence to grow. Participants in the study who did not have their teaching abilities recognised experienced feelings of embarrassment and discomfort, as well as identity concerns.

Fourth, the identity of a dance instructor is closely related to a sense of devotion and a deep personal motivation in passing on their skills to the next generation. Several statements have been made by the four dance education professionals, demonstrating great ideals in terms of their concern for their students.

Fifth, using an integrated mixed-method research design, the combination of quantitative data by measuring various emotional intelligence notions in relation to teachers' sense of efficacy and length of teaching experience and qualitative data from dance practitioners' experience, perceptions, and beliefs to emotional intelligence, teaching identity and competence qualities, descriptions, brought together two types of information providing greater understanding. A thorough understanding of the research issues that would not have been attained by analysing and assessing both data sets alone and independently without tying them together in a mixed-method study.

Finally, emotional intelligence comprises key components such as awareness, management, and empathy, all of which are critical for dance practitioners as they grow through their careers to manage difficult situations. The relevance of emotional intelligence has been recognised, and it has been recognised that dance education students and professionals should be advised to develop and cultivate their emotional intelligence.

CHAPTER 6: OVERVIEW, CONCLUSIONS, LIMITATIONS, DELIMITATIONS AND DIRECTIONS FOR FUTURE RESEARCH

This chapter summarises the findings of a study on the emotional intelligence of professionals and students in the field of dance education. It covered the opinions that dance education professionals and students have regarding the importance of emotional intelligence and the creation and growth of a professional dance teacher identity. The research's strengths were highlighted, along with its useful ramifications and suggestions for further study.

To the authors' knowledge, no research of this nature has been undertaken previously within the UK and within the field of dance education. This thesis contributes new knowledge to the academic literature on emotional intelligence of dance practitioners in this sample in the UK. This study also suggested ways of classifying and exploring emotional intelligence drawing on the profile of emotional competence but, significantly, that emotional intelligence is an important, skilful, and complex characteristic, and the foundation to build up emotional competencies.

Overview

In this research study, teaching experiences of dance education students and professionals have been explored and their impact on the growth of emotional competencies, which may consequently influence the formation and development of a professional dance teacher identity. A growing amount of research showed that initial teacher education students' viewpoints and identity formations were affected by their prior experiences and biographies, as well as their connections with school supervisors or mentors (Brown and Evans 2004; Brown 2005). In addition, discussions on teacher education in recent times have focused particularly on the components of the teaching placement in schools and the influence that such components have on the learning and growth of teachers (Sirna, Tinning and Rossi, 2010).

Furthermore, the study provided an empirical basis for ways to support the development of a professional dance teacher identity. By promoting both the emotional competence profile and the concept of emotional intelligence. The literature reviewed in chapter two led to the conclusion that emotional intelligence included the capacity to relate to student-teacher interactions, comprehend one's own and others' emotions, and emotionally adapt to shifting demands and environmental problems in dance education.

The research project aimed to explore and investigate dance practitioners' profile of emotional competence and its value for the formation, development, and establishment of a professional identity

through assessing and exploring the level and quality of both dance education students' and professionals' emotional intelligence. Although there are different definitions of EI, the researcher of this study considered, in line with other scholars (Qualter, Gardner and Whiteley, 2007; Omid, Haghani and Adibi, 2018) that if dance practitioners' performance needs to be improved, then their level of EI should be raised. In this regard, EI has been introduced as a competence for effective teaching (Mortiboys, 2005; Armour and MacDonald, 2012; Sharma, Loreman and Forlin, 2012).

The quantitative research using self-report questionnaires, provided the analysis of emotional intelligence scores of dance education students and professionals measured by ability, trait and competence models of emotional intelligence. In applying the unifying three level model of EI, the profile of emotional intelligence (PEC), the usefulness of identification and development of dance practitioners' own emotional intelligence competencies have been explored. Answering questions in interviews and focus group discussion within the qualitative research, supported and enhanced the findings from the quantitative research. With focus on the framework of Goleman's EI construct and through deductive reasoning, the qualitative study investigated the complexities, depths, and richness of the construct of emotional intelligence from the point of view of each dance practitioner

Teachers' emotional and professional identities are important in this regard because they are thought to have a significant impact on their professional development in terms of how they teach, engage with their students, and address educational changes (González-Calvo and Arias-Carballal, 2017; Liu and Liao 2019). Furthermore, it is important to investigate dance practitioners' emotional experiences and personalities, as teaching is more than a professional endeavour; it is inextricably linked to dance practitioners' personal lives (Akkerman and Meijer, 2011), as reported by the four dance practitioners. Since background is significant in the creation of teacher identities, the current study looked into which contextual factors help or hinder the development of a professional dance teacher identity.

Data analysis of the qualitative research from dance education professionals and students revealed that teaching dance set hurdles by factors like diversity, differing learner levels, time restraints, and unpredictability. The demand for flexible and innovative dance teachers increased as a result of these strains and adopting new teaching strategies is essential to the field (Vaughn and Baker, 2001). Goleman identified the traits of a person with high EI as creativity, flexibility, initiative, and optimism (1995). Furthermore, he realised service orientation as a competence of an emotionally intelligent person (Benis, Cherniss and Goleman, 2003; Goleman, 2006).

Self-awareness (emotional awareness, esteem, insight), self-management (integrity, impulse control, adaptability), social awareness (developing others, handling conflict, bonding) and relationship management are the qualities or components of emotional intelligence, according to Goleman (2001).

Although these qualities do not come easily or rapidly, according to Bojner Horwitz et al (2015), professional interaction and exposure to the dance education community would aid in the development of emotional intelligence. Dance teachers with social and emotional competence (SEC) would also be more successful in teaching EI competencies to their pupils (Jennings and Greenberg, 2009). Dance has been shown to have physiological and psychological benefits (Hopkins et al, 1990; Keogh et al, 2009) and could be identified as a vehicle for social emotional learning. In addition, dance can be employed to foster students' intrapersonal and interpersonal SEL skills, as well as skills like responsible decision-making (Toppen, 2019).

Conclusion

Given the paucity of previous research on the topic within the context of the dance education teaching and learning environment, the main purpose of the study was to evaluate the emotional intelligence of dance education students and professionals as a way for forming and developing a professional dance teaching identity and with regard to their length of teaching experience.

In pursuing the main research question about the meaningfulness, significance, and value of emotional intelligence competencies for dance educators, both the utilisation of self-reported questionnaires, and of the qualitative approach enabled the identification of the importance and the need for emotional intelligence in the teaching social emotional skills within the dance learning and teaching environment. Furthermore, the application of the profile of emotional competence (PEC) as measure for dance practitioners' EI allowed to identify strength and weakness of everyone among the PEC's ten subscales, differentiated in inter- and intrapersonal emotional competencies. Investigating only a total EI value, as within other widely used EI measure, will not provide a comprehensive portrait of a dance practitioners' emotional competence.

As the results of this study demonstrated, dance educators scored at a high emotional intelligence, but when looking more deeper within the single emotional competencies, they differed among the subscales scores. Even at a high EI degree, dance education teachers with more teaching experience scored higher, compared to the one's with less years of teaching experience. Compared to the dance education students, mature dance education teachers have more opportunity to exercise emotional intelligence throughout the course of their life and teaching career. As a result and in according to the findings of Blanchard-Fields, Chen, and Norris (1997) and John and Gross (2004), elderly dance education teachers might have a better awareness of emotions and use better emotional regulation techniques than younger ones or student teachers. The results of PEC showed increasing global factors: total , interpersonal and intrapersonal EC level, starting from the novice teacher (case one) with less of 5

years of dance teaching experiences to the expert teacher (case 4) with above 25 years of teaching experience.

It was expected that the dance educators' emotional competence level increased linear with experience and age. However, this was not the case among some subfactors of emotional competencies. Benner (1982, 1984) argues that the path from beginner to expert is more circular than linear. Consequently, dance educators do not always go systematically from one level to the next and acquire mastery in certain abilities. Instead, they may repeatedly go from one level to the next as they develop new knowledge and abilities. While acquiring new skills and abilities, people are all somewhere with everything in the four stages of learning of the Conscious Competence Matrix (Burch 1970), which is a valuable framework since knowing where people are with their talent and what they need to do to improve is the first step toward fulfilling their potential with that ability. It implies that initially, people are oblivious of how little they know; they are naive of their inadequacy. As they acknowledge their inadequacy and deliberately develop a talent, they may then employ it deliberately.

As found with the data analysis of the PEC, at the expert level (more than 25 years of teaching experience) Faye (case 4) scored lower in some subscale scores, compared to the advanced level (20 years of teaching experience) of Ella (case 3). Such findings can be explained through the "unconscious competence" level of the "Four Stages of Learning Any New Skill" framework of Burch's Conscious competence matrix (Burch, 1970), where a person has been practising a skill so much that it has become "second nature" and easy to perform. In other words, and according to Peel and Nolan (2015) at the expert level (unconscious competence), a person has mastered a competence to the point that they can do it without conscious thought, they are able to do it while still focusing on other responsibilities, such as teaching. The performing of the skills became automatic (Burch, 1970). However, pursuing a continuing professional development is important, even when being an expert and master a set of competencies: as Goleman stated, that emotional competencies can be developed till the age of 70. Correspondingly, as the results of this research demonstrated, people may go back down the conscious competence ladder, what would be the case if they don't use their acquired skills regularly.

According to the individual EC profiles, such findings would request a more individualised professional development program for each dance educator. When coaching dance education students or dance education novice teachers, coaches and mentors need to be aware that at the beginning of the learning and development process, they may not know how unskilled the student or novice teacher are in the context of emotional intelligence. Furthermore, they need to be informed about the role and value of emotional competencies for their profession and why they need to learn these soft skills

According to the individual EC profiles, such findings would request a more individualised professional development program for each dance practitioner. Furthermore, the results underlined that a profile of EC to form a dance teacher identity cannot be generalised. Two assumptions underpinned the researchers' perspective in this study on the establishment and development of the teacher identities of dance practitioners. First, in the area of dance education, both students and professionals were regarded to have identities that are imperfect, context-dependent, and prone to change. But in spite of all of this, Mishler (1999) maintained that an individual's numerous identities have a coherence that is expressed in their sense of "self", which is influenced by societal constructs like gender and abilities. Second, dance education professional's teacher identities are considered to be interconnected with their practice in that their attitudes, thinking and identities inform their pedagogical practices.

Answering the Research Questions

In addition to answering the research objectives, the results of this study raised new inquiries about the emotional intelligence of dance education practitioners, based on the benefits of dance to the social emotional developments of individuals.

In the current study, the researcher did not focus on the fact that the participation in dance classes will increase emotional intelligence of dance education students and professionals, but rather established a linkage between dance teaching experience and elevated scores on emotional intelligence values for dance education professionals. It was vital to establish this relationship as a probable reason for the rise of EI within dance practitioners and as a forerunner to future study on the subject, since no prior attempt had been made to do so.

For the research questions 1a, and 1b, related to phase one of this study, the dance education students scored on a beginner to improver level of total global EC, measured by the profile of emotional competence. Global Total EC and total Trait EI measures do not correlate with the ability EI measures, suggesting that both tests did not measure the same construct. Most of the total EI and EC value scores and of the subfactor scores of the PEC showed a positive relationship with the TEIQue, however the SEIS did not correlate with any of the total and subfactor scales of the PEC. In most of the EI measures, applied to this research, dance education students with teaching experience scored higher in their total EI value, however, in the STEU and in the PEC global interpersonal EI value, the participants with more teaching experience scored lower EI values compared to them from participants with less teaching experience. Furthermore, the probability values for STEM, STEU, TEIQue, PEC global, PEC interpersonal and PEC intrapersonal indicated that there is no statistical difference in the EI scores with students of more than 1 year and with less than 1 year of teaching experience, hence the null hypothesis

failed to be rejected. In contrast, the results measured with the SEIS showed a significant difference in the total EI values of dance education students with and without/ less teaching experience.

For research questions 2, related to phase two of this study, it was important to understand dance education students' perceptions and beliefs about the EI phenomenon. The findings advocated a consistency between the importance of EI for defining a professional teacher identity and a general need for developing inter- and intrapersonal emotional competence. However, the participants demonstrated disparity in the knowledge about and the meaning of EI.

For the research questions 3a and 3b of Phase 3, the multiple case study, findings of the descriptive statistics among the four experienced dance practitioners portrayed no parities among the cases. The profile of emotional competence revealed that teaching experiences did not correlate with all global emotional competencies, and with their subscales, indicating, that teaching experience of 5 and more years might have an impact on the level of emotional competence, trait EI and teacher sense of efficacy. For dance practitioners with less than 5 years of teaching experience this could not be proved, as it can be argued that teaching experiences is not the only characteristics of importance and would need more exploration. Furthermore, more emphasis should also be placed on sole emotional competence factors, rather than on the total EI scores. All case study participants scored at the advanced to professional level; hence, the portion of the null hypothesis connected to research question 3a that claimed dance educators were scoring at a high EI level failed to be rejected. However, using descriptive data analysis, there was no connection found between the outcome variables (PEC total, intrapersonal EC, interpersonal EC, TEIQue total, and TSES total score) and the number of years of teaching experience. This section's null hypothesis has been disproved.

Upon the analysis of the dance teacher self-evaluation and the in-depth interviews, five structural codes have been identified: Past dancing teaching experience, professional characteristics and skills, the meaning and definition of EI, the values of EI as a professional skill set, and the need for EI training, which support the contribution of emotional competence to the dance practitioners' professional teacher identity. From this finding another question arose naturally: "What are the professional characteristics and skills contributing to this dance teacher's identity?" The first of all professional characteristics were named, all belonging to the social awareness component of the EI construct: empathy, to know the students in the class, caring to students' individual needs, and student-teacher relationship building. Among the intrapersonal domain of the EI construct, being positive has been named from all four multiple case study participants as an important characteristic for being a successful dance teacher. Furthermore, time management and self-discipline seemed to be important for the development of a responsible dance teacher to maintain the best for the students and the teachers themselves.

The results of this study might be used to build appropriate educational programmes to strengthen emotional competencies, which would lead to the formation, establishment or development of a professional dance teacher identity. This would be accomplished by putting the findings into practice.

First, regarding the development of a teacher identity, it appeared essential that dance education teachers have an enthusiasm for teaching. Dance education professionals who thought their professional value was questioned had a decline in self-esteem, but those who felt understood and respected did not. On the other side, student praise was found to reinforce one's identity as a dance educator and to support a broader enthusiasm for teaching.

Second, a dance educator's feeling of belonging to a community of dance professionals was said to increase their sense of self-identity as teachers and educators. Colleagues in the field provide a sense of belonging and a sense of community. Sharing own experiences with colleagues who had a similar background fostered a feeling of mutual trust and boosted the dance practitioners' confidence; it also confirmed one's professional teacher identity. In line with the research of Van Lankveld et al (2016), the research showed that dance practitioners' sense of self was reinforced when they were able to see their future professional path as dance educators in the future.

Third, a perception of competence was discovered to be an important factor to the development of a teacher's identity. Dance educators were hesitant to consider themselves as professional teachers in their early years of teaching, but as their confidence in their work grew, they formed their individual teacher identity. Such results were consistent with the "Conscious Competence Ladder" developed by Burch (1970), featuring two aspects that shape our thinking as we learn a new skill: consciousness (awareness) and skill level (competence). People often go through a range of feelings as they go through the various phases of the learning process while acquiring new abilities, as they are developing emotional competencies and a professional teaching identity. At first, most individuals are unaware of how much information they still have to absorb. Then at the when they realise how little they know about a topic, as within the research about emotional intelligence and its value for dance education teachers, it is possible that they may get discouraged and perhaps give up trying to learn more about it. Some of the dance education students seemed to be overwhelmed through the questions during the focus group discussion, so they just repeated the answer of the precedent speaker or didn't contribute to the discussion. However, recognizing how one feels at each step of a learning process and professional development will help to "stay with it" and better handle emotional highs and lows. This, in turn, will lead to the development of an awareness of one's own ability and competence levels.

Fourth, a dance teacher's identity is inextricably linked to a sense of commitment and an intense personal interest in passing on their knowledge to the next generation. There have been several

statements among the four dance practitioners, displaying strong values in terms of their care for their learners.

Finally, emotional intelligence includes fundamental components such as awareness, management, and empathy, which are very crucial for dancers to govern complicated circumstances as they progress through their careers. Recognising the importance of emotional intelligence, is a necessity for dance education students and professionals to acquire and cultivate emotional intelligence.

Implications for Practice

The profile of emotional competence can be a tool to identify strengths and weaknesses in the professional teaching competencies of dance practitioners, by investigating five subscales of each interpersonal and intrapersonal competence global factor among their profile of emotional competence. However, the study showed that dance practitioners can differ in their appearance (identification of their own emotions) and in their teaching style (regulations of other's emotions) as measured through the profile of emotional intelligence. This finding confirms the statement of Moreno Rubio (2010), that there are many different types of teachers and each one develops their own professional teacher identity.

Dance education students should be given ample opportunities to acquire new knowledge, not only in the subject content, but also in instructional strategies, student-engagement and classroom management (subfactors of the teachers' sense of efficacy) and in emotion identification, understanding, expression, emotion regulation and of making use of emotions of self and others (subscales of the PEC). Dance education professionals need to identify and to be aware of their strengths and weaknesses in the knowledge, identification and understanding of emotions, and to know their emotional competence profile. With this knowledge and understanding in mind, they can use professional development programmes to foster their knowledge and understanding of emotional intelligence and competence as a tool for personal and professional growth towards a professional dance teacher identity, view that knowledge, abilities and dispositions are building the trifecta of modern teacher education.

Therefore, this study is important for dance practitioner's professional development programs to enhance the teaching practices and professional teaching identity by investing in training and development programs emotional intelligence, competencies and self-efficacy. Following the statement of Gundlach, Martinko and Douglas (2003, p.241) "practitioners can improve performance through increased self-efficacy by investing in emotional intelligence training. However, it is important to recognise that in order to achieve improvements in EI, several methods must be implemented and practised over time rather than a one-day workshop".

Formal opportunities to develop the use of emotional intelligence in teaching are available within counselling and coaching companies and related available courses in the field of applied psychology and education. The development of emotional intelligence and the use of this concept in education is by definition an ongoing process. Emotionally intelligent people are always inquisitive about the emotions they experience in themselves and in others. Every interaction with students has the potential to provide new insights about the emotional aspect of learning. Furthermore, it is to keep in mind that it is not something that can be contained to the work as a teacher or educator; rather, it is all-encompassing and a part of what is contributing to the ongoing development as a person (Mortiboys, 2005).

Common within continued professional development, structured reflection as a technique for learning is inextricable from the process of building emotional intelligence. In the same way that emotional intelligence is necessary for effective reflection, the reflective process is necessary for the development of emotional intelligence. The purpose of reflection is to learn from experience and experience is the foundation for the development of emotional intelligence.

Dance educators' emotional intelligence (EI) and emotional competence (EC) professional development could be acquired by school localities, providing time and opportunities to gain deeper knowledge and understanding about the meaningfulness of emotional intelligence within their dance teaching and learning environments, and its application into classroom practice. Already within their higher and further education, students of dance education, might benefit from reflection and evaluation of their competencies. To review a dance education student's present state, practise exercises to promote self-awareness and self-regulation may be included into the curriculum and evaluated by the dance education student, a peer, a teacher, or a mentor. Mentors should be available to give support and follow-up as required.

The EI framework, investigated within this research, helped the researcher in several ways while conducting qualitative research. Qualitative research approaches have been engaging researchers to make spontaneous judgements in the field, for example through observations, prompts in interviews and managing focus groups. Therefore, researchers will need a high degree of aptitude and EI (Collings and Cooper, 2014) and should become aware of their own emotional intelligence competence level while conducting qualitative research.

Personal competence or self-awareness have been necessary to (a) comprehend the challenges involved in any qualitative research setting and (b) understand the associated emotional complexity for both the researcher and the study participants. Second, the EI framework necessitated self-regulation within problematic interactions and their related emotions throughout research. Thirdly, the EI framework

emphasised that the researcher would need social skills, particularly at the interpersonal level. EI may enhance a researcher's ability to connect and engage with participants, to attentively listen and react during interviews, and to get a greater knowledge of the lifeworld they convey. Even though the EI framework was not created for qualitative research, there are several areas of overlapping that may be utilised to help researchers understand their interactions with participants and the study environment.

Limitations

Quantitative and qualitative research were going through a wide range of limitations. The quantitative findings of this study displayed a variety of limitations and delimitations that should be taken into account when interpreting them and addressed by follow-up investigations that aim to duplicate this research. The use of various research project kinds, participant and researcher selection, data collection methods, tools, data processing, and analysis of the data used are some of the limitations of this study.

Questionnaires

The study's reliability is limited by the reliability of the tools used to collect data (Leedy and Ormrod, 2010; Creswell, 2013). TEIQue and TSES used a Likert-type scale to determine the level of emotional intelligence. Both the use of the Likert scale and the use of self-reports could be considered as main restraints of the study (Leedy and Ormrod, 2010; Creswell, 2013), limiting the purpose of the results. Participants' answers to the questions may not reflect actual behaviour. The information provided by the participants was considered to reflect their best of self-esteem.

One disadvantage of self-reported interventions is that people do not value their emotional capacity and tendency correctly (Sheldon, Dunning and Ames, 2014; Keefer, 2015; Boyatzkis, 2018). Another disadvantage of personal behaviours is their susceptibility to counterfeiting and responding to strategic and social demands. The inherent characteristics of a self-reporting system, which indicate the presence of bias along is linked to the problems of dishonesty, social desirability, and image management (Zeidner, Roberts and Matthews 2002). This is one of the main reasons that the qualitative approach is necessary for the study, known and used to provide detailed descriptions and an understanding of social and cultural contexts, while the quantitative approach is not sufficiently equipped to deal with this, especially where emotional competencies are experienced (Corcoran and Tormey, 2012a, 2012b, 2012c). Self-report questionnaires were considered for the quantitative research design. It is possible that dance education students and professionals did not want to respond honestly to the questionnaires. However, the researcher assumed that participants honestly and openly answered the questionnaires. All answers were treated accordingly without any changes. Furthermore, due to the length of the survey, a significant number of respondents within the cohort study may be unavailable or unwilling to finish the entirety of survey questionnaires.

As shown within the literature review, previous studies mostly examined EI at survey level, often known as self-rated or perceived EI. While survey-based EI is a worthwhile choice, however it has the problem of being voluntarily falsified (Day and Carroll, 2008; Grubb and McDaniel, 2007) and requiring a high degree of self-reflection. Self-rated EI is therefore not likely to be a useful indicator of real EI. Research has called for more trustworthy evaluations of the EI construct due to these constraints (Davies, Stankov and Roberts, 1998).

Participants

Second, for the pilot study the participants are anticipated to number around $N = 30$, In contrast, the case study was limited to four professionals within the field of dance education. A small number is sufficient to represent one special population, especially for qualitative data, as their key is the depth and quality of the data and not the sample size. However, with a small sample, it seems unlikely that their results can be generalised to a wider population with confidence. Both samples were restricted to the individuals who were available and agreed to participate. The use of voluntary participation may have affected the size of participants, in addition to convenience sampling (Leedy and Ormrod, 2010).

The study's external validity is weakened by recruiting participants throughout the convenient sampling (Andrade, 2021). The sample may not be typical for the whole individual as study participants were not randomly selected. Therefore, due to the number of participants enrolled in the study and one cohort's limitations, the sample cannot represent other dance education programs across the globe. Thomas, Nelson and Silverman (2005) pointed out that cohort studies could have limited results and even a very large cohort could not provide sufficient items for significant analysis (p. 318).

The student group study included undergraduate students, who were mostly in their late adolescence, which can influence their answers in the questionnaires about EI. According to Aggarwal and Saxena (2012), this is the chronological age when different emotions arise. Young students need to know how to become more aware of emotions, deal with emotional change, and decide how successful life is.

Sampling

The study's use of convenience sampling was another drawback. In order to help identify clear patterns in the statistical findings, dance education students were randomly selected from cohorts of undergraduate students in the same programme at a University in South of England. However, this sampling also limited the generalizability of the results to the general population because a wider range of demographics was not represented. The cohort study, study 1 of this research, was just a moment in

time investigation with a small number of female students, most of white ethnic, ranging between the ages of 19 and 24.

Timeline

Time constraint is another limitation of the study. The study included two different dance teachers' relationships in determining the relationship between two variables, EI and TSE: dance education students and dance education professionals as the research was conducted in the 3rd and last year of this research, end-of-year shows, project work, and limited participants and willingness to participate. Also, a data collection process was performed in a three-year study to gain more participants in a larger cohort study extended by the extension of the cohort study. Furthermore, associated implementation issues needed to be considered, such as logistic issues in collecting both data sets, the researchers' versatility in data analysis, and the implementation process's length.

Case Study

Case study research is becoming more common among qualitative researchers (Thomas, 2011). Case studies in the published literature differ as a function of paradigm, research design, and technique selection in current qualitative case study methodologies. The variety of case studies reported in the published literature, as well as ongoing debates about credibility and the use of case studies in qualitative research practice, suggest that multiple perspectives on case study methods may prevent researchers from developing a mutual understanding of practise and rigour.

According to Anderson (2010), qualitative research is often criticised for being biased, small scale, anecdotal, and/or lacking rigour. Several scholars (Hodkinson and Hodkinson, 2001; Morrow, 2005; Merriam, 2009; Krusenvik, 2016) have found case study research limitations that impact trustworthiness and goodness. These constraints include a large amount of data that is difficult to analyse, a significant time and resource commitment to carry out the research, issues with the researcher's expertise and objectivity, problems with generalisability, because cases only represent a small number of phenomena, and complex interrelationships that are frequently challenging to represent and report in meaningful ways (Kukull and Ganguli, 2012; Levings, 2014). Qualitative coding facilitated to structure the information gained from in-depth interviews and focus group discussions into themes and patterns for the data analysis. However when using deductive coding with predefined codes, attention have to be taken to possible researcher biases. Furthermore, opponents of case study research argue that the study's use is restricted to and suited just for the exploratory phase of a research. In addition, case studies are regarded as a preliminary research approach that cannot be utilised to describe or test hypotheses (Yin, 2009).

The Researcher

Researcher bias and the researcher's point of view to the phenomenon could have affected the results and the objectivity of the study. This could happen at any point in the research process, from planning to developing a theory to gathering data and analysing it. In spite of the qualitative research, where the researcher attempted to investigate the thoughts and feelings of the participants, the researcher bias needs special consideration. Seen as a difficult task, the researcher needed to ask participants about personal topics, and therefore trust is necessary in this situation to promote honest, rich self-representations and answers. Since the researcher was acquainted with the research context and was aware of social emotional practices, the study might be conducted in a safe and trusted research environment.

Additionally, because the researcher's perspective affects interpretive research, it is important for researchers to be able to observe and interpret complicated social processes from the perspective of these participants without introducing their own bias or preconceptions. Especially in the focus group discussion, the researcher could have consciously or subconsciously influenced interviewees' responses by providing additional information and subtle clues. A leading question bias can happen when asking the interviewees, a question in a way that is meant to get a certain answer or make the person feel a certain way. Therefore, during the data collecting and analysis process, the researcher must adopt a "neutral" or unbiased posture and make sure that personal biases or preconceptions do not taint the character of subjective interferences produced from interpretive research. Moreover, being aware of their own level of emotional competencies, would help qualitative researchers with their research. According to Collins and Cooper (2014) EI may improve a qualitative researcher's ability to connect with and interact with participants, to carefully respond adequately during interviews, and to finally show up at a clearer understanding of the perceptions they express. On the other hand, a low EI level may have an influence on the research design as well as the findings drawn from it.

Delimitations

Delimitations include limiting the research project first to English native speakers, as the surveys have been conducted in English and the native language of learners exerts a strong influence on the understanding of the questions related to emotional states and consequently on the answers provided. Verbal differences in emotional experiences vary across cultures, so the researcher must account for these cultural intricacies. Also, it is crucial to understand that some cultures have words or concepts for certain emotions which other cultures do not categorise, therefore cultural conditioning can affect how various emotions are experienced in a similar context. Secondly, the study included only female dance practitioners, for two reasons; (1) It mirrors the findings of study of Clegg, Owton and Allen-Collinson (2016, p. 13) who, noted that "female dance teachers heavily dominate the teaching profession in terms

of numbers and males were even more of a minority in teaching than in the dance learning and teaching environment and (2) it reflects on commonly findings outlined in recent literature (Aouani et al, 2019; Fukuda et al, 2012) about the correlation of gender and EI.

The study's exclusions, restrictions, and presumptions present chances for more investigation: First, the study was restricted to dance education students. Second, the focus group was composed of a non-probability sample of female third-year undergraduate dance education students from a university in the South of England. Third, the study was restricted to the primary outcome measure.

Directions for Future Research

The findings imply that EI research should evaluate many levels within investigations, including ability, trait, self-perception, and behavioural levels. It may support in understanding the relationship between EI and life and work outcome, as well as other concepts in the area of study. In this study, for instance, it is probable that the professional setting offers more options as to assess dance practitioner's emotional competencies as just by self-reported standardised questionnaires. Therefore, a more in-depth investigation of emotional intelligence in relation to other numerous dependent variables related to dance practitioners work performance, such as job satisfaction, empathy, resilience, might be performed. Furthermore, the concept of gender could provide a platform for future work, considering the complete process of gender construction, within both dance and emotional intelligence studies. In addition, the study may also be carried out in other dance teaching and learning environments, for example, private education institutions, further education and in dance studio settings. Furthermore, a the pre-, post-test study examining whether an EI intervention would support dance practitioners EI development and how EI exhibits in their perceptions regarding their emotional experiences.

To enhance the generalisability of the results, the researcher recommends the replication of the study with a more heterogeneous sample and a greater sample size. In addition, a procedure known as feedback observation may be used to measure emotional intelligence by comparing the observed person's self-perception of emotional intelligence to multi-rater feedback on response variables. Multi-rating includes honest, anonymous feedback from colleagues, supervisors, students, and other people with important connections in the participant's life. Research in this sector may have been done from the perspective of dance students and from students' outcome. In addition to employing a self-reported questionnaire, a multi-rated assessment may provide a different perspective and a more comprehensive picture of a dance practitioner's emotional intelligence and competence.

The qualitative analysis provided in this EI study should be considered a subject for future research. As the literature survey revealed, quantitative study design dominates research in the area of EI. Exploring

further the identified quantitative relations might help in understanding the interplay between EI and its meaningfulness for different teaching and learning situations. As a consequence, future studies may look into delving further into these phenomena, maybe with more study samples and participants.

Summary of the Study

The purpose of this study was to look at the value, importance and meaningfulness of EI within the dance teaching and learning environment. The focus was to explore emotional intelligence through the profile of emotional competence and to identify its contribution to the formation, development and establishment of the professional teacher identity of dance educators. The results of this research considered the profile of emotional intelligence as a useful instrument to identify dance educators' weaknesses and strengths among their emotional competencies and to signal the need for a development program to build, raise or establish a professional dance educator teaching identity. Furthermore, the investigation on teachers' sense of efficacy, a characteristic of professional dance educators, revealed that their levels of self-efficacy are at a higher level and that a moderate positive correlation exists between both emotional intelligence and teachers' sense of efficacy.

The researcher of this study believes that emotional intelligence is a core competence for good dance teaching practice and that the profile of emotional competence can be a useful instrument to identify dance education teachers' strong and weak competencies. However, the results of the quantitative test were restricted, since they just provided snapshots of the phenomena in question and ignored the test-takers' personal experiences as well as their interpretations of what was being measured. In conclusion, it was crucial to gather qualitative data as well, which offered descriptions and precise scenarios that complement the quantitative data and significantly increase their worth and usability for the survey.

Upon further analysis of the results the following considerations could be interpreted. Dance education professionals have a relatively high level of emotional intelligence, and the levels of several single emotional competencies are related to the length of dance teaching experience and expertise. Dance is known within the field of social emotional learning as a tool for enhancing emotional intelligence competencies from children's age on, and it can be argued that the dance practitioners' higher level of emotional intelligence may be based on the long exposure to the dance learning and teaching environment. In addition, in order to promote social emotional learning skills using dance in schools successfully, dance practitioners should be aware of their own emotional intelligence competencies.

The characteristics of dance practitioners with a high level of emotional intelligence resulting from this study include enthusiasm for the profession, goal settings, and resilience for changes in the dance teaching and learning environment. Additionally, preferring praise and motivation classroom strategies

have been stated as tools for teaching dance effectively. Moreover, showing empathy with dance students and their feelings, and being role models, are important attributes conveyed for good dance teaching practices which are in line with the findings of the literature review of chapter two. To conclude, the author of this study assumes that such characteristics contribute to the individual professional dance teaching identity, forming an emotional intelligent dance practitioner.

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Appendices

Appendix 1a: Participant Information Sheet (Students)

Investigating trait and ability emotional intelligence and their relations to teacher sense of self-efficacy among undergraduate dance education students in the UK.

PARTICIPANT INFORMATION SHEET
Cohort Study 2017 – 2019

A research study is being conducted at Canterbury Christ Church University (CCCU) by Britta Elisabeth Wenn, School of Music and Performing Arts

Background

The issue of lack in EI and TSE research within the context of dance education leads to the contemplation of the relation of dance teachers with the nature of dance as art that expresses among others' emotions, feelings, and thoughts through the body. In considering the significance of emotion and emotion-related skills for dancers and dance teachers it appears essential to measure the student dance teacher's level of emotional intelligence and sense of self-efficacy of teaching in order to apply emotional intelligence training to higher education programmes.

What will you be required to do?

Participants in this study will be required to be part on a mixed method investigation about their trait and ability emotional intelligence and its relation to their sense of teacher effectiveness and personality traits by completing questionnaires and answering semi structures interviews.

To participate in this research you must:

1. Undergraduate 3rd Dance Education Students at UK Higher Education Institute
2. English native speaking

Procedures:

You will be asked to answer/ complete

1. **Ability Emotional Intelligence Questionnaires**
 - a. **Situational Test for Emotional Management (STEM)**
 - b. **Situational Test for Emotional Understanding (STEU)**
2. **Trait Emotional Intelligence Questionnaire (TEIQue)**
3. **Profile of Emotional Intelligence (PEC)**
4. **Schutte's Emotional Intelligence Scale (SEIS)**
5. **Teacher Sense of Efficacy Scale (TSES)**
6. **Demographic Data Survey**
7. **Participating on Focus group interview (30 min)**

Feedback

You have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by ticking the relevant box on the consent form. You will receive this feedback after the study is finished.

Appendices

Confidentiality

All data and personal information will be stored securely within CCCU premises in accordance with the Data Protection Act 1998 and the University's own data protection requirements. Data can only be accessed by Britta Elisabeth Wenn. After completion of the study, all data will be made anonymous (i.e. all personal information associated with the data will be removed).

Dissemination of results

The results are part of a PhD dissertation and will be published in the specific research journals

Deciding whether to participate

If you have any questions or concerns about the nature, procedures or requirements for participation do not hesitate to contact me. Should you decide to participate, you will be free to withdraw at any time without having to give a reason.

Any questions?

Please contact Britta E. Wenn by email: b.e.wenn218@canterbury.ac.uk, CCCU, School for Music and Performing Arts

Appendix 1b: Participant Information Sheet (Professionals)

Investigating the Emotional Intelligence Level of British Dance Practitioners and exploring its relation to teachers' sense of efficacy, personality traits and teaching experience towards an effective dance education, teaching and learning environment.

PARTICIPANT INFORMATION SHEET

A research study is being conducted at Canterbury Christ Church University (CCCU) by Britta E. Wenn

Background

The purpose of this study is the understanding about the impact that EI has as a new approach to dance education and being crucial to any educational institution. It suggests the implementation of EI training into existing curricula. EI predicts teachers' self-efficacy beliefs and job performance, builds resilience and improves teachers' mental and physical health. The skillset of EI will help teachers in difficult situations with problem solving and creating comfort, tolerance, optimism and empathy, which are important skills to deal with inclusion and diversity in the school environment. Despite existing evidence about the impact of EI on educational theories, there is minimal research concerning the construct of EI within the context of dance education. Additionally, this research addresses the changes in dance education within the last decades towards a developing extensive pedagogical knowledge and challenges within the dance teacher's workload. When describing teaching as an emotional practice, a crucial factor is the understanding of the importance of resilience within a teachers' conduct towards interactions occurring in their work and personal life over the span of their career. The knowledge that fluctuations in a teachers' work and life affects their effectiveness contributes to the discussion regarding teaching standards and quality, and student retention.

What will you be required to do?

Participants in this study will be required to

1. Answer standardized questionnaires to
 - a. Emotional Intelligence level
 - i. Trait emotional intelligence (TEIQue)
 - ii. Profile of Emotional Competencies (PEC)
 - b. Teacher Sense of Efficacy Scale (TSES)
 - c. Personality Traits (Big Five Neo)
 - d. Resilience Scale for adults (RSA)
 - e. Demographic data
2. Answer open questions through in depth interviews via Skype

Appendices

To participate in this research you must:

1. Dance practitioner/ Dance educator/ Dance specialist with teaching experience between 1- 30 years of experience in school, higher or further education
2. English Native Speaker

Procedures

You will be asked to

1. Complete online questionnaires
2. Taking part on a 45-60 min of length in depth interview via Skype

Feedback

If requested the participant will receive his/her personal result and scales of the questionnaires.

Confidentiality and Data Protection

On the legal basis of Data Protection Act (DPA) 1998 and 2018 all data and personal information will be stored securely within CCCU premises in accordance with the General Data Protection Regulation (GDPR) and the University's own data protection policies. No unrelated or unnecessary personal data will be collected or stored. The following categories of personal data will be processed: all data will be processed via pseudonyms. Pseudonyms will be used to create data analysis. Data can only be accessed by the researcher and the supervisor. After completion of the study, all data will be made anonymous (i.e. all personal information associated with the data will be removed) and held for a period of 5 years.

Dissemination of results

The results are part of a PhD study, which will be published in the CCCU library and will be partly or in total published in relevant journals or book editions.

Deciding whether to participate

If you have any questions or concerns about the nature, procedures or requirements for participation do not hesitate to contact me. Should you decide to participate, you will be free to (i) withdraw consent at any time without having to give a reason, (ii) request to see all your personal data held in association with this project, (iii) request that the processing of your personal data is restricted, (iv) request that your personal data is erased and no longer used for processing.

Process for withdrawing consent

You are free to withdraw consent at any time without having to give a reason. To do so you can send an email to the researcher through b.e.wenn218@canterbury.ac.uk,

Any questions?

Please contact the researcher Britta E. Wenn **via Email** b.e.wenn218@canterbury.ac.uk, **School** of Creative Arts and Industries, Canterbury Christ Church University, Coleridge House (Office CHf11), North Holmes Road, Canterbury, Kent, CT1 1QU or by phone via the research supervisor Dr Angela Pickard 01227 767700 Ex.3736

Appendix 2: Consent Form

CONSENT FORM

Title of Project: Investigating trait and ability emotional intelligence and their relations to teacher sense of self-efficacy among undergraduate dance education students in the UK.

Name of Researcher: BRITTA ELISABETH WENN

Contact details:

Address:

School of Music and Performing Arts
Canterbury Christ Church University
Coleridge House

Tel:

0032478211659 / 00447851947225

Email:

B.E.WENN218@CANTERBURY.AC.UK

Please initial box

1. I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions.
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.
3. I understand that any personal information that I provide to the researchers will be kept strictly confidential
4. I agree to take part in the above study.
5. I wish to have feedback after completing the research

Name of Participant

Britta Wenn

Researcher

Date

Date

Signature

Signature

Copies: 1 for participant

1 for researcher

Appendix 3: Proportionate Ethical Review Form

ETHICS REVIEW CHECKLIST

Your application **must** comprise the following four documents (please tick the boxes below to indicate that each section is complete):

Ethics Review Checklist

ü

Consent Material(s)

ü

Participant Information Material(s)

ü

Risk Assessment Form

(NB. This **MUST** be signed by your Head of Department/School)

ü

Please attach copies of any documents to be used in the study: (NB: These must be attached where they form part of your methodology)

Relevant permission letter(s)/email(s)

<input type="checkbox"/>

Questionnaire

ü

Introductory letter(s)

ü

Data Collection Instruments

ü

Interview Questions

ü

Focus Group Guidelines

ü

Other (please give details):

ETHICS REVIEW CHECKLIST - PROPORTIONATE ETHICAL REVIEW

Sections A and B of this form **must** be completed for **every** research or knowledge exchange project that involves human or animal¹ participants, or the processing of data not in the public domain. These sections serve as a toolkit that will identify whether a full application for ethics approval needs to be submitted.

If the toolkit shows that there is **no need for a full ethical review**, Sections D, E, F and G should be completed in full and the checklist emailed to red.resgov@canterbury.ac.uk as described in Section C.

If the toolkit shows that **a full application is required**, this checklist should be set aside and an **Application for Faculty Research Ethics Panel Approval Form** - or an appropriate external application form - should be completed and submitted. **There is no need to complete both documents.**

IMPORTANT

Before completing this form, please refer to [Ethics Policy for Research Involving Human Participants](#) and the [Code of Practice for the Use of Sentient Animals in Research and Teaching](#) on the University Research website.

Please note that it is your responsibility in the conduct of your study to follow the policies and procedures set out in the [University's Research Ethics website](#), and any relevant academic or professional guidelines. This includes providing appropriate information sheets and consent Materials and ensuring confidentiality in the storage and use of data. Any significant change in the question, design or conduct over the course of the study should be notified to the **Faculty and/or other Research Ethics Panel** that received your original proposal. Depending on the nature of the changes, a new application for ethics approval may be required.

The principal researcher/project leader (or, where the principal researcher/project leader is a student, their supervisor) is responsible for exercising appropriate professional judgement in this review.

N.B. This checklist must be completed, reviewed, any actions taken and approved before potential participants are approached to take part in any research project.

Type of Project - please tick as appropriate	
Research <input checked="" type="checkbox"/>	Knowledge Exchange <input type="checkbox"/>

Section A: Applicant Details

A1. Name of applicant:	Britta E. Wenn		
A2. Status (please tick):	Postgraduate Student <input checked="" type="checkbox"/>	Staff Member	<input type="checkbox"/>
A3. Faculty/Department & School	Arts and Humanities, School of Creative Arts and Industries		
A4. Email address:	b.e.wenn218@canterbury.ac.uk		
A5. Contact address:	c/o Dr. Angela Pickard Coleridge House (Office CHf11) North Holmes Road Canterbury		
A6. Telephone number	01227 767700 Ex.3736. Dr. Angela Pickard or private 00447851947225 (B. E. Wenn)		

¹Sentient animals, generally all vertebrates and certain invertebrates such as cephalopods and crustaceans

Section B: Ethics Checklist

Please answer each question by choosing ‘YES’ or ‘NO’ in the appropriate box. Consider each response carefully:

		Yes	No
1	Does the study involve participants who are particularly vulnerable or unable to give informed consent, or in unequal relationships? (N.B. The list of vulnerable groups is extensive, please consider the answer to this question carefully. If your own staff or students are participants within your research the answer to this question is ‘Yes’)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
2	Will the study require the co-operation of a gatekeeper for initial access to any vulnerable groups or individuals to be recruited?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
3	Will it be necessary for participants to take part in the study without usual informed consent procedures having been implemented in advance? (including but not restricted to; covert observation, certain ethnographic studies, involve the capturing of data from social media sources)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
4	Will the study use deliberate deception? (N.B. This does not include randomly assigning participants to groups in an experimental design)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
5	Will the study involve discussion of, or collection of information on, topics of a sensitive nature personal to the participants? (including but not restricted to sexual activity, drug use)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
6	Are drugs, placebos or other substances (including but not restricted to food substances, vitamins) to be administered to human or animal participants?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
7	Does the study involve invasive or intrusive procedures such as blood taking or muscle biopsy from human or animal participants?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
8	Is physiological stress, pain, or more than mild physical discomfort to humans or animals, beyond the risks encountered in normal, life likely to result from the study?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
9	Could the study induce psychological stress or anxiety or cause harm or negative consequences in humans (including the researcher) or animals beyond the risks encountered in normal life?	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Appendices

10	Will the study involve interaction with animals? (N.B. If you are simply observing them - e.g. in a zoo or in their natural habitat - without having any contact at all, you can answer “No”)	<input type="checkbox"/>	ü
11	Will the study involve prolonged or repetitive testing?	<input type="checkbox"/>	ü
12	Will financial inducements (other than reasonable expenses and compensation for time) be offered to participants?	<input type="checkbox"/>	ü
13	Is the study a survey or activity that involves University-wide recruitment or a representative sample of students from Canterbury Christ Church University? (N.B. The Student Survey Unit and the Student Communications Unit should be notified of plans for any extensive student surveys (i.e. research with 100 CCCU students or more))	<input type="checkbox"/>	ü
14	Will the study involve participants who may lack capacity to consent or are at risk of losing capacity to consent as defined by the Mental Capacity Act 2005?	<input type="checkbox"/>	ü
15	Will the study involve recruitment of participants (excluding staff) through the NHS?	<input type="checkbox"/>	ü
16	Will the study involve participants (Children or Adults) who are currently users of social services including those in care settings who are funded by social services or staff of social services departments?	<input type="checkbox"/>	ü

NEXT: Please assess outcomes and actions by referring to Section C

Section C: How to Proceed

Responses to Section B	Next steps
C1. ‘NO’ to all questions in Section B	<ul style="list-style-type: none"> Complete Sections D–F of this form, including attachments as appropriate, and email it to red.resgov@canterbury.ac.uk. Once your application is assessed, and any follow up action taken, if it is given approval, you will receive a letter confirming compliance with University Research Governance procedures. <u>No research can be undertaken until this letter is issued.</u> <i>Master’s students should retain copies of the form and letter; the letter should be bound into their research report or dissertation. <u>Work that is submitted without this document will be returned un-assessed.</u></i>
<p>C2. If you have answered ‘YES’ to <i>any</i> of the questions in Section B, you will need to describe more fully how you plan to deal with the ethical issues raised by your project. This does not mean that you cannot do the study, only that your proposal will need to be approved by a Research Ethics Panel. Depending upon which questions you answered ‘YES’ to, you should proceed as below:</p>	

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<p>a) 'YES' to any of <i>questions 1 – 12 ONLY</i> (i.e. not questions 13,14 or 15)</p>	<ul style="list-style-type: none"> • <u>DO NOT complete this form.</u> • Submit an application to your Faculty Ethics Panel (FEP) using your Faculty's version of the Application for Faculty Research Ethics Panel Approval Form. This should be submitted to your faculty as directed on the form.
<p>b) 'YES' to <i>question 13</i></p>	<ul style="list-style-type: none"> • You have two options: (i) If you answered 'YES' to <i>question 13 ONLY</i> you must send copies of this form (including attachments) to the Student Survey Unit and the Student Communications Unit. Subject to their agreement you may then proceed as at C1 above. (ii) If you answered 'YES' to <i>question 13 PLUS any other of questions 1 – 12</i>, you must proceed as at C2(b)(i) above and then submit an application to your Faculty Ethics Panel (FEP) as at C2(a).
<p>c) 'YES' to <i>questions 14 and 15</i></p>	<ul style="list-style-type: none"> • You <u>DO NOT</u> need to submit an application to your Faculty Ethics Panel (FEP). • <i>INSTEAD</i>, Please use the HRA decision making tool and proceed according to the instructions given. • Applications must be signed by the relevant faculty Director of Research or other nominated signatory prior to submission. • A satisfactory peer review must be completed. • Once approval is given, you must send a copy to the relevant FEP.
<p>d) 'Yes' to <i>question 16</i></p>	<ul style="list-style-type: none"> • If your study involves users of social services or social services staff you may need to undertake different processes: • If your study involves carers of people receiving NHS care or treatment please follow the HRA decision making tool and process outlined in c) above • If your study involves local social services staff or service users who are children or adults you should complete an application for full internal approval and also contact the relevant Research and Governance manager of the local authority or authorities involved for management approval to attach to your application. • If your study involves more than three local authority children's social services sites you will need to apply to the Association of Directors of Children's Social Services for approval • If your study involves four or more adult social services sites you will need to apply to the Association of Directors of Adult Social Service for approval.

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Section D: Project Details

D1. Project title:	Investigating the Emotion Intelligence Level of British Dance Practitioners and exploring its relation to teachers' sense of efficacy, personality traits and teaching experience towards an effective dance education, teaching and learning environment.
D2. Start date of fieldwork	01/02/2020
D3. End date of fieldwork	31/08/2020
<i>D4. Project summary</i> <i>(This should be written in plain English avoiding overly academic language and acronyms)</i>	<p>Importance</p> <p>Dance practitioners are going within the recent decade through challenges in their teaching profession, requesting new skills and competencies regarding to the relevant, rigorous, and real world: Project-based and research-driven skills; social competencies and instructional strategies to foster strong student-teacher relationships; lifelong learning abilities adapted to changing environmental conditions; and proficiency to new technologies and multimedia (Kassing, 2010). Furthermore, both dance and dance education are constantly evolving, as seen in the transformation of the dance scene over the past century. New skills and strategies will allow for students to thrive in their 21st Century career in dance and dance education at a global scale. Specific teaching skills for dance specialists as defined by McCutchen (2006, p.340) would facilitate the users to promote an aesthetic education through a maintained positive environment, to effectively manage an artistic classroom and to actively monitor learning outcomes Programs whose objective is to improve the quality of teaching through EI can be enhanced through preparation, induction, and mentoring programs (Wenn, 2016).</p> <p>Purpose</p> <p>The purpose of this study is the understanding about the impact that EI has as a new approach to dance education and being crucial to any educational institution. It suggests the implementation of EI training into existing curricula. EI predicts teachers' self-efficacy beliefs and job performance, builds resilience and improves teachers' mental and physical health. The skillset of EI will help teachers in difficult situations with problem solving and creating comfort, tolerance, optimism and empathy, which are important skills to deal with inclusion and diversity in the school environment. Despite existing evidence about the impact of EI on educational theories, there is minimal research concerning the construct of EI within the context of dance education. Additionally, this research addresses the changes in dance education within the last decades towards a developing extensive pedagogical knowledge and challenges within the dance teacher's workload. When describing teaching as an emotional practice, a crucial factor is the understanding of the importance of resilience within a teachers' conduct towards interactions occurring in their work and personal life over the span of their career. The knowledge that fluctuations in a teachers' work and life</p>

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	<p>affects their effectiveness contributes to the discussion regarding teaching standards and quality, and student retention.</p> <p>Methods and Participants</p> <p>The proposed mixed-method research will be carried out within the context of dance education. Through a multiple case study, British experienced dance educators (n>= 3) will be selected through purposeful & convenience sampling, for investigation of their emotional competency profile, personality traits and teacher self-efficacy beliefs through quantitative data collection and through interviews for qualitative data collection to further explore the quantitative results. The participants (n = 3) will be dance educators / specialists / practitioners working in schools, higher or further education. With different lengths of teaching experience: (1) early career, till 5 years of experience (2) middle career, between 5 and 15 years of experience and (3) late career, more than 15 years of experience. First the participants will answer standardized questionnaires to their level of Emotional Intelligence, Teacher self-efficacy, Personality traits and Resilience, followed by in-depth interview of 45 – 60 min length with open ended questions</p>
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Section E: Data protection

The [General Data Protection Regulation \(GDPR\)](#) applies to the processing of personal data across the EU. It builds on the Data Protection Act (DPA) 1998, which has been replaced by the DPA 2018. The GDPR introduces stringent requirements for protecting data and much greater accountability. It gives individuals more control over their personal data.

E1. Personal data	<p>Will Personal Identifiable Information (also defined as personal data) be collected and/or processed?</p> <p><i>NO – using pseudonyms</i></p> <p><i>If you are in doubt, please refer to the guidance - General Data Protection Regulation (GDPR)</i></p>
<ul style="list-style-type: none"> If you answered ‘YES’ to the question above please complete the rest of this section providing as much detail as possible using the guidance questions. <i>This should be written in plain English avoiding overly academic language and acronyms. It must contain as much information as possible on how your research will comply with the GDPR.</i> If you answered ‘NO’ to the question above and having read the guidance are sure that no personal data will be collected or processed please move on to section F. 	

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<p>E2. Data collection</p>	<ul style="list-style-type: none"> • <i>What personal data will be collected? And what is the reason for this?</i> • <i>What is the lawful basis for the collection and processing of personal data? N.B This is likely to be consent but not in all cases! Please use the lawful basis tool produced by the ICO to determine, if you are in doubt: https://ico.org.uk/for-organisations/resources-and-support/getting-ready-for-the-gdpr-resources/lawful-basis-interactive-guidance-tool/</i>
<p>E3. Subject access requests</p>	<ul style="list-style-type: none"> • <i>What arrangements in place related to any actions required to respond to individual requests for access to their personal data (Subject Access Requests)? i.e. How are you ensuring that personal data can be quickly and easily extracted from the system and/or redacted?</i> • <i>If consent is your lawful basis, will participants be able to withdraw consent at any stage of the research? What is the process for this? What is the cut-off date for withdrawal?</i>
<p>E4. Data access & sharing</p>	<ul style="list-style-type: none"> • <i>Who will have access to the personal data? Any third-party involvement? For students this will include your supervisor and examiner as a minimum.</i> • <i>Please list and define the roles of any third-party organisations (including software providers or partner organisations) with an involvement in the processing of the personal data.</i> • <i>Have you ensured that all third-party involvement in the processing of data is covered by a Data Sharing Agreement (with a data controller) or a Data Processing Agreement (with a data Processor)? (Please refer to CCCU guidance for further information.)https://cccu.canterbury.ac.uk/governance-and-legal-services/the-general-data-protection-regulation/data-sharing.aspx</i> • <i>Is this an international project? Will personal data be shared outside of the EEA? What safeguards are in place?</i>

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E5. Participant recruitment, privacy & confidentiality	<ul style="list-style-type: none"> • <i>Are you using social media to recruit participants? How have you ensured the security surrounding your use of personal data in social media activities? How are you gaining consent? How are you informing participants of how their personal data will be used?</i> • <i>Are you undertaking any activities that could create privacy concerns for individuals due to personal intrusion? How will this be mitigated and addressed?</i> • <i>How will you ensure confidentiality? Please identify and list all the risks which could lead to a data breach.</i>
E6. Data quality	<ul style="list-style-type: none"> • <i>What processes do you have in place to check the dataset received or processed is, and will continue to be, relevant, adequate and not excessive?</i>
E7. Data storage	<ul style="list-style-type: none"> • <i>Where and how will personal data be stored? Have you consulted with the IT department in order to verify if they can offer a valid solution?</i> • <i>If stored external to CCCU systems, how are you ensuring that personal data is safely stored, processed and disposed of securely when no longer needed?</i> • <i>How long will personal data be kept/stored for? In what format will this be?</i>

Section F1: For Students Only

F1. Module name and number:	2018/2019 MPhil/PhD Performing Arts
F2. Course:	
F3. Name of Supervisor(s) or module Leader:	Dr. Angela Pickard
F4. Email address of Supervisor(s) or Module leader:	angela.pickard@canterbury.ac.uk

Section F2: For Supervisors

Please ensure that this form has been completed correctly and in full. It will delay the ethical approval process if the form is incorrect, incomplete or has not been proofread.

Please tick the appropriate boxes below. This application should not be submitted until all boxes are ticked:

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The student has read the relevant documentation relating to the University's Research Governance, available on the University web pages at: https://cccu.canterbury.ac.uk/research-and-enterprise-development-centre/research-governance-and-ethics/research-governance-and-ethics.aspx	ü
Both myself and the student have read the relevant documentation relating to Data Protection and the GDPR, available on the University web pages at https://cccu.canterbury.ac.uk/governance-and-legal-services/governance-and-legal-services.aspx and I can confirm that this project fully complies.	ü
The chosen topic merits further investigation	ü
The student has the skills to carry out the project	ü
I can confirm that the participant information sheet is completed in full and is appropriate	ü
I have reviewed the procedures for participant recruitment and obtaining informed consent and can confirm that they are appropriate	ü
If a Disclosure & Barring Service (DBS) check is required, this has been carried out	<input type="checkbox"/>
<p>Comments from supervisor:</p> <p>no Risk Assessment</p>	

Section G: Declaration

- I certify that the information in this form is accurate to the best of my knowledge and belief and I take full responsibility for it.
- I certify that a risk assessment for this study has been carried out in compliance with the University's Health and Safety policy and has been approved and signed by the relevant Head of School/Department.
- I certify that my project proposal and methodology has been subject to '*peer review*' commensurate with the level of that research. For students this will be carried out by the supervisor and for staff by an appropriately qualified person independent of the research proposed.
- I certify that any required Disclosure & Barring Service (DBS) check has been carried out.
- I undertake to carry out this project under the terms specified in the Canterbury Christ Church University Research Governance Handbook.
- I undertake to inform the relevant Faculty Ethics Panel and Red.resgov@canterbury.ac.uk of any significant change in the question, design or conduct of the research over the course of the project. I understand that such changes may require a new application for ethics approval.

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- I undertake to inform the **Contracts & Compliance Manager** at Red.resgov@canterbury.ac.uk in the **Research and Enterprise Integrity and Development Office** when the proposed study has been completed.
- I have read and understood the relevant University documentation relating to Data Protection and the GDPR and I am aware of my legal responsibility to comply with the terms of the GDPR and appropriate University policies and guidelines relating to the security and confidentiality of participant or other personal data.
- I understand that project records/data may be subject to inspection for audit purposes if required in future and that project records should be kept securely for five years or other specified period.
- I understand that the personal data about me contained in this application will be held by the **Research and Enterprise Integrity and Development Office** and **the relevant Faculty** and that this will be managed according to the principles established in the GDPR and appropriate University policies.

As the Principal Investigator for this study, I confirm that this application has been shared with all other members of the study team	(please tick) <input type="checkbox"/>
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Principal Investigator	Supervisor or module leader (as appropriate)
Name: Britta Wenn Date: 22-01-2020	Name: Dr Angela Pickard Date: 10-12-2019

Section H: Submission

This completed form along with all relevant documents should be sent as an attachment to a covering email, to Red.resgov@canterbury.ac.uk.


Please allow at least 4 weeks from the point that a completed submission is sent to the relevant Ethics Chair to receive an outcome.

N.B. YOU MUST include copies of the Participant Information materials and Consent Materials that you will be using in your study. Model versions on which to base these are appended below for your convenience – please note that if you choose to create your own forms then you must ensure that all relevant confidentiality and data protection information is included. If any required information is omitted your application will be returned to you for further action.

Copies of any data gathering tools such as questionnaires or focus group guidelines, and a COMPLETED & SIGNED HEALTH & SAFETY RISK ASSESSMENT FORM must be submitted. Guidance on completing your H&S Risk Assessment can be found [here](#).

Appendix 4: Health and Safety Risk Assessment

DATE of Assessment:	30-01-2020	ASSESSMENT No	[Enter your departmental reference number]
Assessed by (Name):	Britta Wenn	DEPARTMENT name or code:	School of Music and Performing Arts
NATURE OF ACTIVITY:	Interviews via Skype	DATE OF ACTIVITY:	Feb – March 2020
LOCATION:	home placed	NEXT REVIEW DATE:	
Approved by	Dr Angela Pickard	APPROVAL DATE:	



HEALTH AND SAFETY - RISK ASSESSMENT

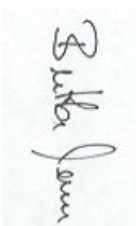
Hazard	Persons at Risk & Nature of harm	Current Control Measures	Risk Rating Severity x Likelihood	Additional Control Measures Required (Further action required)	Revised Risk Rating	Action by who	Action by when	Date action complete
Slips and trips	Researcher and participants may be injured if they trip over objects or slip on spillages.	<ul style="list-style-type: none"> • General good housekeeping. • All areas well lit, including stairs. • No trailing leads or cables. • Persons keep work areas clear eg no boxes left in walkways, • Work areas cleaned every evening 	2	<ul style="list-style-type: none"> • Monitoring work place areas 	low	by all researcher and participants	from now on	
Display screen equipment	Researcher and participants risk posture problems and pain, discomfort, eg to their hands/ arms, from overuse or improper use or from poorly designed workstations or work environments. Headaches or sore eyes can also occur, eg if the lighting is poor	<ul style="list-style-type: none"> • Workstation and equipment set to ensure good posture and to avoid glare and reflections on the screen. • Shared workstations are assessed for all users. • Work planned to include regular breaks or change of activity. • Lighting and temperature suitably controlled. • Adjustable blinds at window to control natural light on screen • Noise levels controlled. • Eye tests provided when needed • Laptop users trained to carry out own DSE assessment 	4	<ul style="list-style-type: none"> • Reassessment to be carried out at any change to work feature, eg equipment, furniture or the work environment such as lighting. • Workstation and equipment set to ensure good posture and to avoid glare and reflections on the screen • When used at office, laptop should be used with docking station, screen, keyboard and mouse 	low	researcher, participants	from now on	

Severity	Likelihood of Harm				
	1 Very unlikely	2 Unlikely	3 -50 /50 likelihood	4 -Likely	5 -Very likely/certainty
1 - Minor injury or illness	Low	Low	Low	Low	Medium
2 - Moderate injury or illness	Low	Low	Medium	Medium	High
3 - "3 day injury" or illness	Low	Medium	Medium	High	High
4 - Major injury or illness	Low	High	High	High	High
5 - Fatality	Medium	High	High	High	High

Risk rating	Action to follow
Low	No additional actions. Ensure controls in place are maintained.
Medium	Improve risk reduction measures within specified timescale.
High	Stop or restrict activity and make appropriate improvements immediately

Hazard	Persons at Risk & Nature of harm	Current Control Measures	Risk Rating Severity x Likelihood	Additional Control Measures Required <i>(Further action required)</i>	Revised Risk Rating	Action by who	Action by when	Date action complete
Electrical	Researcher and participants could get electrical shocks or burns from using faulty electrical equipment. Electrical faults can also lead to fire	<ul style="list-style-type: none"> Researcher and participants are trained to spot any defective plugs, discoloured sockets or damaged cable/equipment. Defective equipment taken out of use safely and promptly replaced 	4	<ul style="list-style-type: none"> Confirm the system with landlord for making safe any damage to building installation electrics; eg broken light switches or sockets Ask landlord when the next electrical installation safety check is due 	low	researcher / supervisor	from now on	
Stress	All persons could be affected by factors such as not knowing their role etc	<p>researcher and participants understand what their duties and responsibilities are.</p> <ul style="list-style-type: none"> Researcher can talk to supervisors if they are feeling unwell/ at ease about things at work. Participants can talk to the researcher or supervisor if they are feeling unwell/ at ease about things at work. 	4	<ul style="list-style-type: none"> Remind researcher they can speak confidentially to their supervisors if they are feeling unwell or or ill at ease because of work Remind participants they can speak confidentially to the researcher and/or supervisor if they are feeling unwell or or ill at ease because of work 	low	researcher / supervisor	from now on	
Lone Working	researcher could suffer injury or ill health while working alone in the office or at home	Whereabouts of staff 'out of the office' to be monitored by research community	2	<ul style="list-style-type: none"> Whereabouts of staff 'out of the office' to be monitored by research community 	low	supervisor	from now on	

All members of staff and where relevant students affected by this risk assessment are to sign and date to confirm they have read and understood it and will abide by it.

NAME	SIGNATURE	DATE
Britta Wenn		22-01-2020

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Appendix 5a: Phase 1 - Student Group Study Demographic Data Questionnaire

Instructions

- Please complete this questionnaire on your own and in quiet conditions.
- Try to answer as accurately as possible.
- Many thanks for your time and interest
- Please send your answer form back as PDF- format.
- Please note that in this section you are occasionally asked to @ write in your answer

What is your gender?

MALE FEMALE

What is your year of birth?

@ 19...

Is English your native language?

YES NO

What program are you studying in which Academic year 20...

- undergraduate BSc Dance Education
- undergraduate BSc Dance
- other, please specify

Do you have a Dance teacher qualification? yes no

If yes: vocational non-vocational other

From which Organisation / School is your qualification?

Do you have experience in teaching dance? yes no ,

if yes

in which dance teaching environment

- State schools dance studio community Other, please specify

In which function

- placement freelance employment voluntary

How many years do you teach dance?

Which is your preferred dance style?

- Ballet
- Modern
- Contemporary
- Jazz
- Tap
- Latin
- Ballroom
- Tap
- Ethnic, please specify
- Other , please specify

1 Appendix 5b: Phase 3 – Professional Group Demographic Data Questionnaire

Participant Code:

Date:

A: Demographic data

Please note that in this section you are occasionally asked to ✎ write your answer on this sheet.

What is your gender?

MALE

FEMALE

What is your age?

✎

Is English your native language?

YES

NO

How many years do you teach dance in the private sector?

n/a

less than 1 year

1-5 years

6-15 years

16 – 25 years

more than 25 years

Your current occupation?

Private sector

Public School

Further Education

Higher Education

Self-employed

Not employed

Other

Your highest educational qualification?

GCSE/O Level or similar

A Level or similar

BA/BSc or similar

MA/MSc or similar

MBA

PhD

Other

How many years do you teach dance in public school sector?

n/a

less than 1 year

1-5 years

6-15 years

16 – 25 years

more than 25 years

How good do you think are you at your line of work?

On a scale of 1-7, where

1=Poor

4=Average

7=Very Good

Please write in your score ✎

How happy in your job are you?

On a scale of 1-7, where

1=Not at All Happy

4=Average

7=Very Happy

Please write in your score ✎

B. About teaching experience and qualification

Please note that in this section you are asked to ✎ write in your answer.

1. **What is your dance teaching / dance education qualification?**

✎

2. **Is teaching dance your principal income?**

yes

no

- If no, please specify other side works, ✎

- How high is the percentage teaching dances contribute to your weekly working hours.

3. **Where have you been teaching dance over your dance teacher career?**

community dance studio public school further education higher education

others (please specify ✎)

4. **Since how many years do you teach dance?**

A: In public schools: ✎

B: In dance studios ✎

C: In Communities ✎

D: In FE/HE ✎

5. **How many hours per week are you teaching dance?**

✎

Please rate in percentage your weekly independent working compared to a general working week of 40h ✎

6. **Which dance styles are you teaching:**

A: please write in decreasing order of preference: ✎

B: please write in decreasing order of weekly working hours ✎

Appendix 6: Situational Test of Emotion Management (STEM)

Description: This situational judgment test assesses emotion management, a key component of emotional intelligence. In each item, the test-taker is required to select the most effective response to manage an emotional situation.

Instructions (multiple-choice form)

In this test, you will be presented with a few brief details about an emotional situation, and asked to choose from four responses the most effective course of action to manage both the emotions the person is feeling and the problems they face in that situation.

Although more than one course of action might be acceptable, you are asked to choose what you think the most effective response for that person in that situation would be.

Remember, you are not necessarily choosing what you would do, or the nicest thing to do, but choosing the most effective response for that situation.

Test items

1. Lee's workmate fails to deliver an important piece of information on time, causing Lee to fall behind schedule also. *What action would be the most effective for Lee?*
 - (a) Work harder to compensate.
 - (b) Get angry with the workmate.
 - (c) Explain the urgency of the situation to the workmate.
 - (d) Never rely on that workmate again.
2. Rhea has left her job to be a full-time mother, which she loves, but she misses the company and companionship of her workmates. *What action would be the most effective for Rhea?*
 - (a) Enjoy being a full-time mom.
 - (b) Try to see her old workmates socially, inviting them out.
 - (c) Join a playgroup or social group of new mothers.
 - (d) See if she can find part time work.
3. Pete has specific skills that his workmates do not and he feels that his workload is higher because of it. *What action would be the most effective for Pete?*
 - (a) Speak to his boss about this.
 - (b) Start looking for a new job.
 - (c) Be very proud of his unique skills.
 - (d) Speak to his workmates about this.
4. Mario is showing Min, a new employee, how the system works. Mario's boss walks by and announces Mario is wrong about several points, as changes have been made. Mario gets on well with his boss, although they don't normally have much to do with each other. *What action would be the most effective for Mario?*
 - (a) Make a joke to Min, explaining he didn't know about the changes.
 - (b) Not worry about it, just ignore the interruption.
 - (c) Learn the new changes.
 - (d) Tell the boss that such criticism was inappropriate.
5. Wai-Hin and Connie have shared an office for years, but Wai-Hin gets a new job and Connie loses contact with her. *What action would be the most effective for Connie?*
 - (a) Just accept that she is gone, and the friendship is over.
 - (b) Ring Wai-Hin and ask her out for lunch or coffee to catch up.
 - (c) Contact Wai-Hin and arrange to catch up but also make friends with her replacement.
 - (d) Spend time getting to know the other people in the office and strike up new friendships.
6. Martina is accepted for a highly sought after contract but has to fly to the location. Martina has a phobia of flying. *What action would be the most effective for Martina?*
 - (a) See a doctor about this.
 - (b) Don't go to the location.
 - (c) Just get through it.
 - (d) Find alternative travel arrangements.

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7. Manual is only a few years from retirement when he finds out his position will no longer exist, although he will still have a job with a less prestigious role. *What action would be the most effective for Manual?*
- (a) Carefully consider his options and discuss it with his family.
 - (b) Talk to his boss or the management about it.
 - (c) Accept the situation, but still feel bitter about it.
 - (d) Walk out of that job.
8. Alan helps Trudy, a peer he works with occasionally, with a difficult task. Trudy complains that Alan's work isn't very good, and Alan responds that Trudy should be grateful he is doing her a favour. They argue. *What action would be the most effective for Alan?*
- (a) Stop helping Trudy and don't help her again.
 - (b) Try harder to help appropriately.
 - (c) Apologize to Trudy.
 - (d) Diffuse the argument by asking for advice.
9. Surbhi starts a new job where he doesn't know anyone and finds that no one is particularly friendly. *What action would be the most effective for Surbhi?*
- (a) Have fun with his friends outside of work hours.
 - (b) Concentrate on doing his work well at the new job.
 - (c) Make an effort to talk to people and be friendly himself.
 - (d) Leave the job and find one with a better environment.
10. Darla is nervous about presenting her work to a group of seniors who might not understand it, as they don't know much about her area. *What action would be the most effective for Darla?*
- (a) Be positive and confident, knowing it will go well.
 - (b) Just give the presentation.
 - (c) Work on her presentation, simplifying the explanations.
 - (d) Practice presenting to laypeople such as friends or family.
11. Andre moves away from the city his friends and family are in. He finds his friends make less effort to keep in contact than he thought they would. *What action would be the most effective for Andre?*
- (a) Try to adjust to life in the new city by joining clubs and activities there.
 - (b) He should make the effort to contact them, but also try to meet people in his new city.
 - (c) Let go of his old friends, who have shown themselves to be unreliable.
 - (d) Tell his friends he is disappointed in them for not contacting him.
12. Helga's team has been performing very well. They receive poor-quality work from another team that they must incorporate into their own project. *What action would be the most effective for Helga?*
- (a) Don't worry about it.
 - (b) Tell the other team they must re-do their work.
 - (c) Tell the project manager about the situation.
 - (d) Re-do the other team's work to get it up to scratch.
13. Clayton has been overseas for a long time and returns to visit his family. So much has changed that Clayton feels left out. *What action would be the most effective for Clayton?*
- (a) Nothing – it will sort itself out soon enough.
 - (b) Tell his family he feels left out.
 - (c) Spend time listening and getting involved again.
 - (d) Reflect that relationships can change with time.
14. Katerina takes a long time to set the DVD timer. With the family watching, her sister says, "You idiot, you're doing it all wrong, can't you work the video?" Katerina is quite close to her sister and family. *What action would be the most effective for Katerina?*
- (a) Ignore her sister and keep at the task.
 - (b) Get her sister to help or to do it.
 - (c) Tell her sister she is being mean.
 - (d) Never work appliances in front of her sister or family again.

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15. Benjiro's parents are in their late 80s and living interstate in a house by themselves. He is worried that they need some help, but they angrily deny it any time he brings up the subject. *What action would be the most effective for Benjiro?*

- (a) Visit frequently and get others to check on them.
- (b) Believe his parents' claims that they are fine.
- (c) Keep telling his parents his concerns, stressing their importance.
- (d) Force his parents to move into a home.

16. Max prides himself on his work being of the highest quality. On a joint project, other people do a lousy job, assuming that Max will fix their mistakes. *What action would be the most effective for Max?*

- (a) Forget about it.
- (b) Confront the others and tell them they must fix their mistakes.
- (c) Tell the project manager about the situation.
- (d) Fix the mistakes.

17. Daniel has been accepted for a prestigious position in a different country from his family, who he is close to. He and his wife decide it is worth relocating. *What action would be the most effective for Daniel?*

- (a) Realize he shouldn't have applied for the job if he didn't want to leave.
- (b) Set up a system for staying in touch, like weekly phone calls or emails.
- (c) Think about the great opportunities this change offers.
- (d) Don't take the position.

18. A junior employee making routine adjustments to some of Teo's equipment accuses Teo of causing the equipment malfunction. *What action would be the most effective for Teo?*

- (a) Reprimand the employee for making such accusations.
- (b) Ignore the accusation, it is not important.
- (c) Explain that malfunctions were not his fault.
- (d) Learn more about using the equipment so that it doesn't break.

19. Mei Ling answers the phone and hears that close relatives are in hospital critically ill. *What action would be the most effective for Mei Ling?*

- (a) Let herself cry and express emotion for as long as she feels like.
- (b) Speak to other family to calm herself and find out what is happening, then visit the hospital.
- (c) There is nothing she can do.
- (d) Visit the hospital and ask staff about their condition.

20. The woman who relieves Celia at the end of her shift is twenty minutes late without excuse or apology. *What action would be the most effective for Celia?*

- (a) Forget about it unless it happens again.
- (b) Tell the boss about it.
- (c) Ask for an explanation of her lateness.
- (d) Tell her that this is unacceptable.

21. Upon entering full-time study, Vincent cannot afford the time or money he used to spend on water-polo training, which he was quite good at. Although he enjoys full-time study, he misses training. *What action would be the most effective for Vincent?*

- (a) Concentrate on studying hard, to pass his course.
- (b) See if there is a local league or a less expensive and less time-consuming sport.
- (c) Think deeply about whether sport or study is more important to him.
- (d) Find out about sporting scholarships or bursaries.

22. Evan's housemate cooked food late at night and left a huge mess in the kitchen that Evan discovered at breakfast. *What action would be the most effective for Evan?*

- (a) Tell his housemate to clean up the mess.
- (b) Ask his housemate that this not happen again.
- (c) Clean up the mess himself.
- (d) Assume that the housemate will clean it later.

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23. Greg has just gone back to university after a lapse of several years. He is surrounded by younger students who seem very confident about their ability, and he is unsure whether he can compete with them. *What action would be the most effective for Greg?*

- (a) Focus on his life outside the university.
- (b) Study hard and attend all lectures.
- (c) Talk to others in his situation.
- (d) Realize he is better than the younger students as he has more life experience.

24. Gloria's housemates never buy essential non-food items when they are running low, relying on Gloria to buy them, which she resents. They know each other reasonably well but have not yet discussed financial issues. *What action would be the most effective for Gloria?*

- (a) Don't buy the items.
- (b) Introduce a new system for grocery shopping and sharing costs.
- (c) Tell her housemates she has a problem with this.
- (d) Hide her own personal store of items from the others.

25. Shona has not spoken to her nephew for months, whereas when he was younger, they were very close. She rings him but he can only talk for five minutes. *What action would be the most effective for Shona?*

- (a) Realize that he is growing up and might not want to spend so much time with his family anymore.
- (b) Make plans to drop by and visit him in person and have a good chat.
- (c) Understand that relationships change but keep calling him from time to time.
- (d) Be upset about it but realize there is nothing she can do.

26. Moshe finds out that some members of his social sports team have been saying that he is not a very good player. *What action would be the most effective for Moshe?*

- (a) Although he may be bad at sport remember he is good at other things.
- (b) Forget about it.
- (c) Do some extra training to try and improve.
- (d) Leave that sports team.

27. Joel has always dealt with one particular client but on a very complex job his boss gives the task to a co-worker instead. Joel wonders whether his boss thinks he can't handle the important jobs. *What action would be the most effective for Joel?*

- (a) Believe he is performing well and will be given the next complex job.
- (b) Do good work so that he will be given the complex tasks in future.
- (c) Ask his boss why the co-worker was given the job.
- (d) Not worry about this unless it happens again.

28. Hasina is overseas when she finds out that her father has passed away from an illness he has had for years. *What action would be the most effective for Hasina?*

- (a) Contact her close relatives for information and support.
- (b) Try not to think about it, going on with her daily life as best she can.
- (c) Feel terrible that she left the country at such a time.
- (d) Think deeply about the more profound meaning of this loss.

29. Mina and her sister-in-law normally get along quite well, and the sister-in-law regularly baby-sits for her for a small fee. Lately she has also been cleaning away cobwebs, commenting on the mess, which Mina finds insulting. *What action would be the most effective for Mina?*

- (a) Tell her sister-in-law these comments upset her.
- (b) Get a new babysitter.
- (c) Be grateful her house is being cleaned for free.
- (d) Tell her only to baby-sit, not to clean.

30. Billy is nervous about acting a scene when there are a lot of very experienced actors in the crowd. *What action would be the most effective for Billy?*

- (a) Put things in perspective – it is not the end of the world.
- (b) Use some acting techniques to calm his nerves.
- (c) Believe in himself and know it will be fine.
- (d) Practice his scenes more so that he will act well.

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31. Juno is fairly sure his company is going down and his job is under threat. It is a large company and nothing official has been said. *What action would be the most effective for Juno?*

- (a) Find out what is happening and discuss his concerns with his family.
- (b) Try to keep the company afloat by working harder.
- (c) Start applying for other jobs.
- (d) Think of these events as an opportunity for a new start.

32. Mallory moves from a small company to a very large one, where there is little personal contact, which she misses. *What action would be the most effective for Mallory?*

- (a) Talk to her workmates, try to create social contacts and make friends.
- (b) Start looking for a new job so she can leave that environment.
- (c) Just give it time, and things will be okay.
- (d) Concentrate on her outside-work friends and colleagues from previous jobs.

33. A demanding client takes up a lot of Jill's time and then asks to speak to Jill's boss about her performance. Although Jill's boss assures her that her performance is fine, Jill feels upset. *What action would be the most effective for Jill?*

- (a) Talk to her friends or workmates about it.
- (b) Ignore the incident and move on to her next task.
- (c) Calm down by taking deep breaths or going for a short walk.
- (d) Think that she has been successful in the past and this client being difficult is not her fault.

34. Blair and Flynn usually go to a cafe after the working week and chat about what's going on in the company. After Blair's job is moved to a different section in the company, he stops coming to the cafe. Flynn misses these Friday talks. *What action would be the most effective for Flynn?*

- (a) Go to the cafe or socialize with other workers.
- (b) Don't worry about it, ignore the changes and let Blair be.
- (c) Not talk to Blair again.
- (d) Invite Blair again, maybe rescheduling for another time.

35. Jerry has had several short-term jobs in the same industry but is excited about starting a job in a different industry. His father casually remarks that he will probably last six months. *What action would be the most effective for Jerry?*

- (a) Tell his father he is completely wrong.
- (b) Prove him wrong by working hard to succeed at the new job.
- (c) Think of the positives of the new job.
- (d) Ignore his father's comments.

36. Michelle's friend Dara is moving overseas to live with her partner. They have been good friends for many years and Dara is unlikely to come back. *What action would be the most effective for Michelle?*

- (a) Forget about Dara.
- (b) Spend time with other friends, keeping herself busy.
- (c) Think that Dara and her partner will return soon.
- (d) Make sure she keeps in contact through email, phone or letter writing.

37. Dorian needs to have some prostate surgery and is quite scared about the process. He has heard that it is quite painful. *What action would be the most effective for Dorian?*

- (a) Find out as much as he can about the procedure and focus on calming down.
- (b) Keep busy in the meantime so he doesn't think about the impending surgery.
- (c) Talk to his family about his concerns.
- (d) Talk to his doctor about what will happen.

38. Hannah's access to essential resources has been delayed and her work is way behind schedule. Her progress report makes no mention of the lack of resources. *What action would be the most effective for Hannah?*

- (a) Explain the lack of resources to her boss or to management.
- (b) Learn that she should plan ahead for next time.
- (c) Document the lack of resources in her progress report.
- (d) Don't worry about it.

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39. Jill is given an official warning for entering a restricted area. She was never informed that the area was restricted and will lose her job if she gets two more warnings, which she thinks is unfair. *What action would be the most effective for Jill?*

- (a) Think about the unfairness of the situation.
- (b) Accept the warning and be careful not to go in restricted areas from now on.
- (c) Explain that she didn't know it was restricted.
- (d) Take a few deep breaths and calm down about it.

40. Alana has been acting in a high-ranking role for several months. A decision is made that only long-term employees can now act in these roles, and Alana has not been with the company long enough to do so. *What action would be the most effective for Alana?*

- (a) Quit that position.
- (b) Use that experience to get promoted when she is long term.
- (c) Accept this new rule but feel hard-done-by.
- (d) Ask management if an exception can be made.

41. Reece's friend points out that her young children seem to be developing more quickly than Reece's. Reece sees that this is true. *What action would be the most effective for Reece?*

- (a) Talk the issue over with another friend.
- (b) Angrily confront her friend about making such statements.
- (c) Realize that children develop at different rates.
- (d) Talk to a doctor about what the normal rates of development are.

42. Jumah has been working at a new job part-time while he studies. His shift times for the week are changed at the last minute, without consulting him. *What action would be the most effective for Jumah?*

- (a) Refuse to work the new shifts.
- (b) Find out if there is some reasonable explanation for the shift changes.
- (c) Tell the manager in charge of shifts that he is not happy about it.
- (d) Grumpily accept the changes and do the shifts.

43. Jacob is having a large family gathering to celebrate him moving into his new home. He wants the day to go smoothly and is a little nervous about it. *What action would be the most effective for Jacob?*

- (a) Talk to friends or relatives to ease his worries.
- (b) Try to calm down, perhaps go for a short walk or meditate.
- (c) Prepare ahead of time so he has everything he needs available.
- (d) Accept that things aren't going to be perfect, but the family will understand.

44. Julie hasn't seen Ka for ages and looks forward to their weekend trip away. However, Ka has changed a lot and Julie finds that she is no longer an interesting companion. *What action would be the most effective for Julie?*

- (a) Cancel the trip and go home.
- (b) Realize that it is time to give up the friendship and move on.
- (c) Understand that people change, so move on, but remember the good times.
- (d) Concentrate on her other, more rewarding friendships.

Appendix 7: Situational Test of Emotional Understanding (STEU)

Description of test. This test assesses emotion understanding, a key component of emotional intelligence. In each item, the test-taker is required to choose which of five emotions is most likely to result from an emotional situation.

Instructions

The following questions each describe a situation and ask you to choose which of five emotions is most likely to result from that situation.

Here is an example:

Clara receives a gift. Clara is most likely to feel?

(a) happy (b) angry (c) frightened (d) bored (e) hungry

If you think Clara would feel happy, you will mark option A and then move to the next question. There are 42 questions.

Test items

1. A pleasant experience ceases unexpectedly and there is not much that can be done about it. *The person involved is most likely to feel?*

- (a) Ashamed
- (b) Distressed
- (c) Angry
- (d) Sad
- (e) Frustrated

2. Xavier completes a difficult task on time and under budget. *Xavier is most likely to feel?*

- (a) Surprise
- (b) Pride
- (c) Relief
- (d) Hope
- (e) Joy

3. An irritating neighbour of Eve's moves to another state. *Eve is most likely to feel?*

- (a) Regret
- (b) Hope
- (c) Relief
- (d) Sadness
- (e) Joy

4. There is great weather on the day Jill is going on an out-door picnic. *Jill is most likely to feel?*

- (a) Pride
- (b) Joy
- (c) Relief
- (d) Guilt
- (e) Hope

5. Regret is most likely to occur when?

- (a) Events are unexpected
- (b) You have caused something you didn't want to happen and cannot change it
- (c) Circumstances have caused something you didn't want to happen
- (d) You have caused something you didn't want to happen and are trying to change it
- (e) Events are getting beyond your control

6. Edna's workmate organizes a goodbye party for Edna, who is going on holidays. *Edna is most likely to feel?*

- (a) Surprise
- (b) Gratitude
- (c) Pride
- (d) Hope
- (e) Relief

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7. Something unpleasant is happening. Neither the person involved, nor anyone else can make it stop. *The person involved is most likely to feel?*

- (a) Guilty
- (b) Distressed
- (c) Sad
- (d) Scared
- (e) Angry

8. If the current situation continues, Denise's employer will probably be able to move her job to a location much closer to her home, which she really wants. *Denise is most likely to feel?*

- (a) Distress
- (b) Joy
- (c) Surprise
- (d) Hope
- (e) Fear

9. Song finds out that a friend of hers has borrowed money from others to pay urgent bills but has in fact used the money for less serious purposes. *Song is most likely to feel?*

- (a) Anger
- (b) Excitement
- (c) Contempt
- (d) Shame
- (e) Horror

10. Somebody is most likely to feel surprised after?

- (a) Something unexpected happens.
- (b) Something unfamiliar happens.
- (c) Something unusual happens.
- (d) Something scary happens.
- (e) Something silly happens.

11. Leya works as a trouble-shooter. She is presented with a standard looking problem but cannot work out how to solve it. *Leya is most likely to feel?*

- (a) Confused
- (b) Frustrated
- (c) Surprised
- (d) Relieved
- (e) Distressed

12. Charles is meeting a friend to see a movie. The friend is very late, and they are not in time to make it to the movie. *Charles is most likely to feel?*

- (a) Depressed
- (b) Frustrated
- (c) Angry
- (d) Contemptuous
- (e) Distressed

13. Rashid needs to meet a quota before his performance review. There is only a small change that he will be able to do so and there isn't much he can do to improve the outcome. *Rashid is most likely to feel?*

- (a) Irritated
- (b) Scared
- (c) Distressed
- (d) Sad
- (e) Hopeful

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14. Someone believes that another person harmed them on purpose. There is not a lot that can be done to make things better. *The person involved is most likely to feel?*

- (a) Dislike
- (b) Rage
- (c) Jealousy
- (d) Surprise
- (e) Anxiety

15. Phil's workmate Bart asks Phil to lie for him about money Bart has been stealing from the company. Phil does not agree. *Phil is most likely to feel?*

- (a) Excitement
- (b) Anger
- (c) Horror
- (d) Contempt
- (e) Shame

16. Jim enjoys spending Saturdays playing with his children in the park. This year they have sporting activities on Saturdays and cannot go to the park with him anymore. *Jim is most likely to feel?*

- (a) Angry
- (b) Sad
- (c) Frustrated
- (d) Distressed
- (e) Ashamed

17. If all goes well, then it's fairly likely that Derek's house will increase in value. *Derek is most likely to feel?*

- (a) Distress
- (b) Fear
- (c) Surprise
- (d) Joy
- (e) Hope

18. Sheila's workmate intentionally does not give Sheila some important information about applying for a raise. *Sheila is most likely to feel?*

- (a) Depressed
- (b) Contemptuous
- (c) Frustrated
- (d) Angry
- (e) Distressed

19. Megan is looking to buy a house. Something happened and she felt regret. *What is most likely to have happened?*

- (a) She didn't make an offer on a house she wanted, and now she is trying to find out if it is too late.
- (b) She found a house she liked that she didn't think she would find.
- (c) She couldn't make an offer on a house she liked because the bank didn't get her the money in time.
- (d) She didn't make an offer on a house she liked and now someone else has bought it.
- (e) She made an offer on a house and is waiting to see if it is accepted.

20. Mary was working at her desk. Something happened that caused her to feel surprised. *What is most likely to have happened?*

- (a) Her workmate told a silly joke.
- (b) She was working on a new task she hadn't dealt with before.
- (c) She found some results that were different from what she thought they would be.
- (d) She realized she would not be able to complete her work.
- (e) She had to do a task she didn't normally do at work.

21. Garry's small business is attracting less and less clients and he can't tell why. There doesn't seem to be anything he can do to help matters. *Garry is most likely to feel?*

- (a) Scared
- (b) Angry
- (c) Sad

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- (d) Guilty
- (e) Distressed

22. Someone thinks that another person has deliberately caused something good to happen to them. *They are most likely to feel?*

- (a) Hope
- (b) Pride
- (c) Gratitude
- (d) Surprise
- (e) Relief

23. Kevin has been working at his current job for a few years. Out of the blue, he finds that he will receive a promotion. *Kevin is most likely to feel?*

- (a) Pride
- (b) Relief
- (c) Joy
- (d) Hope
- (e) Guilt

24. By their own actions, a person reaches a goal they wanted to reach. *The person is most likely to feel?*

- (a) Joy
- (b) Hope
- (c) Relief
- (d) Pride
- (e) Surprise

25. An unwanted situation becomes less likely or stops altogether. *The person involved is most likely to feel?*

- (a) Regret
- (b) Hope
- (c) Joy
- (d) Sadness
- (e) Relief

26. Hasad tries to use his new mobile phone. He has always been able to work out how to use different appliances, but he cannot get the phone to function. *Hasad is most likely to feel?*

- (a) Distressed
- (b) Confused
- (c) Surprised
- (d) Relieved
- (e) Frustrated

27. Dorian's friend is ill and coughs all over him without bothering to turn away or cover his mouth. *Dorian is most likely to feel?*

- (a) Anxiety
- (b) Dislike
- (c) Surprise
- (d) Jealousy
- (e) Rage

28. Although she has been careful to avoid all risk factors, Tina has contracted cancer. There is only a small chance that the cancer will be benign and nothing Tina does now can make a difference. *Tina is most likely to feel?*

- (a) Scared
- (b) Distressed
- (c) Irritated
- (d) Sad
- (e) Hopeful

29. Quan and his wife are talking about what happened to them that day. Something happened that caused Quan to feel surprised. *What is most likely to have happened?*

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- (a) His wife talked a lot, which did not usually happen.
- (b) His wife talked about things that were different to what they usually discussed.
- (c) His wife told him that she might have some bad news.
- (d) His wife told Quan some news that was not what he thought it would be.
- (e) His wife told a funny story.

30. An upcoming event might have bad consequences. Nothing much can be done to alter this. *The person involved would be most likely to feel?*

- (a) Sad
- (b) Irritated
- (c) Distressed
- (d) Scared
- (e) Hopeful

31. It is clear that somebody will get what they want. *They are most likely to feel?*

- (a) Pride
- (b) Relief
- (c) Joy
- (d) Hope
- (e) Guilt

32. By chance, a situation arises where there is the possibility that a person will get what they want. *The person is most likely to feel?*

- (a) Distress
- (b) Hope
- (c) Surprise
- (d) Joy
- (e) Fear

33. A supervisor who is unpleasant to work for leaves Alfonso's work. *Alfonso is most likely to feel?*

- (a) Joy
- (b) Hope
- (c) Regret
- (d) Relief
- (e) Sadness

34. The nature of Sara's job changes due to unpredictable factors, and she no longer gets to do the portions of her work that she most enjoyed. *Sara is most likely to feel?*

- (a) Ashamed
- (b) Sad
- (c) Angry
- (d) Distressed
- (e) Frustrated

35. Leila has been unable to sleep well lately and there are no changes in her life that might indicate why. *Leila is most likely to feel?*

- (a) Angry
- (b) Scared
- (c) Sad
- (d) Distressed
- (e) Guilty

36. A person feels they have control over a situation. The situation turns out badly for no particular reason. *The person involved is most likely to feel?*

- (a) Confused
- (b) Relieved
- (c) Surprised
- (d) Frustrated
- (e) Distressed

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37. Someone believes another person has deliberately caused something good to stop happening to them. However, they feel they can do something about it. *They are most likely to feel?*

- (a) Angry
- (b) Contemptuous
- (c) Distress
- (d) Depressed
- (e) Frustrated

38. The new manager at Enid's work changes everyone's hours to a less flexible work pattern, leaving no room for discussion. *Enid is most likely to feel?*

- (a) Dislike
- (b) Rage
- (c) Jealousy
- (d) Surprise
- (e) Anxiety

39. Someone believes that another person has caused harm to them, due to that person's bad character. They think they can probably handle the situation though. *The harmed person is most likely to feel?*

- (a) Contempt
- (b) Anger
- (c) Horror
- (d) Excitement
- (e) Shame

40. Pete gets home late, after his favourite TV show has ended. Pete's partner has taped the show for him. *Pete is most likely to feel?*

- (a) Surprise
- (b) Hope
- (c) Pride
- (d) Relief
- (e) Gratitude

41. Matthew has been at his current job for six months. Something happened that caused him to feel regret. *What is most likely to have happened?*

- (a) He did not apply for a position he wanted and has found out that someone else less qualified got the job.
- (b) He did not apply for a position he wanted and has started looking for a similar position.
- (c) He found out that opportunities for promotion have dried up.
- (d) He found out that he didn't get a position he thought he would get.
- (e) He didn't hear about a position he could have applied for and now it is too late.

42. Penny's hockey team trained hard and won the championship. *Penny is most likely to feel?*

- (a) Hope
- (b) Pride
- (c) Relief
- (d) Joy
- (e) Surprise

Appendix 8 : Schutte Emotional Intelligence Scale (SEIS)

Participant No.....

Directions: Each of the following items asks you about your emotions or reactions associated with emotions. After deciding whether a statement is generally true for you, use the 5-point scale to respond to the statement. Please circle the “1” if you strongly disagree that this is like you, the “2” if you somewhat disagree that this is like you, “3” if you neither agree nor disagree that this is like you, the “4” if you somewhat agree that this is like you, and the “5” if you strongly agree that this is like you.

There are no right or wrong answers. Please give the response that best describes you.

1 = strongly disagree -2- = somewhat disagree - 3 = neither agree nor disagree -4 = somewhat agree -5 = strongly agree

- | | | | | | |
|--|---|---|---|---|---|
| 1. I know when to speak about my personal problems to others. | 1 | 2 | 3 | 4 | 5 |
| 2. When I am faced with obstacles, I remember times I faced similar obstacles and overcame them. | 1 | 2 | 3 | 4 | 5 |
| 3. I expect that I will do well on most things I try. | 1 | 2 | 3 | 4 | 5 |
| 4. Other people find it easy to confide in me. | 1 | 2 | 3 | 4 | 5 |
| 5. I find it hard to understand the non-verbal messages of other people. | 1 | 2 | 3 | 4 | 5 |
| 6. Some of the major events of my life have led me to re-evaluate what is important and not important. | 1 | 2 | 3 | 4 | 5 |
| 7. When my mood changes, I see new possibilities. | 1 | 2 | 3 | 4 | 5 |
| 8. Emotions are one of the things that make my life worth living. | 1 | 2 | 3 | 4 | 5 |
| 9. I am aware of my emotions as I experience them. | 1 | 2 | 3 | 4 | 5 |
| 10. I expect good things to happen. | 1 | 2 | 3 | 4 | 5 |
| 11. I like to share my emotions with others. | 1 | 2 | 3 | 4 | 5 |
| 12. When I experience a positive emotion, I know how to make it last. | 1 | 2 | 3 | 4 | 5 |

Appendices

Appendix 9a: TEIQue-SF

Instructions: Please answer each statement below by putting a circle around the number that best reflects your degree of agreement or disagreement with that statement. Do not think too long about the exact meaning of the statements. Work quickly and try to answer as accurately as possible. There are no right or wrong answers. There are seven possible responses to each statement ranging from ‘Completely Disagree’ (number 1) to ‘Completely Agree’ (number 7).

1 2 3 4 5 6 7

**Completely
Disagree**

**Completely
Agree**

1. Expressing my emotions with words is not a problem for me.	1	2	3	4	5	6	7
2. I often find it difficult to see things from another person’s viewpoint.	1	2	3	4	5	6	7
3. On the whole, I’m a highly motivated person.	1	2	3	4	5	6	7
4. I usually find it difficult to regulate my emotions.	1	2	3	4	5	6	7
5. I generally don’t find life enjoyable.	1	2	3	4	5	6	7
6. I can deal effectively with people.	1	2	3	4	5	6	7
7. I tend to change my mind frequently.	1	2	3	4	5	6	7
8. Many times, I can’t figure out what emotion I’m feeling.	1	2	3	4	5	6	7
9. I feel that I have a number of good qualities.	1	2	3	4	5	6	7
10. I often find it difficult to stand up for my rights.	1	2	3	4	5	6	7
11. I’m usually able to influence the way other people feel.	1	2	3	4	5	6	7
12. On the whole, I have a gloomy perspective on most things.	1	2	3	4	5	6	7
13. Those close to me often complain that I don’t treat them right.	1	2	3	4	5	6	7
14. I often find it difficult to adjust my life according to the circumstances.	1	2	3	4	5	6	7
15. On the whole, I’m able to deal with stress.	1	2	3	4	5	6	7
16. I often find it difficult to show my affection to those close to me.	1	2	3	4	5	6	7
17. I’m normally able to “get into someone’s shoes” and experience their emotions.	1	2	3	4	5	6	7
18. I normally find it difficult to keep myself motivated.	1	2	3	4	5	6	7
19. I’m usually able to find ways to control my emotions when I want to.	1	2	3	4	5	6	7
20. On the whole, I’m pleased with my life.	1	2	3	4	5	6	7
21. I would describe myself as a good negotiator.	1	2	3	4	5	6	7
22. I tend to get involved in things I later wish I could get out of.	1	2	3	4	5	6	7
23. I often pause and think about my feelings.	1	2	3	4	5	6	7
24. I believe I’m full of personal strengths.	1	2	3	4	5	6	7
25. I tend to “back down” even if I know I’m right.	1	2	3	4	5	6	7
26. I don’t seem to have any power at all over other people’s feelings.	1	2	3	4	5	6	7
27. I generally believe that things will work out fine in my life.	1	2	3	4	5	6	7
28. I find it difficult to bond well even with those close to me.	1	2	3	4	5	6	7
29. Generally, I’m able to adapt to new environments.	1	2	3	4	5	6	7
30. Others admire me for being relaxed.	1	2	3	4	5	6	7

Appendices

Trait Emotional Intelligence Questionnaire – Short Form (TEIQue-SF). This 30-item form includes two items from each of the 15 facets of the TEIQue. Items were selected primarily on the basis of their correlations with the corresponding total facet scores, which ensured broad coverage of the sampling domain of the construct. The –SF can be used in research designs with limited experimental time or wherein trait EI is a peripheral variable. Although it is possible to derive from it scores on the four trait EI factors, in addition to the global score, these tend to have somewhat lower internal consistencies than in the full form of the inventory. The –SF does not yield scores on the 15 trait EI facets.

Scoring information for the TEIQue-SF is available at: <https://psychometriclab.com/scoring-the-teique/>. Please note that we cannot provide any advice on how to run the syntax in SPSS or other statistical software.

Please make sure you read the FAQ section at <https://psychometriclab.com/teique-inc-faq/>. In particular, note that we do not provide free information regarding norms or free feedback reports. Norms and reports are available for a fee (email admin@teique.com for quotes).

Reference for the TEIQue-SF: Petrides, K. V. (2009). Psychometric properties of the Trait Emotional Intelligence Questionnaire. In C. Stough, D. H. Saklofske, and J. D. Parker, *Advances in the assessment of emotional intelligence*. New York: Springer. DOI: 10.1007/978-0-387-88370-0_5

For more information about the trait emotional intelligence research program go to: www.psychometriclab.com

Please note that any and all commercial use of this instrument, or any adapted, modified, or derivative works thereof, is strictly prohibited.

Appendix 9b: TEIQue-FF

Instructions

- Please complete this questionnaire on your own and in quiet conditions.
- Please answer each statement below by putting a circle around the number that best reflects your degree of agreement or disagreement with that statement. *There are no right or wrong answers.*
- Work quickly, and don't think too long about the exact meaning of the statements.
- Try to answer as accurately as possible.
- You have seven possible responses, ranging from 1=Completely Disagree to 7=Completely Agree
- Many thanks for your time and interest

		DISAGREE COMPLETELY					AGREE COMPLETELY	
1.	I'm usually able to control other people	1	2	3	4	5	6	7
2.	Generally, I don't take notice of other people's emotions	1	2	3	4	5	6	7
3.	When I receive wonderful news, I find it difficult to calm down quickly	1	2	3	4	5	6	7
4.	I tend to see difficulties in every opportunity rather than opportunities in every difficulty	1	2	3	4	5	6	7
5.	On the whole, I have a gloomy perspective on most things	1	2	3	4	5	6	7
6.	I don't have a lot of happy memories	1	2	3	4	5	6	7
7.	Understanding the needs and desires of others is not a problem for me	1	2	3	4	5	6	7
8.	I generally believe that things will work out fine in my life	1	2	3	4	5	6	7
9.	I often find it difficult to recognise what emotion I'm feeling	1	2	3	4	5	6	7
10.	I'm not socially skilled	1	2	3	4	5	6	7
11.	I find it difficult to tell others that I love them even when I want to	1	2	3	4	5	6	7
12.	Others admire me for being relaxed	1	2	3	4	5	6	7
13.	I rarely think about old friends from the past	1	2	3	4	5	6	7
14.	Generally, I find it easy to tell others how much they really mean to me	1	2	3	4	5	6	7
15.	Generally, I must be under pressure to really work hard	1	2	3	4	5	6	7
16.	I tend to get involved in things I later wish I could get out of	1	2	3	4	5	6	7
17.	I'm able to "read" most people's feelings like an open book	1	2	3	4	5	6	7
18.	I'm usually able to influence the way other people feel	1	2	3	4	5	6	7
19.	I normally find it difficult to calm angry people down	1	2	3	4	5	6	7
20.	I find it difficult to take control of situations at home	1	2	3	4	5	6	7
21.	I generally hope for the best	1	2	3	4	5	6	7
22.	Others tell me that they admire me for my integrity	1	2	3	4	5	6	7
23.	I really don't like listening to my friends' problems	1	2	3	4	5	6	7
24.	I'm normally able to "get into someone's shoes" and experience their emotions	1	2	3	4	5	6	7
25.	I believe I'm full of personal weaknesses	1	2	3	4	5	6	7
26.	I find it difficult to give up things I know and like	1	2	3	4	5	6	7
27.	I always find ways to express my affection to others when I want to	1	2	3	4	5	6	7
28.	I feel that I have a number of good qualities	1	2	3	4	5	6	7
29.	I tend to rush into things without much planning	1	2	3	4	5	6	7
30.	I find it difficult to speak about my intimate feelings even to my closest friends	1	2	3	4	5	6	7
31.	I'm not able to do things as well as most people	1	2	3	4	5	6	7
32.	I'm never really sure what I'm feeling	1	2	3	4	5	6	7
33.	I'm usually able to express my emotions when I want to	1	2	3	4	5	6	7
34.	When I disagree with someone, I usually find it easy to say so	1	2	3	4	5	6	7
35.	I normally find it difficult to keep myself motivated	1	2	3	4	5	6	7
36.	I know how to snap out of my negative moods	1	2	3	4	5	6	7
37.	On the whole, I find it difficult to describe my feelings	1	2	3	4	5	6	7
38.	I find it difficult not to feel sad when someone tells me about something bad that happened to them	1	2	3	4	5	6	7
39.	When something surprises me, I find it difficult to get it out of my mind	1	2	3	4	5	6	7
40.	I often pause and think about my feelings	1	2	3	4	5	6	7
41.	I tend to see the glass as half-empty rather than as half-full	1	2	3	4	5	6	7
42.	I often find it difficult to see things from another person's viewpoint	1	2	3	4	5	6	7

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		DISAGREE COMPLETELY							AGREE COMPLETELY						
43.	I'm a follower, not a leader	1	2	3	4	5	6	7	1	2	3	4	5	6	7
44.	Those close to me often complain that I don't treat them right	1	2	3	4	5	6	7	1	2	3	4	5	6	7
45.	Many times, I can't figure out what emotion I'm feeling	1	2	3	4	5	6	7	1	2	3	4	5	6	7
46.	I couldn't affect other people's feelings even if I wanted to	1	2	3	4	5	6	7	1	2	3	4	5	6	7
47.	If I'm jealous of someone, I find it difficult not to behave badly towards them	1	2	3	4	5	6	7	1	2	3	4	5	6	7
48.	I get stressed by situations that others find comfortable	1	2	3	4	5	6	7	1	2	3	4	5	6	7
49.	I find it difficult to sympathize with other people's plights	1	2	3	4	5	6	7	1	2	3	4	5	6	7
50.	In the past, I have taken credit for someone else's input	1	2	3	4	5	6	7	1	2	3	4	5	6	7
51.	On the whole, I can cope with change effectively	1	2	3	4	5	6	7	1	2	3	4	5	6	7
52.	I don't seem to have any power at all over other people's feelings	1	2	3	4	5	6	7	1	2	3	4	5	6	7
53.	I have many reasons for not giving up easily	1	2	3	4	5	6	7	1	2	3	4	5	6	7
54.	I like putting effort even into things that are not really important	1	2	3	4	5	6	7	1	2	3	4	5	6	7
55.	I always take responsibility when I do something wrong	1	2	3	4	5	6	7	1	2	3	4	5	6	7
56.	I tend to change my mind frequently	1	2	3	4	5	6	7	1	2	3	4	5	6	7
57.	When I argue with someone, I can only see my point of view	1	2	3	4	5	6	7	1	2	3	4	5	6	7
58.	Things tend to turn out right in the end	1	2	3	4	5	6	7	1	2	3	4	5	6	7
59.	When I disagree with someone, I generally prefer to remain silent rather than make a scene	1	2	3	4	5	6	7	1	2	3	4	5	6	7
60.	If I wanted to, it would be easy for me to make someone feel bad	1	2	3	4	5	6	7	1	2	3	4	5	6	7
61.	I would describe myself as a calm person	1	2	3	4	5	6	7	1	2	3	4	5	6	7
62.	I often find it difficult to show my affection to those close to me	1	2	3	4	5	6	7	1	2	3	4	5	6	7
63.	There are many reasons to expect the worst in life	1	2	3	4	5	6	7	1	2	3	4	5	6	7
64.	I usually find it difficult to express myself clearly	1	2	3	4	5	6	7	1	2	3	4	5	6	7
65.	I don't mind frequently changing my daily routine	1	2	3	4	5	6	7	1	2	3	4	5	6	7
66.	Most people are better liked than I am	1	2	3	4	5	6	7	1	2	3	4	5	6	7
67.	Those close to me rarely complain about how I behave toward them	1	2	3	4	5	6	7	1	2	3	4	5	6	7
68.	I usually find it difficult to express my emotions the way I would like to	1	2	3	4	5	6	7	1	2	3	4	5	6	7
69.	Generally, I'm able to adapt to new environments	1	2	3	4	5	6	7	1	2	3	4	5	6	7
70.	I often find it difficult to adjust my life according to the circumstances	1	2	3	4	5	6	7	1	2	3	4	5	6	7
71.	I would describe myself as a good negotiator	1	2	3	4	5	6	7	1	2	3	4	5	6	7
72.	I can deal effectively with people	1	2	3	4	5	6	7	1	2	3	4	5	6	7
73.	On the whole, I'm a highly motivated person	1	2	3	4	5	6	7	1	2	3	4	5	6	7
74.	I have stolen things as a child	1	2	3	4	5	6	7	1	2	3	4	5	6	7
75.	On the whole, I'm pleased with my life	1	2	3	4	5	6	7	1	2	3	4	5	6	7
76.	I find it difficult to control myself when I'm extremely happy	1	2	3	4	5	6	7	1	2	3	4	5	6	7
77.	Sometimes, it feels like I'm producing a lot of good work effortlessly	1	2	3	4	5	6	7	1	2	3	4	5	6	7
78.	When I take a decision, I'm always sure it is the right one	1	2	3	4	5	6	7	1	2	3	4	5	6	7
79.	If I went on a blind date, the other person would be disappointed with my looks	1	2	3	4	5	6	7	1	2	3	4	5	6	7
80.	I normally find it difficult to adjust my behaviour according to the people I'm with	1	2	3	4	5	6	7	1	2	3	4	5	6	7
81.	On the whole, I'm able to identify myself with others	1	2	3	4	5	6	7	1	2	3	4	5	6	7
82.	I try to regulate pressures in order to control my stress levels	1	2	3	4	5	6	7	1	2	3	4	5	6	7
83.	I don't think I'm a useless person	1	2	3	4	5	6	7	1	2	3	4	5	6	7
84.	I usually find it difficult to regulate my emotions	1	2	3	4	5	6	7	1	2	3	4	5	6	7
85.	I can handle most difficulties in my life in a cool and composed manner	1	2	3	4	5	6	7	1	2	3	4	5	6	7
86.	If I wanted to, it would be easy for me to make someone angry	1	2	3	4	5	6	7	1	2	3	4	5	6	7
87.	On the whole, I like myself	1	2	3	4	5	6	7	1	2	3	4	5	6	7
88.	I believe I'm full of personal strengths	1	2	3	4	5	6	7	1	2	3	4	5	6	7
89.	I generally don't find life enjoyable	1	2	3	4	5	6	7	1	2	3	4	5	6	7
90.	I'm usually able to calm down quickly after I've got mad at someone	1	2	3	4	5	6	7	1	2	3	4	5	6	7
91.	I can remain calm even when I'm extremely happy	1	2	3	4	5	6	7	1	2	3	4	5	6	7
92.	Generally, I'm not good at consoling others when they feel bad	1	2	3	4	5	6	7	1	2	3	4	5	6	7
93.	I'm usually able to settle disputes	1	2	3	4	5	6	7	1	2	3	4	5	6	7
94.	I never put pleasure before business	1	2	3	4	5	6	7	1	2	3	4	5	6	7
95.	Imagining myself in someone else's position is not a problem for me	1	2	3	4	5	6	7	1	2	3	4	5	6	7
96.	I need a lot of self-control to keep myself out of trouble	1	2	3	4	5	6	7	1	2	3	4	5	6	7
97.	It is easy for me to find the right words to describe my feelings	1	2	3	4	5	6	7	1	2	3	4	5	6	7

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		DISAGREE COMPLETELY					AGREE COMPLETELY	
98.	I expect that most of my life will be enjoyable	1	2	3	4	5	6	7
99.	I am an ordinary person	1	2	3	4	5	6	7
100.	I tend to get "carried away" easily	1	2	3	4	5	6	7
101.	I usually try to resist negative thoughts and think of positive alternatives	1	2	3	4	5	6	7
102.	I don't like planning ahead	1	2	3	4	5	6	7
103.	Just by looking at somebody, I can understand what he or she feels	1	2	3	4	5	6	7
104.	Life is beautiful	1	2	3	4	5	6	7
105.	I normally find it easy to calm down after I have been scared	1	2	3	4	5	6	7
106.	I want to be in command of things	1	2	3	4	5	6	7
107.	I usually find it difficult to change other people's opinions	1	2	3	4	5	6	7
108.	I'm generally good at social chit-chat	1	2	3	4	5	6	7
109.	Controlling my urges is not a big problem for me	1	2	3	4	5	6	7
110.	I really don't like my physical appearance	1	2	3	4	5	6	7
111.	I tend to speak well and clearly	1	2	3	4	5	6	7
112.	On the whole, I'm not satisfied with how I tackle stress	1	2	3	4	5	6	7
113.	Most of the time, I know exactly why I feel the way I do	1	2	3	4	5	6	7
114.	I find it difficult to calm down after I have been strongly surprised	1	2	3	4	5	6	7
115.	On the whole, I would describe myself as assertive	1	2	3	4	5	6	7
116.	On the whole, I'm not a happy person	1	2	3	4	5	6	7
117.	When someone offends me, I'm usually able to remain calm	1	2	3	4	5	6	7
118.	Most of the things I manage to do well seem to require a lot of effort	1	2	3	4	5	6	7
119.	I have never lied to spare someone else's feelings	1	2	3	4	5	6	7
120.	I find it difficult to bond well even with those close to me	1	2	3	4	5	6	7
121.	I consider all the advantages and disadvantages before making up my mind	1	2	3	4	5	6	7
122.	I don't know how to make others feel better when they need it	1	2	3	4	5	6	7
123.	I usually find it difficult to change my attitudes and views	1	2	3	4	5	6	7
124.	Others tell me that I rarely speak about how I feel	1	2	3	4	5	6	7
125.	On the whole, I'm satisfied with my close relationships	1	2	3	4	5	6	7
126.	I can identify an emotion from the moment it starts to develop in me	1	2	3	4	5	6	7
127.	On the whole, I like to put other people's interests above mine	1	2	3	4	5	6	7
128.	Most days, I feel great to be alive	1	2	3	4	5	6	7
129.	I tend to get a lot of pleasure just from doing something well	1	2	3	4	5	6	7
130.	It is very important to me to get along with all my close friends and family	1	2	3	4	5	6	7
131.	I frequently have happy thoughts	1	2	3	4	5	6	7
132.	I have many fierce arguments with those close to me	1	2	3	4	5	6	7
133.	Expressing my emotions with words is not a problem for me	1	2	3	4	5	6	7
134.	I find it difficult to take pleasure in life	1	2	3	4	5	6	7
135.	I'm usually able to influence other people	1	2	3	4	5	6	7
136.	When I'm under pressure, I tend to lose my cool	1	2	3	4	5	6	7
137.	I usually find it difficult to change my behaviour	1	2	3	4	5	6	7
138.	Others look up to me	1	2	3	4	5	6	7
139.	Others tell me that I get stressed very easily	1	2	3	4	5	6	7
140.	I'm usually able to find ways to control my emotions when I want to	1	2	3	4	5	6	7
141.	I believe that I would make a good salesperson	1	2	3	4	5	6	7
142.	I lose interest in what I do quite easily	1	2	3	4	5	6	7
143.	On the whole, I'm a creature of habit	1	2	3	4	5	6	7
144.	I would normally defend my opinions even if it meant arguing with important people	1	2	3	4	5	6	7
145.	I would describe myself as a flexible person	1	2	3	4	5	6	7
146.	Generally, I need a lot of incentives in order to do my best	1	2	3	4	5	6	7
147.	Even when I'm arguing with someone, I'm usually able to take their perspective	1	2	3	4	5	6	7
148.	On the whole, I'm able to deal with stress	1	2	3	4	5	6	7
149.	I try to avoid people who may stress me out	1	2	3	4	5	6	7
150.	I often indulge without considering all the consequences	1	2	3	4	5	6	7
151.	I tend to "back down" even if I know I'm right	1	2	3	4	5	6	7
152.	I find it difficult to take control of situations at work	1	2	3	4	5	6	7
153.	Some of my responses on this questionnaire are not 100% honest	1	2	3	4	5	6	7

QUESTION SECTION 2
About you

Please note that in this section you are occasionally asked to write in your answer.

What is your gender?

- MALE FEMALE

What is your natural hand for writing?

- RIGHT LEFT

Your marital status?

- Single
 Living together
 Married, no children in education
 Married with children in education
 Divorced/ Separated
 Widowed
 Other

How would you describe yourself ethnically?

- White – UK heritage
 White - other
 Pakistani
 Bangladeshi
 Indian
 Black – African heritage
 Black – Caribbean heritage
 Chinese
 Other

What is your total pre-tax annual income?

- Below £5000
 £5001-10000
 £10001-£15000
 £15001-£20,000
 £20001-£25000
 £25001-£30000
 £30001-£35000
 £35001-£40000
 £41001-£45000
 £45001-£50000
 Over £50000

How happy in your job are you?

- On a scale of 1-7, where
 1=Not at All Happy
 4=Average
 7=Very Happy
 Please write in your score

Is English your native language?

- YES NO

What is your year of birth?

19...

Your birth order? (e.g. 1st, 2nd child)

- 1st 2nd 3rd 4
 5th 6th

Your current occupation?

- Private sector, manufacturer
 Private sector, service company
 Armed forces
 Health Service
 Other public sector
 Voluntary sector/charities
 Academic/teaching
 Self-employed
 Not employed
 Other

What sort of family religious background do you have?

- Christian – Protestant
 Christian – Roman Catholic
 Christian – Other
 Muslim
 Hindu
 Jewish
 Buddhist
 Other belief system
 None at all

How religious are you?

- On a scale of 1-7, where
 1=Not Religious At All
 4=Average
 7=Very Religious
 Please write in your score

How good are you at your line of work?

- On a scale of 1-7, where
 1=Poor
 4=Average
 7=Very Good
 Please write in your score

What is your job title?

Was your upbringing mainly in

- Large City Town Village Other

How many children have you had?

- None 1 2 3 4 5 5+

Your highest educational qualification?

- GCSE/O Level or similar
 A Level or similar
 BA/BSc or similar
 MA/MSc or similar
 MBA
 PhD
 Other

If you are currently in higher education, what subject are you studying?

And with which religion would you say you most closely identify now?

- Christian – Protestant
 Christian – Catholic
 Christian – Other
 Muslim
 Hindu
 Jewish
 Buddhist
 Other belief system
 None at all

What are your political convictions?

- On a scale of 1-7, where
 1=Strongly Left Wing
 4=Neither
 7=Strongly Right wing
 Please write in your score

Please note that, at present, the scoring of the TEIQue has to be done at our end (there is no charge for this). Directions for submitting TEIQue files for scoring:

- We can only handle SPSS files at present.
- Download and use the SPSS template from www.psychometriclab.com
- Correct all data entry errors before you submit your file
- Allow three working days for scoring.
- Email your file to k.petrides@ucl.ac.uk

Appendix 10: TSES

Instructions

- Please complete this questionnaire on your own and in quiet conditions.
- Please answer each statement below by putting a circle around the number or mark your answer in **'bold'** that best reflects your degree of agreement or disagreement with that statement. *There are no right or wrong answers.*
- Work quickly, and don't think too long about the exact meaning of the statements and try to answer as accurately as possible.
- You have nine possible responses, ranging from 1=Nothing to 9=A Great Deal
- Many thanks for your time and interest
- Please send your answer sheet back as PDF document.

Teacher Beliefs -Teachers' Sense of Efficacy Scale		How much can you do?								
		Nothing	Very Little	Some Influence	Quite A Bit	A Great Deal				
1.	How much can you do to get through to the most difficult students?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
2.	How much can you do to help your students think critically?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
3.	How much can you do to control disruptive behavior in the classroom?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
4.	How much can you do to motivate students who show low interest in school work?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
5.	To what extent can you make your expectations clear about student behavior?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
6.	How much can you do to get students to believe they can do well in school work?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
7.	How well can you respond to difficult questions from your students?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
8.	How well can you establish routines to keep activities running smoothly?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
9.	How much can you do to help your students value learning?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
10.	How much can you gauge student comprehension of what you have taught?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
11.	To what extent can you craft good questions for your students?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
12.	How much can you do to foster student creativity?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
13.	How much can you do to get children to follow classroom rules?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
14.	How much can you do to improve the understanding of a student who is failing?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
15.	How much can you do to calm a student who is disruptive or noisy?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
16.	How well can you establish a classroom management system with each group of students?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
17.	How much can you do to adjust your lessons to the proper level for individual students?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
18.	How much can you use a variety of assessment strategies?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
19.	How well can you keep a few problem students from ruining an entire lesson?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
20.	To what extent can you provide an alternative explanation or example when students are confused?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
21.	How well can you respond to defiant students?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
22.	How much can you assist families in helping their children do well in school?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
23.	How well can you implement alternative strategies in your classroom?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
24.	How well can you provide appropriate challenges for very capable students?	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)

Appendix 11: The Profile of Emotional Competence (PEC)

Brasseur S, Grégoire J, Bourdu R, Mikolajczak M (2013) The Profile of Emotional Competence (PEC): Development and Validation of a Self-Reported Measure that Fits Dimensions of Emotional Competence Theory. PLoS ONE 8(5): e62635. doi:10.1371/journal.pone.0062635
 Scoring key : freely available on request at moira.mikolajczak@uclouvain.be

Note for the readers: items are presented in a random order

The questions below are designed to provide a better understanding of how you deal with your emotions in daily life. Please answer each question spontaneously, taking into account the way you would normally respond.

There are no right or wrong answers as we are all different on this level.

For each question, you will have to give a score on a scale from 1 to 5, with 1 meaning that the statement does not describe you at all or you never respond like this, and 5 meaning that the statement describes you very well or that you experience this particular response very often.

	1	2	3	4	5
1. As my emotions arise I don't understand where they come from.					
2. I don't always understand why I respond in the way I do.					
3. If I wanted, I could easily influence other people's emotions to achieve what I want.					
4. I know what to do to win people over to my cause.					
5. I am often a loss to understand other people's emotional responses.					
6. When I feel good, I can easily tell whether it is due to being proud of myself, happy or relaxed.					
7. I can tell whether a person is angry, sad or happy even if they don't talk to me.					
8. I am good at describing my feelings.					
9. I never base my personal life choices on my emotions.					
10. When I am feeling low, I easily make a link between my feelings and a situation that affected me.					
11. I can easily get what I want from others.					
12. I easily manage to calm myself down after a difficult experience.					
13. I can easily explain the emotional responses of the people around me.					
14. Most of the time I understand why people feel the way they do.					

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	1	2	3	4	5
15. When I am sad, I find it easy to cheer myself up.					
16. When I am touched by something, I immediately know what I feel.					
17. If I dislike something, I manage to say so in a calm manner.					
18. I do not understand why the people around me respond the way they do.					
19. When I see someone who is stressed or anxious, I can easily calm them down.					
20. During an argument I do not know whether I am angry or sad.					
21. I use my feelings to improve my choices in life.					
22. I try to learn from difficult situations or emotions.					
23. Other people tend to confide in me about personal issues.					
24. My emotions inform me about changes I should make in my life.					
25. I find it difficult to explain my feelings to others even if I want to.					
26. I don't always understand why I am stressed.					
27. If someone came to me in tears, I would not know what to do.					
28. I find it difficult to listen to people who are complaining.					
29. I often take the wrong attitude to people because I was not aware of their emotional state.					
30. I am good at sensing what others are feeling.					
31. I feel uncomfortable if people tell me about their problems, so I try to avoid it.					
32. I know what to do to motivate people.					
33. I am good at lifting other people's spirits.					
34. I find it difficult to establish a link between a person's response and their personal circumstances.					
35. I am usually able to influence the way other people feel.					
36. If I wanted, I could easily make someone feel uneasy.					
37. I find it difficult to handle my emotions.					

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	1	2	3	4	5
38. The people around me tell me I don't express my feelings openly.					
39. When I am angry, I find it easy to calm myself down.					
40. I am often surprised by people's responses because I was not aware they were in a bad mood.					
41. My feelings help me to focus on what is important to me.					
42. Others don't accept the way I express my emotions.					
43. When I am sad, I often don't know why.					
44. Quite often I am not aware of people's emotional state.					
45. Other people tell me I make a good confidant.					
46. I feel uneasy when other people tell me about something that is difficult for them.					
47. When I am confronted with an angry person, I can easily calm them down.					
48. I am aware of my emotions as soon as they arise.					
49. When I am feeling low, I find it difficult to know exactly what kind of emotion it is I am feeling.					
50. In a stressful situation I usually think in a way that helps me stay calm.					

Appendix 12: Normative Values of the Profile of Emotional Competence

(Laborde, Furley, Musculus & Ackermann (2017), Emotionale Intelligenz in Sport, Meyer & Meyer Verlag, Aachen, Germany, pp.49-52)

The normative values are based on a study with sport students (total n = 449, female n = 233, male n = 217; age ranges from 20,5 – 29,5 years) from the University of Heidelberg and the German Sport University in Cologne, Germany.

Total Values

GLOBAL EMOTIONAL COMPETENCY

Beginner: till 3.4
Improver: 3.4 – 3.6
Advanced: 3.6 - 3.8
Professionals: above 3.8

INTRAPERSONAL EMOTIONAL COMPETENCY

Beginner: till 3.2
Improver: 3.2 – 3.5
Advanced: 3.5 - 3.8
Professionals: above 3.8

INTERPERSONAL EMOTIONAL COMPETENCY

Beginner: till 3.4
Improver: 3.4 – 3.7
Advanced: 3.7 - 4.0
Professionals: above 4.0

Subscales:

1. Identification of own emotions

Beginner: till 3.4
Improver: 3.4 – 3.8
Advanced: 3.8 – 4.2
Professionals; above 4.2

2. Identification of others' emotions

Beginner: till 3.6
Improver: 3.6– 3.8
Advanced: 3.8 – 4.2
Professionals; above 4.2

3. Understanding of own emotions

Beginner: till 3.2
Improve: 3.2 – 3.8
Advanced: 3.8 – 4.2
Professionals; above 4.2

4. Understanding of others' emotions

Beginner: till 3.4
Improve: 3.4 – 3.8
Advanced: 3.8 – 4.2
Professionals; above 4.2

5. Expression of owns emotion

Beginner: till 3.6
Improve: 3.6 -4
Advanced: 4 – 4.4
Professionals; above 4.4

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6. Emotional Expression of others / Listening to other's emotions (Empathy)

Beginner: till 3.4
Intermediate: 3.4 – 3.8
Advanced: 3.8 – 4.2
Professionals; above 4.2

7. Regulation of own Emotions

Beginner: till 2.6
Improver: 2.6 - 3
Advanced: 3 – 3.6
Professionals; above 3.6

8. Regulation of others' Emotions

Beginner: till 3.2
Improver 3.2 – 3.6
Advanced: 3.6 – 4.0
Professionals; above 4.0

9. Making Use of own Emotions

Beginner: till 3.0
Improver 3.0 – 3.6
Advanced: 3.6 – 4.0
Professionals; above 4.0

10. Making Use of others' Emotions

Beginner: till 2.8
Improver: 3.2 – 3.6
Advanced: 3.2 - 3.6
Professionals: above 3.6

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Appendix 13: Focus Group Discussion Guide and Interview Questions

Purpose

- Evaluating the understanding of Emotional Intelligence and its importance in dance education
- Evaluating the understanding of the relationship between emotional Intelligence, dance teacher characteristics and dance teacher/ dance student experience.
- Understanding its value for dance educators and dance education students

Participants

- 3rd year undergraduate dance education student year 2018/2019
- All female
- finishing school placements
- English native speakers
- N = 14 with 2 Focus groups: FG 1 N = 8, FG 2 N = 6
- convenience sampling, free choice for grouping

Time & Settings

Each session approx. 40 min
Round table

Guidelines (Krueger, 2002: <https://www.eiu.edu/ihec/Krueger-FocusGroupInterviews.pdf>)

- No right or wrong answers, only differing points of view
- We're tape recording, one person speaking at a time
- We're on a first name basis
- You don't need to agree with others, but you must listen respectfully as others share their views
- Rules for cellular phones and pagers if applicable. For example: We ask that you turn off your phones or pagers. If you cannot and if you must respond to a call, please do so as quietly as possible and re-join us as quickly as you can.
- My role as moderator will be to guide the discussion.
- Talk to each other

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Interview questions

Q1. Think back over the past years that you have been a dance student and tell us about your fondest memory with your dance teacher

Q2. What do you think are characteristics of these dance teachers, that you memorised them so fondly?

Q3. What is your understanding of Emotional Intelligence?

Q4. What do you think is the impact Emotional Intelligence has for dance teachers in school?

Q5. On a scale of 1-5, how important is the construct of emotional intelligence for you within dance?

Q6. On a scale of 1-5, how strong do you apply emotional competencies in your dance teaching in school and/or dance studio?

Q7. Can you give an example, about the application of emotional intelligence in teaching dance.

Q8. Is there anything else we haven't discussed so far that you think it is important for dance educators and dance teachers to know about emotional intelligence? We consider tailoring programs for emotional competencies training for dance educators.

Q9. Something more to add?

THANK YOU

Appendix 14: Focus Group Discussion Report and Data analysis

FOCUS GROUP REPORT

Purpose

- Evaluating the understanding of Emotional Intelligence within dance education
- Evaluating the understanding of the relationship between emotional Intelligence, dance teacher characteristics and dance teacher/ dance student experience
- Understanding its value for dance educators and dance education students

Participants

- 3rd year undergraduate dance education student year 2018/2019
- finishing school placements
- English native speakers
- N = 14
- 2 Focus groups with each 6 / 8 participants,
- All female
- convenience sampling, free of choice grouping

Time & Settings

Nov 27, 2018, at CCCU Sport Center
 13h00 – 13h40 and 13h50 – 14h30
 Each session approx. 40 min
 Round table
 9 questions
 Audio recorded via microphone to smartphone

Profile of Emotional Competencies 3rd year BSc dance education student year 2018/2019, n = 14

(Likert type questionnaire, 1- 5)

	Global EC	Intrapers EC	Interpers EC	identif own	ident others'	Underst own'	Underst othe' express own'	empathy	regul own er	regul others'	Make us of c	Make use of
Mean	2,9	2,7	3,3	2,5	3,5	2,6	3,5	3,2	3,5	2,3	2,8	2,9
SD	0,63	0,75	0,68	0,87	0,86	0,83	0,81	1,02	0,99	1,04	0,93	0,64
n = 11												
INTERPRETATION												
Beginner	till 3,4	till 3,2	till 3,4	till 3,4	till 3,6	till 3,2	till 3,4	till 3,6	till 3,4	till 2,6	till 3,2	till 3,0
Improver	3,4 - 3,6	3,2 - 3,5	3,4 - 3,7	3,4 - 3,8	3,6 - 3,8	3,2 - 3,8	3,4 - 3,8	3,6 - 4,0	3,4 - 3,8	2,6 - 3,0	3,2 - 3,6	3,0 - 3,6
Advanced	3,6 - 3,8	3,5 - 3,8	3,7 - 4,0	3,8 - 4,2	3,8 - 4,2	3,8 - 4,2	3,8 - 4,2	4 - 4,4	3,8 - 4,2	3 - 3,6	3,6 - 4,0	3,6 - 4,0
Professional:	above 3,8	above 3,8	above 4,0	above 4,2	above 4,2	above 4,2	above 4,2	above 4,4	above 4,2	above 3,6	above 4,0	above 4,0

Resume from the verbatim transcription of the audio – recorded group discussion

Focus group 1, n = 8	Focus group 2, n = 6
WHAT	
1. Think back over the past years that you have been a dance student and tell us about your fondest memory with your dance teacher	
<ul style="list-style-type: none"> • Chilling out together after a show • Dance Company as a Family • As best friend 	<ul style="list-style-type: none"> • Positive teacher • Makes feeling motivated, Motivational teacher, • Sticking in the students' mind • Told me that I was too big and kicked me out of school (anti-empathy) • Creating social climate, great atmosphere • fun tasks, just having fun, • Making friends • Teacher helped me to find out what I want to do – dancing, even I was not that flexible • Being awarded not only for dance technique also for just being yourself/ best smiler/ best personality • Surprising, being on the all-year show dance school poster

<p>2. What do you think are what makes a great dance teacher? –</p> <p>3.</p> <p>Dance Teacher Characteristics</p>	
<ul style="list-style-type: none"> • caring, strict • friendly and caring • compassionate • very outgoing • supportive, not only in dance, but in anything 	<ul style="list-style-type: none"> • strict • positive • encouragement / encouragement • motivational
<p>4. When you think about emotional intelligence, what is the first thing that comes to mind?</p> <p>Understanding of EI</p>	
<ul style="list-style-type: none"> • understanding other peoples' emotions and being able like to empathize with what they're going through • I' am not sure • I've no clue 	<ul style="list-style-type: none"> • understanding other people's emotions, per face and self-presentation • essential to own feelings, expression of feelings, understanding own feelings • awareness of own feeling, • awareness how other people feeling around • emotional language, engaging with people, socially, physical language • I don't know, basically judging people's emotions and how to deal with it • being able to understand and like categorize and sort each different kind of emotions and what it means to others and yourself • understanding own's and people emotions
<p>5. What do you think the impact of Emotional intelligence is for dance teachers in schools?</p> <p>Empathy/ relationship between EI and being a successful dance teacher</p>	
<ul style="list-style-type: none"> • lot of empathy and understanding • balancing the teaching, • giving the students the feeling of support • mom figure especially for young children • second parents • more touch as through other teachers • trustful relationship • safeguarding children 	<ul style="list-style-type: none"> • in dance people in class act the way they most feel likely • understanding, that when children are not themselves, and being able to adapt this to the classroom • very emotional, very spiritual comes from deep dark of ourselves • in dance, expression of emotion, sometimes without knowing where they come from • high EQ is important, being able to understand the students and how they are feeling • to help managing student's health, as if they are young, students don't know how to manage • finding out about different learning styles and skills, to benefit every student, • creating a happier and safer environment • looking back on own experiences for understanding children's emotions / behaviours in class • understanding own emotions, to understand the student and building up a relationship • understand students' feeling and the way they are feeling, • being able to act accordingly the student's feeling and not making things worse

<p>6. On a scale of 1-5 how important is the construct of emotional intelligence within dance? Importance of EI within dance, Likert Scale from 1 (not important) to 5 (high important),</p>	
4(2x), 5(6x)	2 (1x), 3(1x),4 (1x), 5 (3x)
<p>7. Do you think having applied emotional competencies in your dance teaching/ in school and where? Likert scale 1- 5, 1 : no, 5: yes</p>	
3 (7x), 4 (1x)	3 (1x), 4 (1x), 5 (4x)
<p>8. Can you give an example? Application of EI in teaching dance – where is necessary?</p>	
<ul style="list-style-type: none"> Teaching in school with children having severe family incidents (loss of parents or part of it), children have to cope with this situations and teacher have to be extremely sensitive, to understand and manage the students' feelings Being a problem solver, helping students to find a way to deal with problem Don't create over trust and confidence Importance of differentiating, knowing the limits of each child, depending on age group Looking at children's EI and how to foster it Don't push the children, when they have a problem Caring about the students in a professional way Being trustfully and honestly with gained information Telling children that teacher is going to help them Letting students being themselves. Looking after the students Being aware of the class profile, special needs, sensitive in teaching Especially in mixed age classes, looking for individual needs and abilities, everybody can join the class Covering the own back in a professional way 	<ul style="list-style-type: none"> teaching in community settings, traumatic children, to understand and know their boarders, to know their language, creating a safe environment, dance community as a family being able to differentiate / differentiation different alternatives for people who have different abilities some learn easy others struggle, creating comfortable environments for all, to enjoy the experience being aware and understanding students' real behaviour (behind the scenes), acting accordingly being able to motivate reluctant students for inclusion in the dance class/ dance school, social engagement of people within conversation about dance dance teachers are missing the self-care part of EI, understanding their own emotions, having a healthy mindset in order supporting children, importance of understanding and managing the own emotions and feeling
<p>9. Is there anything else we haven't discussed yet that you think is important for dance educators and dance teachers to know about as we consider tailoring programs emotional intelligence trainings for dance education students.</p>	
<ul style="list-style-type: none"> Less needed for dance teacher, as a collective there is a higher EI of what we do and train "CONTRARY" Obviously helpful, if a training will be provided, people should take it, as people will learn always s.th. Important training, as many teachers are not empathetic (own experience) Dancers are empathetic, relying to everyone else, Not a training, only one intensive day, to get an idea of the construct Love training , looking into cognitive values of children Help to prepare lesson plans , when looking the way student think , maybe using properception 	<ul style="list-style-type: none"> no one of us have thought ever to put EI and Dance together, but will definitely something to highlight within the dance word thinking more about EI can help dancers to feel more confident, especially with special populations cognition in dance and creativity , express natural abilities of dance students, motor skills perfection, will be enhance through EI/ EI training applying emotions into dance can change the assumption and presumption of dancers and their capability and individuality, the individual movement. Pushing the boundaries, allowing the dance to more challenging, open, unique, welcoming for

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<ul style="list-style-type: none"> • Learning about EI and how children react to special situation, would help to avoid critical moments • Great idea, especially for like trainee dance teachers, to avoid practice shock • Yes great idea, we are learning only how to write lesson plans, deliver a lesson, but not how to react in special situations • Dance teachers are general empathetic, but you can be a dance teacher without empathy, therefore a little bit of extra help would be useful • Training could be useful, each dance teacher is an individual, however not each teacher teachers differentially 	<p>everyone, not challenging the assumption or presumption</p>
<p>10. Something more to add?</p>	
<ul style="list-style-type: none"> • Being in this focus group discussion, that made me think a bit more about EI, now I am more aware about it, and start to think to implement it in my teaching • Good to know more about EI, as well for our own mental health • Lot of pressures on teachers about making the students better , but not about improving the own curriculum and deciding what we want to do, focus on the pupil and not on the teachers' wellbeing, what is more important 	<p>No,</p>
<p>THANK YOU</p>	

RESULTS

1. Based on the quantitative analysis of the survey for the Profile of Emotional Competency (PEC), the following findings emerged:

The Global PEC shows a mean score of 2,9 (SD 0,63), and is valued within the category “Beginner”, as well as the sub factors intrapersonal emotional competency (mean 2,7 , SD 0,74) and interpersonal emotional competency (mean 3,3, SD 0,68).

From the other subscales the scores for understanding others' emotions (mean 3,5, SD 0,81), empathy (mean 3,5. SD 0,99) and use of others' emotions (mean 3,1. SD 0,60) are higher as the beginner level and located within the improver level.

Interpretation (Laborde, Furley, Musculus, & Ackerman, 2017) :

Improvers within the subscale ‘Understanding others’ Emotions’ are able to recognize the triggers for the emotions of others, but they can only understand or recognize the causes in certain situations, therefore often problems in understanding the other's emotional actions occur.

Improvers within the subscale “Sensing Empathy” will manage in some situations to recognize what the other person is expressing and feeling at that moment. In these situations, they can better understand the action of the other person as well as to anticipate it.

Improvers within the subscale ‘Use of other’s Emotions’ succeed in recognizing the emotions of others, but they cannot modify them appropriately. They know about some emotions to which behaviours they could lead to. Therefore, they can classify the emotions of others but not use.

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2. Within the qualitative analysis of the transcribed data 6 primary themes emerged between the two focus groups. Theme topics range from characteristics of dance teachers, understanding and importance of EI, wellbeing to EI training for dance teachers.

Theme#1: **Characteristics of Dance Teachers**

Participants defined from their own memories and experiences typical characteristics, which portray good dance teachers.

- strict
- positive
- encouragement
- motivational
- friendly and caring
- compassionate
- very outgoing
- supportive, not only in dance, but in anything

Theme #2: **Empathy / Sympathy**

According to [Hodges and Myers](#) in the *Encyclopaedia of Social Psychology*, “Empathy is often defined as understanding another person’s experience by imagining oneself in that other person’s situation: One understands the other person’s experience as if it were being experienced by the self, but without the self actually experiencing it. A distinction is maintained between self and other. Sympathy, in contrast, involves the experience of being moved by, or responding in tune with, another person.”
<https://lesley.edu/article/the-psychology-of-emotional-and-cognitive-empathy>

Simplified, the Cambridge dictionary website defines empathy as
 “the ability to share someone's feelings or experiences by imagining what it would

be like to be in that person's situation, where sympathy is
 “(an expression of) understanding and care for someone else's suffering:”
<https://dictionary.cambridge.org/de/worterbuch/englisch/empathy>

With regard to these definitions, participants outlined the meaning of empathy, without using it verbatim. They used as well in the same context the meaning of sympathy, e.g.

- Dance teachers are general empathetic, but you can be a dance teacher without empathy, therefore a little bit of extra help would be useful

Theme #3: **Teaching Qualities – Teaching Efficacy in the dance classroom**

e.g.

- understanding, that when children are not themselves, and being able to adapt this to the classroom
- Help to prepare lesson plans, when looking the way student think, maybe using properception
- welcoming for everyone, not challenging the assumption or presumption
- thinking more about EI can help dancers to feel more confident, especially with special populations
- Being aware of the class profile, special needs, sensitive in teaching

Theme #4: **Understanding and Importance of Emotions & EI**

11. On a scale of 1-5 how important is the construct of emotional intelligence within dance? Importance of EI within dance, Likert Scale from 1 (not important) to 5 (high important),	
4(2x), 5(6x)	2 (1x), 3(1x),4 (1x), 5 (3x)
12. Do you think having applied emotional competencies in your dance teaching/ in school and where? Likert scale 1- 5, 1 : no, 5: yes	
3 (7x), 4 (1x)	3 (1x), 4 (1x), 5 (4x)

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- thinking more about EI can help dancers to feel more confident, especially with special populations
- thinking more about EI can help dancers to feel more confident, especially with special populations

Theme #5: EI training

- Great idea, especially for like trainee dance teachers, to avoid practice shock
- Important training, as many teachers are not empathetic (own experience)
- cognition in dance and creativity, express natural abilities of dance students, motor skills perfection, will be enhance through EI/ EI training
- Less needed for dance teacher, as a collective there is a higher EI of what we do and train “CONTRAIRY”.
- Training could be useful, each dance teacher is an individual, however not each teacher teachers differentially.

Words most used:

- Motivation. motivational:
- Friends. Friendly
- Care/ Caring
- Empathy/emphatic
- Differentiation/ Differentiating
- Understanding

2 **Appendix 15a: Focus Group Discussion, Transcript Group 1**

3
4 Transcript Focus Group Discussion 1: 3rd year undergraduate BA dance education students.
5 Q = Mediator & Question Number (Q1-Q9); Participants A - H (n = 8)

6
7
8 Q1: Okay, so the first question what I have to you is think back over the past year that you have been a
9 dance student or maybe you are still and tell us about your fondest memory with your dance teacher? You
10 want to tell me about your memories with the dance teacher?

11
12 A: Of this year?

13
14 Q: No of any years, any memory what you think, what you are experienced with the dance teacher, you
15 were a dance student.

16
17 A: I've got one, but one's definitely not dancing.

18
19 Q: It is never mind, just.

20
21 A: So, with my dance school, we're quite a chilled-out school and one of my fondest memories is we were
22 all in our dressing room, including like my dance teachers and everything, all sitting there, we all had our
23 Nando's and a massive bottle of Prosecco in the middle of the room just chatting about anything and
24 everything and having a debrief of the shows. And yes, it's just knowing each other and stuff like that and
25 it's a nice place to be.

26
27 B: I was going to say like I don't particularly have like a fond memory, but like the bond that you get with
28 them is completely unbreakable. And as a company you become like a little family almost and then you
29 can blossom in that because you feel so comfortable around everyone. That there's never an issue with
30 anything and you just support each other no matter what and I think the bond you have with your teacher
31 can really define how and when you learn everything.

32
33 C: I think that like the connection you have with your dance teacher is different to that of like any other
34 teacher. I don't know whether it's because the environment you are in is quite revealing, you put yourself
35 out there a bit more. But the connection you have with your teacher is really different and me and my
36 teacher like she was basically like my best friend throughout like my whole time and I taught with her. And
37 she likes helps me through a lot, so yes, it's a different connection you have.

38
39 Q2: Someone else, okay the next question is you spoke about your dance teachers, and I think everybody
40 can you define a characteristic or adjective or a trait or a personality characteristic of your dance teacher,
41 what you remember?

42
43 C: Strict but caring, strict but caring.

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Q: "H" - you don't have a dance teacher, okay.

D: Friendly and caring.

E: Compassionate.

F: and very outgoing.

Q: Okay.

G: supportive, not just in dance but in anything.

Q3: You have something to say, no. Okay, so now we come, we spoke a little bit about the dance teacher, and you had already some nice characteristic. I want from you to know what your understanding is from emotional intelligence? Do you know what it means emotional intelligence?

E: It is just understanding other people's emotions and being able to like to empathise with what they're going through?

Q: Hmm, that's good.

H: I'm not sure.

I: Oh, you're not sure, but you can say anything?

G: I've no clue.

Q: Okay, somebody else have an idea what does emotional intelligence?

B: I think it's what « E » said as well, but also understanding like your own ranges of emotion and comparing that to others instead of just discussing what they could feel more so, the limits that you let yourself go to versus what other people will empathise from that.

A: I've not no clue.

Q: No problem, no problem, you?

H: No nothing to add.

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Q4: Oh, nothing to add, okay. So, we listen a little we had that we say empathy was one of the words and to have the connection with the teachers and recognising emotion, understanding emotion. And what do you think now, what is the relationship between emotional intelligence and to be a successful dance teacher or dance educator?

F: I definitely think you have to have a lot of empathy and a lot of understanding when it comes to teaching because not only are you teaching them something that might be outside of the school curriculum, but then they bring any worries to you as well. So, then you (the dance teacher) have to try and balance that within your teaching and try and make sure that they feel supported the whole time. Not only that they're to do something.

E: Especially in our degree, like we've had discussions that because we're not per say seen as a teacher, because we don't walk around in suits every day and everything. Children definitely tend to come to you as a more like as a maternal instinct, because they see you as or more like a mom figure. Like I definitely saw my dance teachers as my parents, like my second parents. So, they connect to you more because you're doing something practical with them and you may have to use like touch a little bit more than another teacher would. So, they have that trust, with you that they really don't with any other teacher, and they tell you so much more.

Q: Somebody else want to add something, « C »?

C: Yes, it's « C » with any teacher you have to be aware of like your participants especially children in order to sort of safeguard them and make sure that they're okay. So, understanding what they're emotions are and what they're going through is important.

Q5: Thank you. Somebody else's idea, what's important? Okay, so the next question you have only to say a number. From 1 to 5, how important is the construct of emotional intelligence for you in dance? What do you think?

D: Is 5 important, 1 is not important.

Q: 5 is important, 1 is not important.

D: 5

C: 4

B: 4

A: 4

E: 4

F: 4

G: 4

H: 5

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124

125 Q6: 5, thank you and now another question, also from 1 to 5, depend on people who are already teaching,
126 but I think you had already teaching experience in the placements, okay. So, on a scale of 1 to 5 do you
127 apply emotional competences in your dance teaching, do you think that you, can apply emotional
128 intelligence in your teaching?

129

130 D: 3

131 C: 3

132 B: 3

133 A: 3

134 E: 3

135 F: 3

136 G: 3

137 H: 4

138

139 Q7: Okay, good. So, now we have again some examples, you can tell me a little bit, do not be so shy. Can
140 you give me an example about the application of emotional intelligence in dance, in teaching dance? Just
141 think about in which areas do I need emotional intelligence when I'm teaching dance or how I implement
142 emotional intelligence, or emotional competences in dance, when I'm teaching dance.

143

144 G: I think, I think with me where I've been teaching at this primary school where I'm at, there has been a
145 lot of like family incidents that have ended up in the children having to cope with something quite severe.
146 So, the children are learning to cope with that, so I think with me I have to be very sensitive in what I say,
147 extremely sensitive in some of the year groups. Because there are children that have lost parents and
148 they're really struggling with that, so they have to really then try and cope. So, I think with me it's the case
149 of going okay, so I know this is happened what do I do to still teach them but not push them too far. That
150 they're going to end up crying, so, definitely.

151

152 I: Good, « G » and, what do you think when you were teaching, where you did implement emotional
153 intelligence or where do you think you need it?

154

155 G: It's just if like a student comes to you with a problem it's not so much when you're teaching dance it's
156 just when you're teaching in general. If a student comes to you with a problem, you've got to find a way to
157 deal with it.

158

159 Q: Good point.

160

161 E: I think the topics that we can discuss sometimes get very heavy. And we have to be very applicable to
162 what we're going to do it, to what extent and look at the age range and you know since these children do
163 confide in us so much, we have to be so careful that we don't kind of almost go past their expectations and

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164 expect too much from them. And just make sure that we do differentiate if that child doesn't understand the
165 topic or anything like that and making sure that we go for their limits rather than what we categorise as their
166 age group or what they should be going. We need to look at their emotional intelligence and cater it to that,
167 rather than the biological age.

168

169 I: Yes, okay. You were teaching in the school, « G »?

170

171 G: Yes, I think everything is kind of been said really.

172

173 Q: Do You have things to say.

174

175 D: I have nothing to say really, just making sure you don't push, just making sure if they've come to you
176 with a problem that you handle it in the right way, obviously being caring towards them but also
177 professional as well, knowing what to do if they come to you with a problem. And also making sure that
178 you don't like to break the trust with them, if they've trusted you to tell you something, you have to make
179 sure that you tell them what you're going to do with that information that they've told you.

180

181 Q: Yes.

182

183 R3: And make sure that you tell them you are going to help them.

184

185 I: Good answer.

186

187 B: like you just have to let every kid be themselves and just let them put forward what they want to put
188 forward and just look after.

189

190 Q: Yes, something else.

191

192 C: I think it's important to be aware of like your class profile, so if any students has got a particular issue
193 that you need to be made aware of, your sensitive to that in your teaching. So like children that might have
194 special educational needs, be aware of how like they might react to something that you're teaching yes.

195

196 Q: Yes, that's good.

197

198 D: yes similar to « C », especially when you're teaching different age ranges in one class together. You've
199 got to look out for all of their needs and not just teach for one age, but make sure that everybody can join in,
200 and everybody can meet their ability.

201

202 Q: Hmm, thank you. Good.

203

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204 H: I think someone else said also covering your own back, so in a professional way that if you aren't doing
205 what you should be doing, you're going to get in a lot of trouble. So, understanding it and being able to
206 work to what you need to do so that you don't lose your job.

207
208 Q8: Yes, it's correct, interesting answers and they're all complimentary, so everybody finds something, and
209 I want only to ask now because I am trying to make it as short as possible to get the answer from you. But
210 maybe you have idea, or you want to add something or because do you think it is necessary to or it's helpful
211 for you as teachers to make emotional intelligence training in education programme on how this could help
212 you in your professional life in the future. What you have until so far learnt in the studies, but do you
213 think you need some training in some subject more to survive in your job?

214
215 H: I think within dance teachers it's less needed because we I think as a collective there is a higher
216 emotional intelligence because of what we do and how it is training within it. But it's still obviously
217 helpful, everyone should if you can get training do the training then because you can always learn
218 something.

219
220 Q: Hmm, good.

221
222 M: Yes, I agree with « H », it is quite important to have the training because I've certainly had teachers in
223 the past that are not empathetic whatsoever. And have been so rude and that obviously if you are going
224 through something that serious you do not want a teacher telling you to like to pull yourself together or
225 something like that.

226
227 Q: Yes, yes.

228
229 B: Yes, I definitely agree as well, I think that as dancers you're naturally empathetic anyway, because you
230 can relate to everyone else. But as opposed to actual like having the training, I think you could always do,
231 even if it was on the course, maybe one intensive day just to get an idea of what is actually expected of you.
232 And what it means and what is could better your learning with.

233
234 Q: Yes.

235
236 D: I personally love the training because I really like looking into like cognitive values of children and
237 like the way they think about things, and I think that we should know how they think before we plan for
238 something that we'd do. Yes, just looking into the way that they think about things and maybe using their
239 properception, we learn so long how to write a lesson plan or how to do this. But we don't actually know
240 how that child is going to react, we just have to kind of gauge it on the moment. But if we could learn
241 about their intelligence and how they might react to that situation, we can avoid moments like that.

242
243 Q: Good point, very good point.

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E: I think it would be a good thing especially for like trainee dance teachers, because there will be nothing worse than if you're going into teach and within your first week you don't know how to deal with students; it's going to put you off the job. And it's going to make like the students do not want to participate, I think it would be a great idea.

I: Yes, great.

A: Yes, I think the training would be useful like « E », says, we only really get taught how to write lesson plans, how to deliver a lesson, but if something was to come up with a child, at least you would know how to react to it and cope with it.

F: Yes, I agree, I think we're so focused on the like theoretical side of things like learning without the cognitive like development stages physically, that the emotional sort of side of it as well is really important and like dance teachers are generally more empathetic. But you can be a dance teacher and not be empathetic and that little bit of extra help would be really useful I think.

Q: Yes, it's a good point.

E: I think the training can be useful, but it's also like each individual dance teacher is a different kind of person, so like the training would have to be kind of like generalised, not because everyone teaches differently.

Q9: Yes, that is also a good point because everybody is different, okay. Do you have anything else you want to add, you can you are free to express, what you, anything you want to add to the terms we have today, what we discuss so far. Again, why it's important to have certain level of emotional intelligence or to develop emotional competences maybe you have over time extra idea or something you want to add.

B: Like being in the focus group has made me sort of think a little bit more about the emotional side of things, because I gave a 3 earlier as the answer, do you implement it, I said that because I don't really think about it. But now I have sort of more of an awareness of it, I could go forward and actually start to think about it in my teaching.

Q: Yes, yes, that's good.

E: I think it would be good for us to know as well, for our mental health.

Q: Okay.

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283 C: Just because there's a heck of a lot of pressures put on teachers and it's always about obviously making
284 the student better and getting from them, but there's never like improving our own curriculum and deciding
285 what we want to do. It's always based on the pupil, and I understand that's needed but actually out
286 wellbeing is more important than there's because if ours isn't good we can't teach that.

287

288 Q: Very good point. Because we talk a lot about the students what we're teaching, but what is about us as a
289 teacher. It is also a true thing about, somebody else want to add something? We are quite good on time;
290 you can express something. Somebody want to say something? Okay, then I thank you very much for
291 taking part and I appreciate your answers and you will see I hope to get a chance to make the workshop
292 with you because the workshop is about 1 ½ hour. So, we will work on all the topics what you mentioned
293 today. But I cannot make the workshop before I make the questionnaires, because it will make wrong
294 answers. Okay thank you very much.

295 **Appendix 15b: Focus Group Discussion, Transcript Group 2**

296

297

Transcript Focus Group Discussion 2: 3rd year undergraduate BA dance education students.

298

Q = Mediator & Question Number (Q1-Q9); Participants I - N (n = 6)

299

300

Q1: So, hello, good afternoon, thank you for coming to the focus group discussion about emotional intelligence within dance education. And I want to start immediately because I make introduction already before, so the first question from me to you is that you think back over the past years that you have been a dance student and you tell us about memory or fondness or memory you memorise with your dance teacher. What is something that you keep in your mind with your dance teacher a memory what you maybe remember and just say your name before.

306

307

I: I've got a memory that I've had at University dance class. The dance teacher was quite a positive teacher, makes you feel quite motivated over the classes.

308

309

310

Q: Okay.

311

312

J: As a teacher or as a student?

313

314

Q: No, as a student, as a dance student, how you felt from yours, yes.

315

316

J: So, I guess the one that sticks out in my mind isn't the best one.

317

When I was 11 I was doing ballet and they weighed all the girls in the class and told me that I was too big and kicked me out of the school.

318

319

320

Q: Yes, okay, it's a memory.

321

322

K: when I went up to secondary school I really wasn't a dancer and then I started taking up small dance classes and we had this really amazing dance teacher who was really motivational, she always set us these fun tasks and it was great sort of social climate as well. Made loads of friends and then decided oh I really do like to dance and that was something I wanted to do.

323

324

325

326

327

M: the reason why I like to dance was because when I went to my local dance school I wasn't that flexible or academic, but they gave you like awards for being like the best smiler or the best personality. And although you didn't get the technique, I'd always remember that you'd always get an award for just being yourself and for just having fun. So that was the one thing that has always stuck with me.

328

329

330

331

332

I: Okay, do you have something to tell?

333

334

N: When I was at a dance school, my teacher told me that she had a big surprise for me, but I couldn't find out for a year's time. And then what it was, was that we do a show every other year at my dance school, and I was going to be on the poster of the show.

335

336

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337

338 Q: Oh, that's awkward, and you, do you have something to tell us

339

340 L: I just go with our African dance teacher; she just really brings like a great atmosphere to class every
341 time it's very motivational.

342

343 Q2: Okay, you have already answered mostly the second question, but I want only just. But everybody
344 sticks to one characteristic, what you remember of your dance teacher or your best teacher. What makes a
345 memorise can also be a bad one, okay you have?

346

347 J: Strict.

348 K: Positive.

349 L: Positive

350 M: Encouragement.

351 I: Motivational.

352 N: Encouraging

353

354 Q3: So now we're coming, this was a little bit introduction to give you memorising about dance situations
355 and dance teaching. And now I want to know from you what is your understanding from emotional intelligence.
356 What do you think, what is emotional intelligence or emotional competencies or emotional literacy the three
357 names what are defined the same construct?

358

359 J: Emotional intelligence is essentially like being able to understand other people's emotions based of not
360 just what they say, but also their faces and like kind of like how they present themselves. But then I think
361 emotional competencies and a bit into emotional, how essentially like your own feelings, to express your own
362 feelings and being able to understand your own feelings which is actually quite hard.

363

364 K: I think it's just sort of having awareness of how your feeling, how other people are feeling around you.

365

366 M: I think the emotional literacy like so how you engage with people, but like socially and your physical
367 language as well.

368

369 Q: Yes, do you have an idea?

370

371 I: So, what emotional.

372

373 Q: Intelligence is

374

375 I: I don't know, just basically judging people's emotions and how you are going to deal with it.

376

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377 Q: It is also right.

378

379 N: just sort of like being able to understand and like categorise and sort of each different kind of emotion
380 that there is and what it means to other people and to you.

381

382 L: I would just say, it's quite similar to "K" actually, it's sort of understanding your own emotions and
383 other people's emotions.

384

385 Q4: Yes, correct, so half of it is the understanding. The next question is what do you think is the
386 relationship between emotional intelligence and being a successful dance teacher or dance educator? Why are
387 we looking up to what is the relation about, or why does the relation exist, or why do we look about this
388 relation?

389

390 I: Honestly in dance class people are going to act the way that they feel most likely. And if you're able
391 to understand that a child isn't being themselves, being able to adapt to a classroom.

392

393 Q: A good point.

394

395 J: I think a lot of others will agree with me, very emotional, very spiritual comes from like a deep park of
396 ourselves. When we dance, we express those emotions and sometimes we don't know whether where it comes
397 from. So, having a high EQ is important, because it's being able to also understand your students and how
398 they're feeling and being able to manage that healthy for them. Sometimes if they're younger, they don't know
399 go to manage that yet.

400

401 Q: That's also a good point.

402

403 K: I think it's always cool to be in another class, having a wellbeing check, thumbs up, thumbs down, and
404 throughout the lesson like everyone learns at different ages and stages. And everyone progresses differently.

405 So just sort of trying to adapt and who is different learning skills and approaches to try and benefit everyone.

406 Create more of a happy, safe environment.

407

408 Q: Yes.

409

410 M: In addition to what "K" says, I agree with what she says, it's also as a teacher in emotions, say is the
411 students are struggling for picking up choreography you can then look back on your personal life at their age
412 and you can have a reflection time period. So that you can go through and understand where that child perhaps
413 is sometimes coming from.

414

415 L: I was going to say the same as "M", like certain some of your own emotions, to help you as a dance
416 teacher to understand your students then you can relate to them.

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417

418 Q: Yes, very good. Something else to add?

419

420 N: Well as a teacher of any sort really, you should be able to like to understand why your students are
421 feeling the way they're feeling and to be able to teach accordingly and not make things worse.

422

423 Q5: These are great answers. Okay, now it's very short answer, on a scale of one to five, how important is
424 the construct of emotional intelligence for you in dance? Five is yes and one is less, okay we start with "N". On
425 a scale of one to five, how important is the construct of emotional intelligence for you in dance?

426

427 N: 2

428 L: 3

429 J: 5

430 K: 4

431 M: 5

432 I: 5

433

434 Q6: : You did have already your school placement and did teaching in school. I want to know from you on a
435 scale from one to five, do you apply, or could you apply emotional competencies in your dance teaching, Only
436 the number from 1 = no to five = yes ..

437

438 N: 4

439 L: 3.

440 J: 5

441 K: 5

442 M: 5

443 I: 5

444

445 Q7: Wow, okay now I want an explanation. Can you give an example about the application of emotional
446 intelligence in teaching dance, where do you need it? Can you give an example about the application of
447 emotional intelligence in teaching dance?

448

449 J: I actually do a lot of community dance and I work with at risk kids and things like that, that's where I
450 do most of my placements and teaching. And they're super important because you know for a teaching,
451 choreography, you're making them do something and especially with like sexual trauma victims. You have to
452 understand how far to push them. And also, what questions to ask them, like I remember this one girl who she
453 was a refugee and her whole entire village didn't exist anymore and her whole family was completely gone.
454 She was the sole survivor and just like being able to teach her in a safe environment, where she started to fall
455 down the whole thinking about, we were able to cheer her up, bring her out and say well this is your family
456 now, this is where you belong, and I think differentiation is quite important as well.

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457

458 K: when checking up on people emotionally, naturally some people find things really easy, and sometimes
459 some people really struggle. So, by offering different alternatives, of movements allows us to be easier for
460 everyone and they can do what they're comfortable with. And because they're doing what they're comfortable
461 with, they enjoy the whole experience a lot more.

462

463 N: Just like today if someone, if you think that someone is acting up, you can't just automatically assume
464 that they're doing it just to be bad, like they could have something going on behind the scenes that you have to
465 be aware of and you just have to act accordingly.

466

467 Q: Thanks "N" and "L" ?, oh you want to answer, "I".

468

469 I: On my placement I've got a few boys in the class that for some reason tend to just to sit in a corner and
470 just sit there. So, I have to adapt myself and being quite motivational if I work with them, they work, but
471 otherwise if I then go and work with someone else, they have to go and sit back in that corner again. So, I have
472 to make sure that they're pairing up with people.

473

474 Q: That's good observation, and what's about you "M"?

475

476 M: In my teaching for me it would be inclusion, the concept of working within an inclusive dance school
477 for my local area it not only allows me to experience the emotional outlook, or the social network of dance
478 aspects are. But also, it allows the emotion like you know the emotional relationship and what dance, when it
479 can overcome people's barriers, mentally and physically within dance. And how socially they can engage
480 people in the conversation within dance as well.

481

482 Q8: Great examples, super. This was more or less the main questions that you understand where you
483 implement emotional intelligence and now I want to from you only, is there anything else we haven't discussed
484 so far that you think it is important for dance, educate us as dance teachers to know about emotional
485 intelligence; as we consider making programmes about emotional intelligence for dance educators?

486

487 K: In my current research looking at cognition in dance and it looks into creativity and play and sort of
488 students and to task or open tasks and children do what they need to do to express their natural abilities and their
489 motor skills perfection. And I think creativity is also a good one as well to help with sort of emotions and stuff
490 like creativity, just to throwing yourself around the room, rolling on the floor, jumping and they are s all very
491 good things and it's supposed to help with anxiety and stress and things like that. So, as dance teachers I think
492 creativity will always be a great skill.

493

494 J: From my own research that I'm doing currently as well as my own experience I think a lot of dance
495 teachers mis out on the self-care part of the emotional intelligence and understanding their emotions and
496 essentially because if you're not in a health mindset you obviously can't help kids. Even if it's just in a

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497 classroom setting just being a teacher, so I think it's actually really important for people to understand the other
498 side of emotional intelligence and understanding and managing the emotions that you yourself are feeling.

499

500 Q: thanks, you want to say something" L"?"

501

502 L: Like "J" has saying

503

504 M: I have one small point in regard to what "J" said and in addition to it, by applying emotions can also
505 change the assumption and presumption of what you as a dancer and the capability and individuality. Your
506 movement as an individual can have.

507

508 N: I just think that before this session, I don't think any of us have ever really put emotional intelligence
509 and dance together, like it's something that I've never considered, so I think definitely bringing something to
510 highlight that to the dance world is very good.

511

512 Q: Thinking about, that's a first step

513

514 Q9: Is there anything you want to add .

515

516 L: things is that like obviously dance is quite a tough thing to take part in, like people will go on about
517 weight, or height, skin tone anything like that, so to actually think about emotional intelligence a lot more,
518 within that can help with these dancers to feel more confident.

519

520 Q: Anyone else.

521

522 J: I think we need to push the boundaries more and allow dance to be more challenging and more open
523 and unique and welcoming to everyone. Not challenging the assumption or presumption of it.

524

525 Q: Yes, " I" nothing to say, nothing to add?

526

527 Okay, then I thank you very, very much it was very interesting discussion and I hope that we find the time to
528 make this also a workshop because we were in this workshop, we come back to many points you named, and we
529 will see how this connect altogether. Thank you very much and have a good afternoon.

530

Appendix 16: SPSS output (Example)

The screenshot shows the IBM SPSS Statistics Viewer interface. The main window displays the following output:

```

/STATISTICS=CORR
/SUMMARY=TOTAL.

```

Reliability

Scale: PEC - Understanding of own emotions

		N	%
Cases	Valid	23	82.1
	Excluded ^a	5	17.9
Total		28	100.0

a. Listwise deletion based on all variables in the procedure.

Cronbach's Alpha Based on Standardized Items			
Cronbach's Alpha	Standardized Items	N of Items	
.697	.699	5	

Inter-Item Correlation Matrix

At the bottom of the window, the status bar indicates: IBM SPSS Statistics Processor is ready | Unicode:ON

Appendix 17: Multiple Case Study Self-Evaluation Form (example)

Teaching Self-evaluation Form – Participant No:

Instructions:

Evaluate your own performance on this form. To the left of each characteristic listed below, write a

W if you are working on it,

M if it happens most of the time, or

A if it happens always.

Relationships

 A 1. I arrive on time with an appropriate attitude.

 A 2. I greet children, parents, and staff in a friendly and pleasant manner.

 M 3. I accept suggestions and criticism gracefully from my coworkers.

 M 4. I can handle tense situations and retain my composure.

 A 5. I make an effort to be sensitive to the needs of the children and their parents.

 A 6. I am willing to share my ideas and plans so that I can contribute to the total program.

Goals

 A 1. The classroom is organized to promote a quality child development program.

 A 2. I constantly review the developmental stage of each child so that my expectations are reasonable.

 M 3. I set classroom and individual goals and then evaluate regularly.

 W 4. I have fostered independence and responsibility in children.

Classroom Skills

 A 1. I arrive prepared.

 A 2. I face each day as a new experience.

 A 3. I can plan a balanced program for the children in all skill areas.

 A 4. I am organized and have a plan for the day.

 M 5. I help each child recognize the role of being part of a group.

 M 6. I help children develop friendships.

 M 7. I maintain a child-oriented classroom, and the bulletin boards enhance the program.

Professionalism

 A 1. I understand the school mission and philosophy.

 A 2. I'm professional in my demeanor and in my personal relationships while on the job.

 A 3. I assume my share of joint responsibility.

Personal Qualities

 A 1. I have emotional stability.

 A 2. My general health is good and does not interfere with my responsibilities.

 A 3. My personal appearance is suitable for my job.

 M 4. I would evaluate my effectiveness as a member of my teaching team using the following scale: **_ 0 1 2 3 4 5 + , where 0 = Low and 5 = High**

My Teaching Team

 Y 1. I've earned the respect and acceptance of team members and families. **Use yes or no.**

Appendix 18: Multiple Case Study Interview Guide and Interview Questions

Phase 3 -MCS Interview guide

Category	Personal Competencies (Self)	Social Competencies (Other)
Recognition	Self-Awareness (it includes three sub-competencies) <ul style="list-style-type: none"> ● Emotional self-awareness ● Accurate self-assessment ● Self-confidence 	Social Awareness (it includes three sub-competencies) <ul style="list-style-type: none"> ● Empathy ● Service orientation ● Organizational awareness
Regulation	Self-Management (it includes six sub-competencies) <ul style="list-style-type: none"> ● Emotional self-control ● Trustworthiness ● Conscientiousness ● Adaptability ● Achievement drive ● Initiative 	Relationship Management (it includes eight sub-competencies) <ul style="list-style-type: none"> ● Developing others ● Influence ● Communication ● Conflict management ● Visionary leadership ● Catalyzing change ● Building bonds ● Teamwork and collaboration

Source: Chermis & Goleman, 2001, p. 28.

Plus some background and subject knowledge questions:

1. Background

- ⇒ What is your training and background in dance?
- ⇒ What made you become a dance teacher?
- ⇒ What teaching experiences do you have?
 - How long have you been an instructor and what styles of dance do you teach?
 - Think back of the past years that you have been a dance teacher and tell us about your fondest memory with your dance students
- ⇒ What do you enjoy about dance teaching?
- ⇒ **What has dancing done to change your life, even by a little bit?**

2. KNOWLEDGE ABOUT EMOTIONAL INTELLIGENCE

- ⇒ When you think about Emotional Intelligence, what is the first thing that comes into your mind?
 - What is your understanding of emotional intelligence?
- ⇒ What do you think how emotional intelligence can be develop during your career path? Can you give an example?
- ⇒ What do you think the impact emotional intelligence will have for a dance teacher?
 - What do you think is the relationship is between emotional intelligence and being a successful dance teacher?
 - Can you give an example of when you have used emotional intelligence in your dance teaching?

3. SELF AWARENESS

- ⇒ Describe your teaching style.
- ⇒ What do you think are skills that one needs in order to work successfully as a dance teacher?
- ⇒ What do you think are your greatest strengths as a dance teacher?
- ⇒ What are your weaknesses?
 - In which areas do you feel you can use further development?
- ⇒ What frustrate you most in the dance classroom? Can you give an example.

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4. SELF MANAGEMENT

- ⇒ What is the most difficult situation you have had to face so far in relation to dance teaching, and how did you tackle it?
 - Describe a situation, where your patience was tested, how did you keep your emotions under control.
- ⇒ How do you approach self-discipline and what roles does it play in your teachings?

5. SOCIAL AWARENESS & EMPATHY

- ⇒ Provide an experience in which you were sensitive to dance students' needs or feelings.
 - How do you engage to those dance students ?
 - How would you help a student that was struggling in a dance session?
- ⇒ How did your helpfulness affect your work environment?
- ⇒ How do you ensure that you have developed an environment for learning?

6. RELATIONSHIP MANAGEMENT

- ⇒ How do you motivate your students? Can you give some examples.
- ⇒ What do you think are most important factors in building meaningful teacher-student relationships?
- ⇒ Describe a specific problem you've encountered in the dance classroom. How did you go about solving it?
- ⇒ How do you balance the professional and the personal relationship? Give some example

7. CLOSING

- ⇒ What are the benefits of building trust and fostering social and emotional development in the classroom?
- ⇒ What can you do to build trust and emotional intelligence/ social emotional learning in your classes?
- ⇒ How do you think emotional intelligence affects a person's resilience during crises?
- ⇒ Do you have additional information that you like to share?

For the interview itself, the questions have been narrowed, mixed, following a flowing order and labelled according to Goleman's' EI-theory:

- **BACKGROUND (BG)**
- **SELF AWARENESS (SA)**
- **SELF MANAGEMENT (SM)**
- **SOCIAL AWARENESS & EMPATHY (SAE)**
- **RELATIONSHIP MANAGEMENT (RM)**
- **KNOWLEDGE ABOUT EMOTIONAL INTELLIGENCE (EI)**

⇒ Tell me what you inspired to become a dance teacher. (BG)

⇒ What has dancing done for changes in your lifestyle, (BG)

- even a little bit

⇒ What do you enjoy about teaching dance (BG)

⇒ Think back of the past years that you have been a dance teacher and tell us about your fondest memory with your dance students. (BG)

⇒ Can you tell me about the most difficult or stressful situation you have had to face so far in relation to dance teaching, and how did you tackle it?(SM).

⇒ Can you tell me about your way, approach of teaching dance, your teaching style. (SA)

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- ⇒ Can you describe how you approach self-discipline in your dance class, and which impact it have for your teachings? (SM)
- ⇒ How would you define success in the role as a dance teacher? (SA)
- ⇒ What do you think are essential skills in your opinion a successful teacher needs to have in order to be successful as a dance teacher. (SA)
- ⇒ What do you think are most important factors in building meaningful dance student-teacher relationships (RM)
- ⇒ What do you think are your greatest strengths / weaknesses as a dance teacher (SA)
- ⇒ Can you tell me about an experience in the dance class, where you felt frustration (SA)
 - What did you do to overcome this frustrations.
- ⇒ Provide an experience in which you were sensitive to dance students' needs or feelings. (SAE)
 - How do you engage to those dance students? (SAE)
 - How would you help a student that was struggling in a dance session? (SAE)
 - Which impact had your helpfulness to your work environment (SAE)
- ⇒ Can you describe me an experience, where you needed to motivate your students (RM)
 - Which strategies do you apply to boost Student's motivation.
- ⇒ When you think about Emotional Intelligence, what is the first thing that comes into your mind? (EI)
 - What is your understanding of emotional intelligence?
- ⇒ What do you think the impact emotional intelligence will have within dance education?(EI)
 - What do you think is the relationship is between emotional intelligence and being a successful dance teacher
 - Think back and give an example of when you might have or have used emotional intelligence in your dance teaching
 - How do you think can EI impact the way of teaching dance.
- ⇒ What are the benefits of building trust and fostering social and emotional development in the classroom? (EI)
- ⇒ What can you do to build trust and emotional intelligence/ social emotional learning in your classes? (RM)
- ⇒
- ⇒ Do you have additional information that you like to share?

Appendix 19: Multiple Case Study Interviews NVivo Codebook

Britta

Nodes

Name	Files	References
Dance teachers	0	0
Approach	4	4
Managing self-discipline	4	4
Perceived teaching effectiveness	1	1
Strengths	4	5
Weaknesses	4	5
Strategies for motivation	4	5
Change in strategy	1	1
How dance came into life	1	1
Teacher quality	0	0
Meaningful teacher-student relationship factors	4	4
What makes a good teacher	4	5
Defining success	2	2
Teaching background_experience	0	0
Fondest memory	4	4
Frustration	3	3
How overcome_managed	3	3
Inspiration	4	4
How changed life	3	3

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Name	Files	References
Respecting sensitive students	4	4
Impact on teaching	4	7
Stressful situation	4	5
How managed it	4	5
Lessons	2	2
What enjoy about teaching	3	3
Emotional intelligence	0	0
Dance teachers' perceptions of	4	4
Impact on dance education	4	8
Role of EI	3	4
How use in teaching_link to teaching quality code	4	8

Appendix 20: Multiple Case Study Interviews Manual Coding and Thematic Content Analysis

(1) Case 1 less 5 years, (2) Case 2 with 5-15 years, (3) Case 3 with 15-25 years, (4) Case 4 above 25 years

Structural Code	Concept. Categories	Themes among the cases (1-4)			Goleman's EI cluster
1	Past experience				
		Enjoyment (2) (1)(4) Amusement (3)	enabling relationship between students (2) (3)(1)(4); drive with other like-minded students (3)	making students comfortable (1) (3) (4)	Motivation
			making students learn about their bodies (2) (3) and themselves ; self-belief (3)(4)		
			love teaching dance (2); love dance (1)(4)	comfortable classroom (2) (3); creative climate (4); safe space (1) (2) (4)	
		Learning from experience (1)			
			expression own emotions (2); expressive (3)		
		Engagement with students (4)	working with young people (3)		
			communication through amusement (3); enjoyment for kids (1)(4)	student do not become performers (1) (4); developing creativity (1)(4)	
		Influence by others (1) (2) (3) (4)	own dance teacher (2)(3)		
			mother was dance teacher (3)		
			mum (1) ; medical reason (doctor)		

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		Sharing knowledge (3) (4)	Sharing choreography work (3); group work (4)		
		Leaving the teacher role (2)	shifting from teacher to friend/ sister (2) (1)		
		Process before the product (4)	love teaching, not performing (3) (1) (4)	more choreographing, not performing (4)	
			students should love to come in the dance class (1) (4)		
		Frustration (2) (3) (1)	poor student behaviour (2) (3) (1)	students intimidating the dance class (2) (4); students rude and foul (3); students disengage (3) (1)	
				don't respect the school rules and procedures (2);	
				missing student's respect (2) (3) (1); missing parents respects (3)	
			missing respect for the subject/ person (3) (1) (4)	misunderstanding what means dance education (3) used as supplied care giver (1)	
			missing respect for the teacher (3) (1)	used as supplied care giver (1) don't respected as human (1)	
2	The value of dance/ teaching dance in professional lifestyle				
		Own expression (2) (3)			
		Helping others (2)(3)	helping students to progress (3)(4)		

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			caring for students (1)		
		Good in reading people (4)	reading emotions (4)		
		Adaptivity (1)			
			learning from bad experiences (1)		
		Confidence (3)(4)	believe in own experience (4) believe in what you are doing (4)	smiling (4)	
		Creativity (3) (1)(4)			
		lifelong learner (1)	learning from experience other subjects (1)		
3	Professional Characteristics and Skills				
		Empathy (2)	To understand where students are and to start from to guide them (2) (1) (4) reassurance of students (3)		Empathy
		Enthusiastic (4)			
		Passionate (3)	sharing passion with students (4)		
		Being sensitive (3)	special needs (3)		
		Positive (1)	positive role model (4)		
		Openness (1)	I have learned to be at that more (1)		
		Decision making (2)	courage (1) (2) (3); had enough (3)		
		Problem Solving (2)	conflict between students (2)		

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			differentiation - applying different task, exercises (2) (4) Flexible to change (3) (4) (1)	Special Needs student (3) difficult students (4) (1)	
			change to didactic style (3) (4) way of copying. (2)		
		Communication skills (3) (4)	expressive (3) clarity (4) smiling (4) welcoming (4)		
		Motivation (1) (2) (4)	performance videotaped (1) awards (3) (4)		Motivation
		Self-Discipline (1) (2) (3) (4)	having and sticking to a plan (2)(4) being structured (3) (1)(4)		
			being strict (3) (1)		
			use of appropriate language and vocabulary (2)(3)		
			time management (3)	on time (4)	
			setting rules (4) setting expectations (4) asking questions (4)	clear task setting (4)	
		Student-Teacher Relationship	personal rapport (2)(3)(4)	not be the friend, but be there for them (3)	
				responsible for dance student career path (1) (2)(4)	
			motivation (1) (2) (3) (4)	no rewards (2) (4) – equality between students	Motivation
				school reward system (2) (3°)	

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				performance in front of others (2) extracurricular dance performance (3)	
				thumbs up thumps down (1)	
			behaviour management (2) (4)	Students didn't change behaviour (3)	
			don't assume (2)		
		Social- awareness (1) (2) (4)	is this accessible to everybody (1) (4)		Social awareness
		Applying different Teaching styles (1) (2) (3)	fascinating group discussion (2)(1)		
			subject knowledge (1) (2) cognitive movement aim (2)	it's about dancing (3)	
			content knowledge (2)	understanding differentiation among students (2)	
				students' special needs (2) (down syndrome)	
				child and youth wellbeing development (2) enjoyment of students (3)	
			learning from experience (1)		
			pedagogical knowledge (4)		
		Assertive Confidence (2) (3):			

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		An assertive person behaves confidently and is not frightened to say what they want or believe.			
		Physical fit (3)	needs to demonstrate the moves (3)		
		Strengths (1) (2) (3) (4)	I don't know (2); I know my limits (1)	I don't know (2); I know my limits (1)	Self-Awareness
			subject knowledge -A level (3)		
			good personality (1); friendly (1); warm (1) (2); quite chatty (1)		
		Weakness	to high expectation (2) (3)		
			sticking to a plan (2))		
			less physical fit (3)		
			need self-belief (1)		
			being passive (1)		
			creating comfortable environment (1)		
4	The meaning of EI				
		Definition (1) (2) (3) (4)	being aware of other's emotions (2) (1)		
			reading own emotions (3)	while stressed (2) (3)	
			empathy (2); feeling of others (1)(2)(3)(4)		
			awareness of own feelings (1)		
		Missing parts of definition (3)	being aware and regulation of own emotions (1)(2)		

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			don't know that much about EI (1)		
5	The value of EI				
		Regulation of Self and others (2)	meet needs of participants (2) (3) (1)	Development of strong bonds between teacher and student (2)	Regulation of self`s and other`s emotions
			need to read student's feeling to keep my class going (1)		
		Self-awareness about own teaching style (2) (3)	quality of teaching style will be better (3)		Self-awareness
		Self-awareness about personal lifestyle (1)(2) (3) (4)	I am a happy person (1)(2) (3) (4)		Self-awareness

532 **Appendix 21a: Interview Transcript of Case 1**

533

534 **K = Participant Kate with under 5 years of dance teaching experience**

535 **I = Interviewer**

536

537 I: Yes, Ok, good morning. My first question for you is just to have a little bit ice breaker: Tell me what inspired
538 you to become a dance teacher.

539

540 K: I think I always knew I wanted to dance, so I started to dance from a young age. When I was at school, I was
541 quite shy. Which is completely opposite of that, what I am now. By high school, secondary school, I came to that
542 point, having told, to have to pick your subjects, what you wanted to do in you school? And I knew that dance
543 was what I wanted to do. I was trying to get pushed into primary school teaching, but I was like 'Dance is my
544 thing'. That's kind of all I want to do. But at school, we didn't have the option of taking dance as a subject at my
545 school personally. Si I decided to stop the school teaching pathway. College was going to be the answer for me.
546 I wasn't built to be a performer. I love ballet, but I'm like 5 foot 4, I knew I was never going to be a ballerina. To
547 grant access to this environment, I used to help my dance teacher at multiple dance schools. I knew that teaching
548 was something I had a passion for. So, yeah, just pursued it from there.

549

550 I: That's good that everybody finds a reason to go to dance and most are very human reasons. Then you already
551 told a little bit about why you start dancing and maybe you can look a little bit further. What brought dance for
552 you in your life? - when you start to dance.

553

554 K: A couple of strange reasons. When I was born, I had like a turned-in foot, and the doctor told my mum to take
555 me to ballet. I can fix that: So that's the main reason my mum sent me to classes when I was younger. Just starting
556 from that point, I've always danced. And then later: College was a different experience to the local dance school:
557 Doing like shows, exams, that sort of thing. That I went to college and did this kind of things just made me realise
558 that that was something that I wanted to do. And the fact that I get to do it as a job makes it even more worthwhile
559 and finding out that choice in it.

560

561 I: Oh good. Yeah, you said now you've become a dance teacher. And what do you enjoy about teaching dance?

562

563 K: I think it's just seeing the enjoyment of the participants. This is the mostly and about their skills, as an
564 education. And I never thought that I would be teaching in primary schools. I was certain it would just be like sort
565 of local dance schools or just like sort of a fun dance class. But just to see the enjoyment in kids who maybe don't
566 get that opportunity outside of school. They maybe don't have the money to go to private dance schools like just
567 to see them taking part and getting something out of it that they might not get otherwise. And just to share my,
568 like, knowledge and passion on them I think is kind of why I do it. Just to kind of share what I have been through,
569 about what's to learn, what's to share.

570

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571 I: Yeah, and then, when you look in the past, and you are working...Is there an experience or memory from your
572 past as a dance teacher? What memory you come first in your mind? What is your fondest memory as a dance
573 teacher with dance students, or with one of your dance students?

574
575 K: I'm trying to think... There've been not many of them. I'm just trying to think of what the first or the main
576 one that kind of sparked my...I think it was when just for me like, because I didn't have much experience when I
577 started this way to college and when I went into teaching. And I had kind of like a just a system like previously
578 but hadn't been like the sole teacher of the class. I think it was just to see that I knew what I was doing. I was
579 maybe just new to it, but I believe that I had the knowledge, I had the experience from training. I had to take
580 weeks so just to like more belief to see that I knew what I was doing and stay and to see the kids in a kind of
581 responding to it. I think that's kind of what...for me it was like 'Oh, this is working. You know what you're doing.
582 Believe in your experience. Believe in what you're doing.' Just, because I think that maybe I'm not someone who
583 may be not for all that. Even though I have the course teaching. I have all that behind me. But just to like to have
584 the belief and then to see like I can like maintain a class. These kids are responding to you. They are enjoying
585 themselves. They're coming back every week. So I think I was just scared of that in response.

586
587 I: Yeah, good. And now, we spoke about a general memory, but now I go a little bit more precise.

588
589 K: Ok.

590
591 I: The most difficult or most stressful situation you had so far in relation to teaching dance and how did you tackle
592 it? Or how you did to manage this stressful situation? So first describe the situation and then the management.

593
594 K: Ok, so I have two. Do you want both? Or...

595
596 I: No, one. Choose the one you like to tell me.

597
598 K: I'll tell you the one that's not really? One of them is recent, and one of them is from like back when I was
599 freelancing, so I wasn't in a permanent position. I had been given a class, primary class. It was just a street dance
600 class. A new class, so I hadn't met the people that really knew where I was going to hell? It was like being lost
601 in a place. Being not at the right place. You could tell I kind of just knew from where I was, where I parked
602 outside, wasn't maybe the place I was thinking. It was a wee bit...trying to think of the right word...It wasn't a
603 well-kept area. Maybe like an area degradation. the roads and the shops were down and graffiti everywhere. And
604 people just hanging about the street. So, at first I didn't feel safe. Just from sitting in the car, I was like 'Oh, lock
605 the doors' like with my mum. Then I went inside and the person who had organised it had been the point of that.
606 They were there, so I was chatting to them. I have been told about the group, so it was basically for to try and take
607 the kids off the street: Basically, to care for them, to stop them from just hanging out in the street. I think once I
608 grouped the pupils, that we just can't open to anyone more, as the kids can go in and they could like just to chat,
609 or they could play the PlayStation and things. They were used to coming here, but they weren't used to me being
610 there. They weren't used to having someone teach dance especially. I think I was only maybe, I wasn't that long

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611 into freelancing, so still pretty new to the whole thing. I was just like way in over my head. I was like ‘How am
612 I going to survive this?’ I feel younger than most of the people who are going to it. So, I was like just completely
613 intimidated. I felt ‘Well, I’m here. I’m getting paid to teach a dance class. So, I just a kind of give them that
614 option—you can join them, you can see what we’re about. I’m not going to make you do anything you’re not
615 going to do. Just kind of pace at your own level. But I think I’m going to have them to take part in the first night.
616 But for me I was like ‘Well, two’s better than none. I’m still teaching. I’m still here.’ And then as the weeks
617 progressed, we kind of turned a page, turned a corner. We kind of knew not to push them too much. I had more
618 taking part. I gave them regular breaks in and between, so that it wasn’t like too much at the one time. It was like
619 breaking it down. I was taking their ideas. If they’d seen things on maybe like YouTube and things that they
620 wanted to give a try. We would do that as well. To extra music if they’ve got it as well. Just try to be more flexible
621 so that they weren’t ‘I’m not doing that. That’s it, I’m quote here.’ So I think that even the first week. But it’s
622 crazy when I think back at that. I’m like ‘Well, that was quite an experience’. That although I’m new, I’m teaching
623 in primary schools. So, you’re like right these kids are kids and they’re not going to. You don’t...? just as much.
624 Yes, that’s probably the one that backed out way back.

625

626 I: It is like what you said because we learn all from the experience. You have to take it like it is and then we carry
627 on.

628

629 K: You need to have the bad experiences to learn from them, I guess. And see what works and what doesn’t work

630

631 I. You just talk already a little bit about your way of teaching, now - How would you describe your way of
632 teaching, or your approach of teaching?

633

634 K: I feel like I’m quite open. Quite flexible. I have a lesson plan and just because of the project that we’re on
635 that’s quite, in fact, over-educated stuff. But I feel like I’m quite easy at adapting things. Because like things
636 happen in classes. Kids can be up and down. You can’t predict what they’re going to respond to. I feel like I’m
637 quite flexible in that way. I’m quite friendly. The way I am just now is the way I would teach. But I think just
638 from learning from experience, I’ve learned to be at that more, but can make sure that I’ve still got a hold of the
639 behaviour in the class. So that it’s not just? I’d say open, flexible, but I still have that sort of strictness, to an
640 extent, where they appreciate what I’m doing but they don’t take it.

641

642 I: You just talked about, about your way of...your approach of teaching. But one part is also of being a teacher
643 or a dance teacher is self-discipline. And how would you describe your...how you manage...how you do the self-
644 discipline in your class? And which does it mean for your teaching technique, or for your way of teaching?

645

646 K: So, I’m just thinking recent like just now and the work I’m in. We wouldn’t have present rules that we always
647 implement in the classes. So, we have to be respectful and be responsible. And I have posters put up around the
648 class. And so the kids know these are the rules. We spoke about them when we first implemented them. And they
649 asked the questions in case they weren’t sure of what to work there. Or if they didn’t understand. I then got them

650

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651 to give me examples of ‘How would you show me you’re being responsible?’ ‘How would you show me that
652 you’re showing respect?’ Just so that they were really clear that this is what I’m expecting them to do. So, they
653 followed them and act like some of these maybe not follow them and they say, for example, ‘George, are you
654 being respectful right now?’ So, you’re asking them rather than saying that you’re not being respectful. So, you’re
655 asking them ‘Do you think that that’s being respectful?’ ‘Do you think you’re being responsible right now by
656 cartwheeling around the room?’ So that’s what I think. So, you’re giving them that option of thinking about it as
657 well. Not just you suddenly shouting at them and giving them any trouble when maybe that may not be the best
658 way to respond, especially if you don’t know what’s going on in their minds. That they’re just having an off day.
659 So, you are shouting at them may not help them. It may just make them worse. So, if you just speak to them and
660 ask that question, then I feel like that definitely works better. And experiencing from just being in that environment
661 with these kids.

662
663 I: Yeah, that’s good. And this is sure one of the reasons leading now to my next question: How would you define
664 success of being a dance teacher? What are the criteria or how would you define to being a successfully dance
665 teacher?

666
667 K: I don’t know (both laugh).

668
669 I: What makes a good dance teacher

670
671 K: I think everybody’s different. I think that like especially for me, my experience could just not be that long into
672 it, like 4 or 5 years. But still, there’s still a lot to learn, I think. Experience is like one of the things. Learning from
673 others. Like, I don’t feel like you’re ever at a point where you’ve learned everything there is to know about
674 teaching, and especially in dance, which is always an evolving industry. There’s never a point where this is going
675 to be the endpoint of dance. There’s always going to be new things coming along. I think being flexible, like I
676 said, and just being willing to change when you need to. I don’t know if that’s enough (both laugh).

677
678 I: Yes, and now we are talking about because when you start telling me your stories, other points coming already
679 up. But now we go a little more detailed in one or the other point we know about meaningful dance teacher-
680 student relationship. And what do you think...what are important factors you should have, or what should be
681 applied to build up a meaningful dance teacher-student relationship?

682
683 K: So for me, I think it’s quite...One of the main things I think, if is having a relationship with the pupils definitely
684 helps with their response and their engagement and your class. I’m just, maybe not for like outside like private
685 dance schools, but just for like the project I’m on just now where it’s at a school, so it’s not optional that these
686 kids have to come., If they don’t appreciate you and they don’t value you as a person, I don’t think they’ll take
687 your class. But for me I will make sure when the people are in the class that I always know who they are. We
688 have a check-in at the start to see where they’re all at. In that way you’re checking how they’re feeling. You know
689 where they’re at the start before you then begin dancing. And we’ll be speaking about it at work where we’re
690 talking about how we need to make sure to check in at the end. Because I feel like something just at time, we

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691 don't have time to actually see how they progress throughout your class. They might be feeling quite maybe not
692 the best at the start. Then, maybe at the end actually they're feeling much better. But you don't have the time to
693 check that. I think just making sure that you are constantly just checking with them—how they're doing
694 throughout the class: not just 'Great, how are you?' at the start and then you don't check that. Or you don't actually
695 acknowledge them as people, only during the lesson and until the following week. I think just talking to them. I
696 know they're there to dance, but you still have time to actually build that relationship with them as a person. As
697 a friend? like for me it's like right, how would you want to be spoken to is how I would speak to them, sort of this
698 thing. I think it's very important especially like I said in the project that we're doing just now. But even as I said
699 as they are coming to you every week, they want to know you as a person. They don't want to know you just as a
700 dance teacher. So, yeah.

701
702 I: Now about yourself. How would you describe your greatest strengths and your biggest weaknesses as a dance
703 teacher?

704
705 K: So, strengths... Wait, I'll do weaknesses first (both laugh). I think my weaknesses last in myself that have more
706 belief. And, I think, more on behaviour. But I think I'm definitely working on that like to where I started teaching
707 to where I'll go. I think I'm definitely on this now. But like I said I feel like I've still got room to grow. Recently
708 I thought like my strengths... everything's got room for development. I don't think I'm a person with strengths as
709 'Right, that's me, I'm here now. I'm not going to develop any more'. Thinking for weaknesses, I'd probably say
710 bullies. And just making sure that I've got a handle on behaviour to the point where it's not too strict. You
711 discipline them, but they're not like yet.

712
713 Then strengths I would say .. I think I've got quite a good personality. And quite friendly, and quite an open
714 person. I'd hope nobody would really been me unsure about coming to me for to talk , where it would be about
715 some, say, move in the class. Or it could be something about in their life. I think I've got quite a good creative
716 mind, where that makes me quite easy to be able to be quite flexible with in being in the class and changing lesson
717 plans at last minute and things like that.

718
719 I: And you said great personality. How would you define 'great personality'?

720
721 K: I think I've got quite a warm sort of, or I hope I got a warm face. I don't think I look angry a lot unless But
722 yeah, I'd say probably quite chatty and quite a friendly nurturer, wouldn't you say? I think it's quite hard talking
723 about yourself.

724
725 I: Sometimes we need to do to be aware about ourselves. Ok, so but now we come yes about frustration in the
726 dance class. Can you tell me about an experience in the dance class where you felt frustration? And what have
727 you done to overcome this frustration?

728
729 K: So, I was on a project, just a general workshop I was delivering for I think it was 7 or 8 weeks at a secondary
730 school. This was quite recent. Like I said, I teach more at primary schools that's from age 5 to 10 or 11, and

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731 secondary schools from that up. SI had a group of third-year girls, so they may have been about 15. And I was
732 brought in because of an involvement and PE. So, to try and up that. To try and get people a bit more involved.
733 Get them to bring their PE kit. So, it was a cross-senior pupil group, so it was from first to third year. First years
734 were great. They were challenge groups. They were focused. They were chosen for certain reasons. They strived.
735 They actually got on so well like from week one to week seven. It was amazing. And the secondary girls
736 were...they were alright. Definitely well-developed as well. And thought the starting point with the second-year
737 girls wasn't as bad as the starting point for the third-year girls. I had a group of maybe 20, it was quite a large
738 group of them. And it was me and the PE teacher. I could hope that there was basically a split in the class where
739 half the pupils didn't want to be there, didn't want to dance. Never danced. There wasn't an interest in today and
740 then I had five girls who were in the elite dance group. I can't believe that this was a thing for them. For me, I
741 thought, 'Right, well the five girls who had really dance, at least they'll give me their engagement. They'll be
742 involved'. It was the complete opposite. The five girls who were the elite ones just didn't value me and seeing me
743 as being somebody of importance that they had to listen to. But the rest of the group were willing to try. So, for
744 me I was just like so frustrated from that point I thought that these girls are in a dance school and therefore they
745 should have the discipline and the respect to know that somebody is trying teaching regardless of if that's your
746 style or if that's what you do, to at least just respond. So, it was really frustrating for me because I was like just
747 trying...at first, I was I'm just going to block them out. I'm just going to imagine they're not there. But that's not
748 the right approach to have. They're still in the class. But for me I was like 'first testing all our girls who are
749 actually doing it' who would never ever dance, who would never ever take part in PE. I've seen that as a plus,
750 that these girls are still pursuing me even though it was only five. then I spoke to them to dance I was just like I
751 want to get to a point where I have them all dancing, even if it's just the last week. So then I was just trying to
752 think ways of maybe even just like reaching out to them to think really? 'What is it you want to do?' Because I
753 think the need it more like me- Not that bad. I just tried to make it a bit more creative so that they had they chance
754 to do their moves, do their thing.

755 But then I had to like obviously made 15 girls who were dancers. So I had no idea how to come up with eight
756 counts of that one movement inspired by the word 'explosive'. So, I tried that. It went alright. The five girls were
757 in PE kits. So, I thought 'Right, well, we're getting somewhere...progress in a way'. And then I tried...I just kept
758 trying different things until we were at that some partner contact work. And that was it, that they were all involved.
759 They were all happy to be there. There was no one sitting out. There was nobody ignoring them. So, but I think
760 that was like a point where I felt like super? Thinking about: You're not seeing me as a human being. You're just
761 actually ignoring me, which then made me frustrated, and I thought 'That's not the approach to have,!' You need
762 to involve everybody. So, I think it was just trying to get over that and not be intimidated by them, because you
763 only have their style. But, by the end of the day, the school had brought me in.

764

765 I: You describe a big experience!

766

767 K: Yeah, quite recently. So that's why I was kind of rambling a bit there. So, apologies.

768

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769 I: Let's change from the frustration to sensitive students. Can you provide me experience where you had to respect
770 sensitive students, or special needs, or feelings? And how do you engage to dance students? And how you could
771 help them to come with their special needs or special feelings in the dance class?

772
773 K: So I am teaching a dance group for one of the other artists. But for me I started out in the group, so I was a
774 dancer in the group first. Which again, that was an experience for me, just being a dancer. Dancing? I'm not with
775 such abilities. I had never done that before, which was an experience I wanted to get involved in for that reason.
776 I t got another the job which meant I couldn't be in the dance group anymore. So they had to let me out as a
777 dancer. And then they brought me back as a choreographer on the end part of the group. I thought that was quite
778 a big challenge...yeah, it probably was a challenge...because you're having to be aware of what may be going on
779 in their heads and how you might be giving too much information at once. But I think I could maybe relate a wee
780 bit more because I have a younger brother with autism. So, I'm used to kind of being with that...communicating
781 with someone who maybe has a different way of...their mind works basically. So again, I think that's why I'm a
782 bit quite flexible when it comes to lesson plans and things like that. I'm trying to think of a specific point for a
783 moment. Let me just think. (pause) I think probably it was one of the rehearsals we had. I had to take it for myself,
784 however as it was awful being alone where it should to be two of us. Just because from the situation, I did a bit
785 more than two dance artists having done, just to provide kind of help what they need and develop some abilities.
786 I think for me I was a bit unsure if I was going to be able to do it myself. I was like 'Are you capable? Can you
787 do this?' But I think, again just that belief, but...I'm trying to think...I feel like I'm really into a question...I'm
788 just going to find.

789
790 I: Maybe you can describe, because you are willing to help the students who have special needs. But how did it
791 impact your general teaching? Because you know about conflict what you had.

792
793 K: I think that I may just be aware to try too always be passive. To make sure that you're setting challenges but
794 they're achievable challenges for each person in your class. So that you've not got typical work you can do, what
795 you've said, and then you've got everybody else who's just struggling. Then you lose the check because they're
796 thinking 'It's too difficult for me'. I think it just made me be aware of my teaching practice to think 'Is this
797 achievable for everybody?' But are there still challenges that can be set for the participants in your class? I think,
798 as well, because of the group. It has a mix, so it's got half of the dancers are able-bodied dancers, and the other
799 half have got different needs and abilities. So, we've always got that split. But it's just pitching it to them where
800 yeah, they can still understand what you're trying to give them? But so then give the half that maybe need that
801 challenge something that they can actually work towards. I think teaching in that way kind of just made me think
802 about through all my lessons. It's not just if you've got a group with kids with disabilities. But that's what you
803 should be thinking about it. I think there's...thinking that you should always apply that. Because you don't know
804 to say and do a one-off dance class. You may have five kids with autism that you're not aware of. If you've set a
805 hard street dance routine that you know these five kids aren't going to be able to do, do you know what I mean?
806 You may not...You can't see, like, you're not nervous about other students, but you may not know that. They
807 might be just being off. So, I'm just always thinking 'Is this accessible to everybody?' I think that's what that just
808 made me be aware of and think of and the kids and I practice.

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809

810 I: Yes, yes, no I fully understand. Then, the next is because you spoke about in every situation you had some of
811 this effect about motivation of students. But do you have...If you have, can you explain the strategy you built up
812 to motivate your students?

813

814 K: (pause thinking) I think it's just...(pause) I always try to...

815

816 I: Or when you have an example, maybe you can explain this through an example?

817

818 K: So, I think that...I'm just thinking over things. Certain experience or in the project that I'm on just now, it's,
819 like I said, an education. Because some of the things are learning about are just so bizarre that are not in grades.
820 That was one of the projects. I had to turn that into a dance topic. For example, like Maths, something that may
821 not been in the class until to reopen the dance studio. When you first tell that 'Ok, we're going to be learning
822 about fractions', they were like, you could just see they're like, 'What? How are going to do that?' And also to
823 them just as you say fractions, what they would say? I think it's just trying to make sure it's fun. Make sure that
824 you are always trying to encourage them to a movement game so that they're also involved, it's not all just about
825 learning a routine, or it's not all about the creativity of the class. They're doing something that they can relate to.
826 I always try to do a warmup and repeat the same warmup so it's routine, as well. They're used to it. They come
827 and they know, right, we're going to do this warmup. And, like I said, always trying stuff, as a movement game
828 related to what they're learning about. They know what 'tag' is. They can relate to that. But you're also still
829 teaching them something. And then while we're still at that of again movements. I teach them something so that
830 when you give them a creative task, they've got something in their minds already so that they're not deflating
831 you. That if you just say 'Ok, go and make a dance?', they have like, their own interpretative dance. I think it's
832 just to keep them at a point where you're always making it fun. You're always engaged. You're always making
833 sure that they've something to work towards. They're always trying and to the end they'll all have an appreciation.
834 They've watched each other so they know that they're not just in this task and it's getting forgotten about. They're
835 actually needing to perform it. So, they have to produce something. They can't just stand there and talk to their
836 friends. They're going to show what they've been working on. And then we get all that feedback, and we use the
837 format of a star and of a wish. You give them a star for something that you think they did really well. And then
838 their wish is something you could maybe have had more training we could fix. Just to get the kids who are maybe
839 sitting and watching to make sure they're actually engaged with what's going on. But I had a class who were
840 going to do a big showcase for their topic. And the last beat was just before the pandemic kicked off, so they
841 obviously knew they weren't getting their performance. That wasn't happening. So, they came in unmotivated.
842 You could tell they were just like 'What's the point of being here? I'm not getting to do our performance.' So, for
843 me, I was like, for these kids were never like that. They were always really enthusiastic. They were always really
844 happy to be there. For me, I was quite surprised to see them being so down. And obviously I knew what was going
845 on in the world, so that was why. But I ended up just overcoming that by saying something like 'Why don't we
846 just film a wee bit of your performance that you've created, and I'll put you on the Facebook page, which helped.
847 That totally about lifted their spirits just from having that sort of motivation of going 'Right, we can put our art
848 up to see this'. So, we do actually need to still give our full effort.

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849

850 I: We have now the section about emotional intelligence: When you think about emotional intelligence, what is
851 the first thing that come in your mind?

852

853 K: Probably just awareness of how you are feeling. And how others are feeling. I think for me that is what comes
854 straight away when I think of emotional intelligence.

855

856 I: Yeah, this is nice. We always wish that...And through the question I asked what you before having gave me
857 some ideas. What do you think emotional intelligence or how emotional intelligence would impact your dance
858 education, or would help for dance education?

859

860 K: I think that it can all have a positive impact. I think it helps pupils or dancers be aware of maybe how, if they're
861 not fully able to see how they're feeling, they could put that through dance. But it's never this not having that?
862 How you can do it through movement. And not to be to worry about getting judged or what people are maybe
863 thinking about what they're talking about, especially if they're maybe shy. It might bring them out of their shell,
864 a little bit. So, I think probably those are the impact dance may have, especially with just with the pupils I've been
865 working with. They're maybe from less-fortunate backgrounds. Just getting to move, I think, has a positive
866 response to them taking them to the rest of their day.

867

868 I: Now you talk about to the students, but what impact would it have for you as a dance teacher?

869

870 K: For me, I think to be aware of maybe what's going on in your personal life to then not what to have that
871 professionally. Personal, professional—I just kind of try to keep them separate. So if there's something that be
872 going on at home, to then basically leave that at the door of like that's easier. But you've got in your class.
873 It's...you need to just be the person that the kids want to be with, for example. So, I think for me, I tend to be quite
874 a happy person anyway. So, I don't (both laugh).

875

876 I: Yes, yes. And if you think again back to some experience you had so far and building trust and fostering social
877 and emotional intelligence or emotional development in the classroom. But you spoke about this. I think you
878 answered this question before. We make just to answer this already before. We don't...Because the benefits of
879 having emotional intelligence in the classroom for building trust and social emotional intelligence. Ok...And what
880 do you think can you do to build the trust and emotional and social intelligence in the classroom?
881 Learning...Sorry, it's about social and emotional learning in the classroom.

882

883 K: I think to just maybe, like I said, doing the check-ins and check-outs. Throughout the class I always tend to do
884 like a 'thumbs up' and like a 'thumbs down' to kind of check in just to make sure where are we at on this skill.
885 Also, an experience I had where—Is it alright to tell you an experience, or two more experiences, is that ok?

886

887 I: Yeah, yeah, what you think, what you can do to have more relationship or more emotional learning in your
888 classroom. And, how you would think that emotional intelligence can help you to build up this social learning.

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889

890 K: So, I probably...I'm trying to think of things that I do...kind of implement that...So, I, for example, like I said,
891 there's kids who maybe aren't that confident who maybe don't answer and respond out as much. So, I always try
892 to maybe take, like for me, just taking for tests would be the ones who always are more confident that put their
893 hand up and then try maybe ask the ones who maybe never put up their hand. And I know that may give them that
894 sense of 'Oh, my gosh, she's picking me. I don't know the answer.' But they might have the answer, they're just
895 not confident enough to actually raise their hand. if they, for example, have had points where kids don't know the
896 answer and you can see them about to get really upset, and you're like...You're not trying to upset them. You're
897 just trying to build their confidence and make them be more outgoing. But I have the 'phone a friend' option so
898 that they...I say 'Ok, do you want to phone a friend who could maybe help you?' And then you can see the relief
899 in their face, being like Uh, like, it's the only chance in this situation, but then they then are then still they are
900 talking 'because they're saying 'Yep, I would like to try it'. They're still building that confidence up. I think just
901 a lot of things like that that may not seem a big deal. But for them, for that specific person, like, that's a big deal
902 for them just to be able to say someone's name in front of the class. Because, just from experience of being a shy
903 child myself, I always remember never really raising my hand just because I wasn't confident talking out loud. I
904 think it's just liking what I felt maybe as a child. And then relating that to maybe the kids who are in the same
905 position as me and thinking that you don't want to give them all that pressure. You don't want them to feel put
906 off. You don't want them to leave this class feeling worse than when they came in. Just trying to build their
907 confidence but still keep it as a case where they're comfortable and they're not leaving feeling 'Oh my gosh'.

908

909 I: Yes, and now make... we have already a lot of information. Just to comment and to maybe you can summarize
910 what you think when how you use emotional intelligence to teach dance to your students, pupils?

911

912 K: I would say I just try to basically make them aware of how they're feeling. But, not to speak about it through
913 movement. Make them try to build good relationships with the pupils who they maybe don't speak to. So building
914 new relationships. Trusting others who maybe they don't...maybe they've had to fall with somebody and if you're
915 pushing them, but not to a point where they're...they then...like they don't want to take part. But...So I'd probably
916 say...Working on their emotions. Making sure that they're building relationships and trust of each other and with
917 myself. Because they might not trust you right away. I'd say probably making sure they can manage how they're
918 feeling so they're not overwhelmed all at once. And for me personally, just making sure that I'm always giving
919 100% to them and making sure that my emotions are what they want me to be, do you know what I mean, so I'm
920 not going in and giving them Being angry just because I had, e.g., our roads were changing...the roads on the way
921 to work, do you know what I mean? So just making sure that they're having me at my best, and my emotions are
922 ready for teaching.

923

924 I: You did very good closing, and my last question is if you have any additional information you would like to
925 share or you tell or you give in this context?

926

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927 K: I don't think that having read about emotional intelligence now, that made me aware of what I am doing and
928 what I could be doing building, like what I could do to maybe include it more or what I could do to maybe be a
929 bit more aware of...more may be going on in my pupils' lives that I don't know about. So, awareness, just making
930 myself aware. And probably just development for me as a dance artist and as a person, as a human being. And
931 just to keep learning and keep rocking' on—what I'm doing just now.

932

933 I: Thank You.

934

935 **Appendix 21b: Interview Transcript of Case 2**

936

937 **N = Participant Nina, Case 2, with 10 years of teaching experience**

938 **I = Interviewer**

939

940 **I:** Ok, now you're recording. Ok, so I will not touch it, I do not touch it at all (laughs). Ok, we start again. So, tell
941 me about what inspired you to become a dance teacher.

942

943 **N:** Well, ultimately, I started to dance as part of the community and enjoy just being part of things that were going
944 on around my "*hometown*". It was my dance teacher at times said, 'you should go and study dance'. I went to
945 study dance at a college but was a little bit disappointed that I didn't have a love for performing on the stage. By
946 my last and final year, I realized that actually I preferred the community aspect and thought that's what I want to
947 do. What got me into dance is what I want to do. I want to teach and inspire other ones. It was actually my initial
948 teacher doing little community projects around my "*hometown*", that inspired me to teach. But it wasn't until 4
949 years later that that happened and triggered in my heart. I thought that back in the day that there was only one
950 pathway for a dancer—that the ultimate goal was always to dance on stage. When I got to the end of my training,
951 I realised that's not what I wanted to do. Then I had to really think that the last couple of months of studying had
952 to everyone was doing auditions, and I really had to think is that I don't want to. It was a discussion with my
953 initial dance teacher that brought me to the realisation that I wanted to teach dance, and I wanted to be more of a
954 community dancer.

955

956 **I:** This is also to what you said that what was important to you. That is what I want my next question would be:
957 How has dancing and teaching dance changed your life? What is part to your normal life or your daily life?

958

959 **N:** Initially dancing was an escape for me. I was quite, ironically, a quiet child. I'm not anymore. I think I was
960 self-conscious. I grew up in a small town. It was very much 'children should be seen, not heard'. And so I didn't
961 like to talk a lot. If I was asked a question in class, I wouldn't really answer. I would kind of just stare at the
962 teacher. My mum noticed this and took me to some dance classes. My aunt is actually a Highland dance teacher.
963 My cousin, she is a famous Highland dancer. She has her own Highland dance company. They travel across the
964 world. So, I was always living in her shadow until I started to do contemporary dance. It was a form of expression.
965 I could express myself without having to be...having to follow steps. I could invent my own steps. I could interpret
966 it the way I wanted to rather than be in unison and identical to my cousin. So, when I started to teach, I always
967 found that it was a way for me to enlighten or to help someone who was struggling in everyday life. That's why I
968 do a lot of projects in disadvantaged areas, because actually it's a way to bring joy.

969

970 **I:** Exactly. That the name of the point—enjoy. When you think a little back, what do you enjoy most about dancing
971 teaching? Or do you have a moment you think this was the fondest memory I had? Think back when I'm this is
972 students and in teaching dance.

973

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974 N: Oh, that's hard because there's a couple. Because I teach in lots of different educational settings. I mean my
975 favourite is when some children who have really...the struggle with social aspects within a class. So, if I'm
976 working in a primary setting and these children don't like interacting with the other boys and girls, and the moment
977 that they start to have a little interaction, then it's full-on relationships within the group of children they wouldn't
978 really mingle with. They would isolate themselves, or segregate themselves, from the group because they didn't
979 feel worthy. One child in particular we were talking about ways in which we move and how we can ignite our
980 brain and moving differently will help them when they go back into the classroom. One little boy went 'I love my
981 body. My body helps me so much'. Like, he just went from being quite an aggressive little thing to 'I really love
982 this'. Because when we told him that he was doing dance, he thought (laughs)...I think he thought we were going
983 to put him into something that was a horrific experience. But he loved it.

984
985 Then the opposite end of that is working with young dancers who I come in at the end of their training and they've
986 been working with dance teachers who focus a lot on technique. I've got to get them to think of a really hard start
987 because they think 'I know everything. Technically I can do it'. But they don't have the understanding, or they
988 aren't that autonomous learner yet. They haven't got that thinking of 'Ok, well but what about what kind of dance
989 composition. How can you take that farther? How could you research your theme a little bit more in-depth to get
990 what you need for your choreographic point?' To get them to that point, it's hard. But once you get through the
991 first 6 months of the transition, I have sincere joy when I realize I don't have to spoon-feed them everything, and
992 they start to think for themselves. So that's the other side of it. And, so yeah, it's just getting them to either love
993 their body or love their own critical thinking.

994
995 I: just guide me to my next question what I have prepared. You said you loved to bring the students to this point
996 that they create critical thinking. How would you describe your way of teaching dance to bring the people...bring
997 your pupils to this point? When you think about how you would describe your teaching style or your, I don't want
998 to say teaching style, but I think, better way of teaching?

999
1000 N: Well, I think in the last few years I've done a lot of reflection because initially when I was working with the
1001 secondary stage pupils, they were wanting to get them everything. They wanted me to tell them the answers. I
1002 was like 'No, you've got a way, you've got to devise'. I had a way of kind of asking questions and a lot of
1003 questioning. I found that sometimes not fall in the silence. And asking that question and although that silence felt
1004 like it was 30 seconds, I had to let them really have that moment of 'Oh, she's not going to give us that answer'.

1005
1006 So, I think it was having that personal rapport with each other and for them to allow them to be vulnerable. Allow
1007 them for me to ask the question and answer in their honest way, and for me not to tell them it was right or wrong.
1008 It was for me to ask another question and for them too also? They themselves started to discuss it as a group, and
1009 it was really about me facilitating that group discussion rather than me constantly talking or dictating. At the start,
1010 that was hard for me because I think for the initial teaching style, I thought I needed to have the answer. I thought
1011 it was me looking like I knew my stuff for them to trust me. When actually for them to trust me, what I needed to
1012 let them do was just to discuss and explore and feel safe.

1013

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1014 **I:** Yeah, that's great. That's exactly...So to go now...You said already about your style, your way, what makes
1015 your teaching. But when you want to define essential skills for a teacher, how would you describe what are the
1016 essential skills for a dance teacher to be successful in his class or in his way of teaching?

1017
1018 **N:** I think they need to understand what they're teaching. And that doesn't mean understand it for themselves but
1019 understand what the participants or the pupils are to learn. They need to have a clear cognitive movement aim.
1020 And when we're doing it, they need to make sure that they allow the participants to understand that as well. It's a
1021 case of them being aware of their own intentions and aware of how the pupils are responding to that both
1022 emotionally as well as physically and cognitively. We need to make sure that they're keeping everyone at all
1023 places. They need to understand differentiation. They need to understand not only emotionally a differentiation,
1024 but the levels in which they're doing that.

1025
1026 Some dancers are physically able to do amazing technical things but aren't there cognitively. They don't
1027 understand what they're doing. It's just a natural ability that they seem to...they've got so much tacit knowledge.
1028 And then there's others that know what they need to do cognitively, but they can't get their body to do it. And
1029 when I'm working with secondary kids, a lot of the time it's because their body's going through such physical
1030 changes, and they don't know how to adapt to that. But I think it's, for me, a teacher needs to be assertive. For so
1031 many different things.

1032
1033 But ultimately, they're not always going to catch everything. It's that honesty, being humble to see to the dancers
1034 or the pupils that they don't know everything. That they're still, both of them, are on the same level, if that makes
1035 sense.

1036
1037 **I:** Yeah, it makes sense, totally. Now we spoke generally. Now we're coming to you (laughs from both). How
1038 would you say what is your strengths and what are your weaknesses as a dance teacher?

1039
1040 **N:** As a dance teacher, I think, one of my strengths is the fact that I am not embarrassed to say I don't know. Or
1041 for me to say to them, 'Let's figure this out together'. Or for them to approach me with any questions that they
1042 have. I feel that they trust me to answer honestly or direct them in the right direction. I think one of my weaknesses
1043 is that I try to achieve too much. I want to, not fix everything, but I want to almost push them and push myself.
1044 And I don't want to fail. And when I say fail, I don't want to let anyone down. So, I think that's probably my
1045 biggest weakness. Because when I say, 'let anyone down', it could be a case of I've had an *amazing* class with
1046 the pupils, but then I'm going 'Have I got them to the point where they need to be for the exams?' Or it's a case
1047 of 'Have I taught this class within the whole infrastructure of the school?' Am I in alignment with the other
1048 teachers? So, I always will, even if I've ticked a box, wonder 'What's the next box?' (Laughs from both)

1049
1050 **I:** I thank you so much for your honesty. It's really...It's not easy to define our own weaknesses. It's always
1051 difficult. Let's just go a little bit further. It depends how you see it as weaknesses or as strengths. It's about safe
1052 discipline. Because you want to, like you said, achieve so much. How would you approach self-discipline for your

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1053 own teaching? And what, in general, how would you define self-discipline for a dance teacher? And how do you
1054 find the role of self-discipline in your teaching? Do you understand what I want to say?

1055

1056 **N:** I think so. I'll try to get to what I think it is. For me with self-discipline, I sometimes try to say get to a point
1057 where they've achieved what I've wanted within that class. But then I'll know they're so certain about a time left,
1058 they'll go 'Could we do the next thing?' That was a weakness of mine. For my discipline is to make sure that I
1059 have a weekly scheme of work, should I say, and stick to that. I really have to have this self-discipline to remind
1060 myself that if those pupils were to achieve what they had that I wanted them to achieve within the lesson, and I've
1061 probably learned through a bad experience actually, but if I was to push them for the last 20 minutes and try
1062 something new, and they attempted it, but we got to the point in the middle of the class where they had *achieved*
1063 something and they felt great, then they tried something new, and didn't fully grasp it, they would leave that class
1064 not 100% content or happy. I have to really reel myself in to remind myself it's about them achieving what I want
1065 in the class, not about seeing how much I could get through or how much content I can do.

1066

1067 So, I think my discipline is to stick to a plan, a template that I create for myself, to keep to schedules and know
1068 what is it that they need to achieve and have a record of each pupil to make sure that they're also on task. Then if
1069 I need to do a little bit more, it's because that pupil is not being...is falling behind on something else, not put them
1070 in a position where they feel disheartened. Is that what you think?

1071

1072 **I:** Yeah, yeah, no that's great. That's exactly what you said. It's about how you organise yourself. This is the ask
1073 of what you have. Because I cannot ask about how you organise your life. That's great. Then we continue in this
1074 way because even we have a self-discipline, there are sometimes situations in the classroom where we feel
1075 frustrated. I want to ask you: Can you describe a situation where you felt frustrated in the classroom? And how
1076 did you keep your emotion in the classroom with this frustration? How did you manage the balance between
1077 frustration and emotion?

1078

1079 **N:** This is probably midway through my teaching experience, but I remember it because I identified it as a trigger
1080 for me. I remember one student, in particular, who despite all of our work of respect and rules and what our code
1081 of conduct was as a group together. This one pupil was giving another pupil a hard time. It was almost like pecking
1082 away at this other pupil's confidence. It was all little things, little things that were never? it was a little. But you
1083 could see it was almost weighing on this other pupil. I could feel my frustration at the fact that this pupil wasn't
1084 acknowledging how her behaviour was impacting on the other.

1085

1086 For me, I remember wanting to probably move from being a professional teacher and probably some looking out
1087 for that...how a big sister would look out for a little sister...of 'Do you know how this makes that person feel?' I
1088 really had to regulate myself and really ask the questions. I had to put her in a position of 'Do you know how that
1089 person may feel with you doing that?' It was about her. I was trying to teach her about how it felt from the other
1090 person's perspective because she wasn't acknowledging that everything that she was doing was impacting the
1091 confidence of the other.

1092

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1093 I could see that pupil's confidence deteriorate, and that's what made me more frustrated. She didn't want to travel
1094 across the floor. She was feeling more self-conscious than ever every week. I had to put her in a position where I
1095 needed to have a conversation with her. Because if I was to do it in there and then when an action had taken place,
1096 I needed to calm my emotion so it wasn't an impulsive talk or conversation where my emotions were so heightened
1097 that she would put her defence walls up. I needed to almost say to her 'We'll be talking after class'. Continue with
1098 the classroom to calm down and then talk to her afterwards. But yeah, I think a lot of the time I need to...and from
1099 that I've learned I need to not address the situation as soon as it happens. I need to have both the pupil or me or
1100 whoever's involved in the situation to have a bit of reflection time or calm. What I would probably say, I'm just
1101 going to let you have a moment to yourself. But usually, it's a moment for me (laughs from both).

1102

1103 **I:** Yeah, because sometimes we need a moment for ourselves to arrange the situation. This is already also an
1104 example of what you tell me, what you told me now, about the frustration. But maybe you have also as a difficult
1105 situation in the dance class, what you face during a teaching? You spoke now already of how you controlled your
1106 emotion and how you tackled it, but maybe you have another example where it was quite difficult? Or let me say,
1107 yes, this was the same, it's nearly the same. I think it's the same question. Not the same but...(pause) Whereas
1108 one was about the frustration and the other question is about difficult situation, but they go to each other, so I
1109 think that this...because frustration and difficult situation are the same.

1110

1111 **N:** I do have another one where it wasn't frustrating me, as such, but I knew it was difficult. It was almost like
1112 when a toddler falls on the floor and will not move. It's like the heaviest weight to move. My pupils had a very
1113 challenging year group. They were not scheduled dance before, and it's part of the mainstream pupils within the
1114 school. They weren't dancers initially. They were a group of young girls who'd come along to become...or to get
1115 more physically active. Six of them refused to bring a PE kit. I was like, ok, I said to all they can't, and they knew
1116 by not bringing a PE kit, the rules of the school were that they sat at the side.

1117

1118 **I:** What is this? PE kit?

1119

1120 **N:** Dancewear.

1121

1122 **I:** Ok, thank you.

1123

1124 **N:** Physical education. School uniform.

1125

1126 **I:** Ok.

1127

1128 **N:** They'd never had shorts and t-shirts. They had their skirt, their tie, a shirt. But they knew the school rule was
1129 that if you didn't have your PE kit, you had to sit at the side. But by sitting at the sides, meant that they were
1130 intimidating the rest of the class. So, I spoke with the head of the department and managed to get them to dance.
1131 Because if they danced in their school uniform, they had to walk around the school sweaty for the rest of the day,
1132 which they did not like. So they started bringing their PE kit.

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1133

1134 But, when they sat on the floor with their PE kit and refused to get up, I was like, ok, 'How do I get these young
1135 girls to want to dance or to actually participate?' I wasn't frustrated as such, but it was like trying to take a horse
1136 to water. I need to get this to work. A lot of the time I needed to just sit down for the first 5 to 6 minutes and get
1137 to know them and have a chat. I believed that if they get to know me and by me trying to go in as a teacher and
1138 having authority and sort of way of working meant that they would be more removed from the class or removed
1139 from even wanting to participate. But the more that I got to know them, whether it was a subtle, thing about them
1140 like knowing what was on their t-shirt, could have been in bands or a comment instead. I always said like at the
1141 end what they got planned for the rest of the week. If I can when they came back, I would make a conscious effort
1142 to remember 'How did that go?' 'How did ice skating go?' 'How was so-and-so's birthday?' so that they actually
1143 started to hopefully respect me as a person. And that wall was broken down so that the actually joined in with the
1144 rest of the group because they managed to gel rather than straight away sit down, I'm not doing it.

1145

1146 **I:** Yes, but this is one way how you help people to achieve their goals and another way could be what you face.
1147 This is about all situations what you can face in your classroom. You have people in the classroom who are more
1148 sensitive, and they need special help, or they have special needs. Can you give me an experience from such a
1149 situation where you had students in your class with special needs and how you engaged to the students?

1150

1151 **N:** I'm not entirely sure what you're meaning in regard to support needs, but I had one little boy in one of my
1152 primary classes who had a condition where he wasn't able to get hot. His body couldn't regulate its temperature,
1153 so he had an oxygen mask. He had a cover to keep him warm when he went really cold. But then, he was always
1154 quite cold. He always had a cover. But he never would take part in physical education because his body couldn't
1155 really regulate.

1156

1157 Now this little boy used to sit at the side to watch. He'd have his caretaker, a specific teacher that was with him
1158 all the time, no matter where he went. He could tell that the rest of the primary class really gelled well with him
1159 but were used to him not taking part in any movement sessions. I was very conscious of the fact that he would get
1160 excited from the sides. Luckily it was creative dance, so I invented ways in which we could utilize him and adapt
1161 the tasks so that he wasn't exerting himself too much to the point where he would join in so much that his caretaker
1162 would have to? He had to get his temperature taken after I think it was 20 minutes. She's like, 'Oh, oh, he's
1163 looking really hot'. I had said well that's normal. That's him enjoying the session.

1164

1165 But I think that was quite difficult because the barriers were not him, as such. He was more than willing to take
1166 part. And they were amazed because he never took part in any PE. It was more about the teacher. The teacher and
1167 the caretaker who were more emotionally stressed at what could happen, rather than allowing him to enjoy. So, I
1168 think as well as me adapting the exercise, was trying to be the calm one in the room to go 'That's ok if he needs
1169 to stop, we stop'. But he doesn't need to stop with it, he has to sit out, we can just have a little bit of a calm task
1170 next. I don't know if that answers the question.

1171

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1172 **I:** Oh no, that is exactly an example and because this would also guide immediately to my next question what you
1173 have this was literally ‘How did your helpfulness affect your work environment?’

1174

1175 **N:** Can you say it again?

1176

1177 **I:** ‘How did your helpfulness affect your work environment?’ because you tried to help him and to offer him...

1178

1179 **N:** I offered him different versions of the task or different ways in which he could still join in and acknowledge
1180 his engagement whether he was excited, whether he was feeling nervous. And I’d ask him. I’d say, ‘What would
1181 you prefer to do?’ Sometimes he would want to do the harder task. But then his classmates were actually really
1182 lovely, and they’d go, and they say his name, and they’d say ‘But I can’t even do it, so c’mon you do this version
1183 with us’. They would almost encourage him that it was ok if he couldn’t do the really hard version. I think he
1184 enjoyed the fact that I’d kind of said to his caretaker ‘No, it’s ok’ (laughs). He was like ‘Here it’s fine, I can do
1185 it’. Where she was one to kind of keep him from doing any sort of physical activity. I think he was even used to
1186 just taking the escalators, not escalators—elevators.

1187

1188 **I:** That’s great because with a small action you have a big reaction. And this also guides me... We spoke a lot
1189 about how you interact with your students and also you had already brought some examples of what you’re doing
1190 when something is not going like you expect. Next question is about motivation of students. Can you give me an
1191 example—What were you doing for to motivation of the students in the dance class?

1192

1193 **N:** I think for motivation, the last 4 years I’ve changed tactic on how I give rewards. A question was asked to me.
1194 Four years ago, someone went ‘What rewards do you give in the classroom?’ And I said ‘None. I don’t give any
1195 rewards.’ And they were like ‘Ummm, ok, that’s interesting’. And we’ve had to talk about how the pupils were
1196 in class. In primary, we would get the traffic light system. The traffic light system in the school that I was working
1197 at is: They are all on green at the start of the day. But any kind of iffy behaviour, it goes to amber. Another
1198 warning, it goes to red. And when they’re on red, if they get another instant that happens, they get a call home. If
1199 they do something nice, they can get back to amber. If they do something else that’s nice, they can go back to
1200 green. There’s a whole other state with stars and stuff they’ve got in the classroom. And I was like ‘I don’t have
1201 any of the rewards.’ But then I started to realise that in my dance class or what my kids were experiencing,
1202 particularly the secondary kids.

1203

1204 The conversation happened in the primary classroom, or with a primary teacher. When I went to secondary, and
1205 I was really thinking about it and I looked into it, I was realising that the kids were really working on the extrinsic
1206 motivation because they were wanting my approval. They wanted to be standing at the front. And if they got
1207 chosen to demonstrate to the rest of the class, that was seen for a reward for them. And they were seeing it as to
1208 please me, rather than doing it for themselves. And I went ‘Ok, I think I do give rewards.’ So, I had to really be
1209 conscious of the vocabulary that I used. I had to be aware of the fact that the goals for them and their own
1210 individual goals that they set for themselves, rather than goals that I wanted them to get to for an exam or for
1211 anything like that. So, I had to really through the monkey on to them. And when I say monkey, I say to them a

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1212 lot. I said I'm going to throw the monkey on you right now. And they're 'Oh'. And they'll say, 'that monkey'.
1213 But it's because I say to them 'Well what do you want to do?' 'Where do you want to go?' 'What do you want to
1214 achieve within the next however long if it's in regard to their set performance of self-expression, sorry. If it's in
1215 regard to their aim, their flexibility. I kind of ask them, and I get them to do their own analysis of their
1216 performance, should I say. Because a lot of the time they were waiting for me and looking at the numbers that I
1217 had given them.

1218
1219 And that's what was really difficult because I had to assess them. I had to do that as part of the course. The parents
1220 were expecting that in the report cards. But it wasn't motivating them. And if I didn't give them the mark that
1221 they wanted, they would blame on me rather than thinking about what they could do to achieve. So, when I started
1222 to get them to assess themselves and said, 'Where do you think you're at?' 'Where do you want to be?' It became
1223 more about them goal setting, and I was very conscious of it. I know some of them came from private dance
1224 schools, and in private dance schools the best dancers in their schools are at the front. They stand at the front. But
1225 I had to almost not just say it twice, but three times within the class and say 'Whatever you are in the classroom,
1226 it doesn't matter because we're going to be rotating. In every line at the front, I would make go to the back. I
1227 almost had to be conscious and have a system where there was no place in the room that meant someone was
1228 more special than someone else. Or it was to please me, and that was difficult. That was a hard transition because
1229 4 years ago I did say 'I don't have any rewards.'. Yeah (laughs).

1230
1231 **I:** Yeah, but this is the way how we have to interact with the students, and this is also the guide to my next
1232 questions. What do you think are important factors of essential skills a dance teacher has to possess for building
1233 meaningful teaching students' relationships?

1234
1235 **N:** Could you say that whole sentence again?

1236
1237 **I:** Yeah, it's about meaningful or good student-teacher relationship and what do you think what skills are factors
1238 need a dance teacher, dance educator to build up this relationship to the students? And what makes this relationship
1239 valuable or effective?

1240
1241 **N:** I think empathy is one. I think that's a really high one. And I think that's something that it's almost not judging
1242 them, but also having empathy to understand where they're at that moment and not to try and fix it. And let them
1243 kind of either sit in that moment and let them feel it or guide them into where they want to go next.

1244
1245 And the other thing above empathy is courage. You need to be able to have the courage to do something that you
1246 may not find comfortable at times, and that's because you've got to let your own ego go. You kind of need to
1247 remove that and go 'This isn't about me achieving x, y, and z. This isn't about how *I* feel in the situation'. I have
1248 to acknowledge my feelings where we're allowed to. But it's about what do they need. And if their behaviour is
1249 not the most appropriate, you need to get to that root of the problem. You need to be inquisitive. You also have
1250 to not assume. So, I think empathy, courage, and inquisitive to make sure that you're curious all the time to make

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1251 sure that you're figuring out what it is they need but also how could you teach something a little bit different for
1252 those needs.

1253

1254 And then the other thing is to make sure that you don't assume. And that's why that curiosity is important because
1255 someone who may look and be acting like a pupil you've had in the past might be thinking something or feeling
1256 something or going through something that's completely different. And you can't assume that it's the same or
1257 what you diagnose in that kid, but that it's their emotions. Rather, it's what they're struggling with physically or
1258 their lack of understanding of knowledge or whatever topic you're covering.

1259

1260 **I:** That's great. And then I have a few questions. This was about your dance teacher's life, and I have a few
1261 questions about your understanding about emotional intelligence. This is one of my subjects. One of the questions
1262 is when you think about emotional intelligence, what is the first thing that comes into your mind?

1263

1264 **N:** The first thing that comes into my mind is, which is really weird, but my first thought is being aware of the
1265 other person's emotions. I know that's not the only thing. But I think that's because that's the one I had always
1266 mastered. I was so quiet when I was young. Because I was so aware of everyone else's emotions that I was
1267 switching mine off. And I think that's why I enjoy doing dance—because I was able to express *my* emotion. But,
1268 yeah, when I think of emotional intelligence it's always because I've always felt how's the other one feeling. And
1269 when I first read about emotional intelligence I was like 'I've always been aware of how the other person feels.
1270 But I hadn't regulated how *I* feel, and *my* emotions were probably affecting my reaction to their emotion.

1271

1272 **I:** Yes, exactly because this is now, I started to make the link from yourself and now what do you think what will
1273 bring emotional intelligence in the dance teaching environment?

1274

1275 **N:** What will bring...?

1276

1277 **I:** What impact emotional intelligence will have for to be a successful dance teacher or to in general in the dance
1278 environment?

1279

1280 **N:** I think it means that you meet the needs of the participants. I think with emotional intelligence you're able to
1281 see with clarity or you try and react with a little bit more control. It's not that control, it's more regulation. Like
1282 you're not overcorrecting, you're not over punishing. Or you're doing it in a way that's level-headed. And because
1283 of that, there's trust. I think ultimately that brings respect and trust for both the teacher and the participant. Because
1284 if someone wasn't regulating their emotions and they were to fly off into a rage one minute, but they were overly
1285 excitable the teacher the next, then given way more credit than what was due. And I'm talking for kids, because I
1286 work for kids. Kids will just be like 'I don't know if I'm coming or going, and I don't trust you whatsoever'.
1287 There's a fear there. With emotional intelligence, that takes that fear away and forms a bond really.

1288

1289 **I:** That's exactly you have already answered more or less my next question to give me an example when you have
1290 used emotional intelligence in your dance teaching. But when you say that you work with your students and to

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1291 help them to come over the point, have you been aware that you were using emotional intelligence or was you
1292 not aware? Did you have been aware that you have something but is different from ourselves or what is, my
1293 question would be more. Have you been aware that you were working with facets of emotional intelligence or
1294 emotional competences in dance teaching?

1295

1296 **N:** Recently, yeah. I think I've tried to make it an advantage and make sure that it becomes a strength and 4 years
1297 ago, no. I think I wasn't intelligent that I was reading about it. I wasn't fully aware that I was using it. I think I
1298 was exploring my own forms of teaching. We used to teach, and it wasn't until I read about it but when I first
1299 started reading about it, even though I understood it theoretically, I couldn't put it all into practice. So, there's
1300 moments. And even now I'm still, it's like a cyclist, I'll have too almost... It's like exercise, really, I feel for me.
1301 If I don't do it, or if I don't practice it, I have to practice it on my kids and sometimes even do it with my partner
1302 (laughs).

1303

1304 **I:** Yeah, sure.

1305

1306 **N:** I have to align with them, so I know that by doing that and sometimes they'll all go 'Ok, stop asking me
1307 questions. Stop trying to coach me.' I'm like 'I'm not coaching at all'. (laughs) I know that if I don't do it, I
1308 become more egocentric. I forget. So, it has to be a daily practice.

1309

1310 **I:** Yes, that's great. Let me just see... I think we have because you covered many questions I had already put down.
1311 You covered them during your talking. Is there anything you want to add or what you think, what you can bring
1312 in this end of you/from your experience related linking emotional intelligence or emotional competences and
1313 dance teaching?

1314

1315 **N:** I think for me a lot of educators... I work with a lot of educators who have went down PE or drama or music
1316 and then started teaching dance in the schools because it was already in schools. And I feel like they already know
1317 a lot of things. They know a lot about education theories, and they do know about emotional intelligence. But,
1318 similar to my situation, they think that they're doing it until they look at the classroom environment. And because
1319 the classroom's not sitting at a desk, let's all do worksheets. It's actually. It's exposing... kids are exposed. They're
1320 either in leotards or tights. They're vulnerable. And how you manage that is *so* different to how you would manage
1321 a normal classroom. So, I think with emotional intelligence some people might be aware of emotional intelligence

1322

1323 **I:** Thank You.

1324 **Appendix 21c: Interview Transcript of Case 3**

1325

1326 **E= Participant Ella, Case 3, with 20 years of teaching experience**

1327 **I = Interviewer**

1328

1329 **I:** So, it's recording. So, hi. My first question would be: Can you tell me what you inspire to become a dance
1330 teacher?

1331

1332 **E:** Working with young people. I think that I've always been left in. I realized, probably in the second year of my
1333 degree, that I wasn't going to be a professional. So, people were like I do ready talking in that second year of their
1334 degree what they were going to do. And I just thought, well, I did a lot of youth work. I was in youth company.
1335 Then I started to lead the companies and choreograph where the companies that I was a dancer in. And when I
1336 was at my primary school, I taught all the special children in pre-primary and primary. I just thought this is
1337 something I can do. I did...My mum was a teacher at a special needs school, and I used to lead a little? So, I
1338 thought I found my niche. I quite liked working with young people and just seeing them be dancing and seeing
1339 what could be created.

1340

1341 **I:** Yeah, yeah, that's great. I think we have all a little bit unusual way to become a dance teacher. And then, the
1342 next question is: What has dancing done for your life? Or did the change your life? Or brought some changes into
1343 life?

1344

1345 **E:** My confidence. Allowed me to have a voice without having to speak. I learnt how to communicate through
1346 amusement. That's probably the biggest thing. I'm not really somebody who likes getting up in from of people
1347 and talking. But ask me to get up and dance in front of people, and that I didn't have a problem with. So I suppose
1348 that was for me a way of communication and about me being able to be creative, and to be expressive.

1349

1350 **I:** Yeah. And then we continue in this way. What do you like most being a dance teacher?

1351

1352 **E:** Seeing students make progress. Especially students that wouldn't access dance if it wasn't for the fact that they
1353 can come into my classroom and do it. I mean I do teach a lot of students who are fortunate enough for their
1354 parents to pay for them to be taking part in school. But sometimes I think that kind of hinders what they do in the
1355 classroom with me. I think my biggest success story is seeing the children that have never done dance until they
1356 joined me when they were 11, 12 years old. And seeing them make progress. And seeing them enjoy dance. And
1357 then get like a *passion* for dance like I have. And seeing them thrive in the studio with other like-minded students.
1358 It's not about being the best dancer. The students that who like when they come, they're scared, and they're
1359 worried, and they don't really want to do it. But then 5 years down the line, they're in the front of the stage and
1360 they love every minute of performing to other people. And they might not necessarily be able to do a double
1361 pirouette or a triple pirouette or anything like that, but it gives them something inside. That's for me the best thing.

1362

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1363 **I:** Yep. I agree with this. And let's go now about a memory. About a special memory you had with one of your
1364 students. When you think back after to the past years that you have been a dance teacher, can you tell me about
1365 your deepest memory you had with a dance student?

1366
1367 **E:** Gosh, probably, fairly recent really. When did she leave? She only left 2 years ago. I've taught this lovely girl
1368 who, had Down syndrome. And she dances mainly since from 9 years on. And the dance schools didn't want her?
1369 And since it was a subject she could do, and I said it, and she was doing really well. So, because I fought for her,
1370 I got in touch with her parents, and I said I really think she should do dance. She did do the Grade G50 with me.
1371 And as much as she came out of it? what that the journey...that creative journey and that personal journey that
1372 she went on and she entered the G50 course where I'm incredible. What she brought to the other students in the
1373 class, I'm really getting a bit emotional, was really special, actually. Her parents are still in touch with me now.
1374 She's in a recreational company. And they pay. She's? to them. She's in the company for them. Her mum just
1375 always says to me every time I see her 'Thank you for supporting my child'.

1376
1377 **I:** Aww, that's great. Well, I think this is most of the best thing but best what you can get from a child, from a
1378 student what you have. Something like this. Ok, but now we were for the happiest things or the good things and
1379 now we go just in the opposite. Can you tell me about the most difficult or stressful? Take your time.

1380
1381 **E:** I have many stressful things.

1382
1383 **I:** Yes, thank you and how did you tackle this situation? So first then you can just describe a little bit the situation
1384 and then how you tackled it.

1385
1386 **E:** So that is probably competing with the groups of really horrible Year 9 boys and their parents, who were also
1387 horrible because they didn't see the value of their children dancing in the school. They didn't want them to have
1388 to do the lesson, but, you know, everybody has to do the lesson until the end of the Year 9. I suppose really it
1389 doesn't really help them to choose to the end other than when they finish Year 9, I don't have to teach them again.
1390 It feels like I would speak to their heads of household. I would speak to the parents. I would step in detention. I
1391 would put them on a report. There were about four of them, and it didn't make any difference. Because their
1392 behaviour never improved in the lesson, and they were quite rude and? And I think the reason why it didn't
1393 improve was because their parents agreed with their behaviour and felt that dance shouldn't be something their
1394 sons had to do. Their sons didn't have to behave, then why must they here? The kids they were strong parents in
1395 the school. And the kids, their children were quite right, and they were going to be quite successful at GED and
1396 do well for the school and themselves. They had the house, and they had not really the hurt me. I think they didn't
1397 want to upset parents in any way because they needed the children to stay and be well...for feeling safe, staying
1398 with me. I just had to come been treated like dirt every week from the beginning. Well, for now, that academic
1399 year it started as a chaos. I think by November it hasn't ?? started getting real communication. January to July
1400 was pretty grim. And it didn't really get any better.

1401

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1402 **I:** Yeah, it's a difficult situation to handle something like this. And you cannot do anything. It's upon the school.
1403 Ok, and then...I had already now a little bit...how to say some information about you, how you teach. But when
1404 you...would describe your way of teaching, your approach of teaching dance, how you would you describe this?

1405
1406 **E:** I'd like to think that I've got quite high standards and expectations. So, when she didn't start the dance lessons
1407 end of May...When the moment I first see them, I'm quite strict, you know. Line up - this is dance. You're very
1408 lucky to have a studio and to have dance in school and I sort of, I don't know. I talk to them about the expectations
1409 of a professional dancer, and how they are devoted to their training; and how you wouldn't expect me to be able
1410 to run 100 meters, if it wasn't for the fact that he trained. And that every lesson is about them training their bodies
1411 and developing a different way to communicate. I kind of try and establish that expectation when they come in.
1412 I'm very structured. Every lesson is the same, so they know what to expect. They get to make good progress.
1413 Every lesson we have a warmup. I usually teach them, then they're rehearsing if it works out. Then they have a
1414 bit of rehearsal time. We do share and exchange if we're going to choreograph. Now we share their work at the
1415 end and they, we, talk about their work at the end. Every lesson they're conforming choreography appreciation,
1416 and they are drill them, I suppose. After the initial first few weeks of Year 7, they really know the school. They
1417 know what it's going to be. And I think for certain the students in the state schools that I teach in, they like that
1418 structure. They like their class. They're comfortable. They know what's going to happen. It's not different every
1419 week. It's a little bit more secure.

1420
1421 **I:** Because this is already what you are coming also list of question I had little bit later, but I think we can just add
1422 that. This was about self-discipline of the teacher. Because it's coming a little bit to then what you just said; About
1423 how do you make yourself that you are do you respect the self-discipline of yourself? And how you manage this.

1424
1425 **E:** What do you mean, like...?

1426
1427 **I:** You know when you told me you have a structure already, this is also kind of self-discipline. How you make
1428 your structure for your class. How you have to be as a dance teacher. You have also to have discipline for yourself
1429 or to create your own discipline.

1430
1431 **E:** Yeah. Well, it depends. I don't know. Say that I have to lead through example. Say, if I want my students to
1432 do, the 9 Year to do...I'm not a dance teacher who sits on the side, on the chair relaxing, you know.

1433
1434 **I:** Yes, this is a kind. Yes, that's right. We just go a little bit back. What mean effect successfully dance teacher?
1435 And but I want to get to speak in general and later we come then to your own strengths and weaknesses. But first
1436 now, what do you think, what are essential skills successfully dance teacher have to have?

1437
1438 **E:** I think you need to be able to move. You're setting a standard saying that you can teach students. That said, I
1439 think a lot of dance teachers think it's all about them dancing. I don't think it is. It's not. I'm not there to have my
1440 ego stroked. Certainly, now if I'm 20 years into it, I don't move like I used to move. But, say, I've had to sort of
1441 adapt, I suppose. You know, sometimes I think 'Golly, 20 years ago I would have just been able to, you know, do

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1442 this move or whatever'. And now sometimes I think 'You'll have to demonstrate that because I can't'. But I don't
1443 think that's the be-all and end-all of it. But I do think you need some kind of physicality to be able to demonstrate.
1444 Otherwise, what are they aspiring to? You need to be confident. You've got to be able to communicate. You've
1445 got to be able to stand up and have a presence in a room, and be able to use your voice, be able to use your body
1446 to get students' attention. You need to manage your time. You need to be an organised person, because you cannot
1447 teach?? Somebody who manages time and being organized, that kind of person can also manage so much
1448 paperwork. I think you need to be quite adaptable, flexible to changing circumstances. Especially when you're
1449 choreographing. You know when you've got children, you've an injury, or a child ill, and things like that. You
1450 can't...you have to be able to think on your feet, I think a little bit. Because you never know what the class is
1451 going to present you with when they come into the classroom. I do think you need to have high standards if you're
1452 going to get anything out of them. And high expectations at the same time. You've got to have that ability to
1453 encourage and give praise but give really good feedback. And have a sense of honesty and integrity with what
1454 you're saying to students about their own choreography. You need to be passionate about dance. If you're not
1455 passionate about dance and the dance world, you know, what's going on in it, then you? staying home with it.
1456 Then you're not doing the greatest job for your students really.

1457
1458 **I:** Yeah, this is so... You said a good point. What do you think is your main strengths and your biggest weakness?
1459

1460 **E:** I think my main strength is probably teaching choreography, and performance, simply because I'm a grade
1461 examiner. So, I feel like I really know what I have to do to get a good grade out of a student. My weakness now
1462 is that physically I don't move like I used to. Probably because I've only been in private...I've gone into a private,
1463 independent boarding school. Not last September, September before. They have a very different expectation of
1464 what a dance teacher should look like. In the sense that I think that they still make it that you can't be like you are
1465 a professional dancer and then you just come in and teach. Dancing education isn't like that. And I'm not a dance
1466 teacher in a dancing school teaching ballet and tap and jazz and hold exams. Whereas I think they're quite used
1467 to that, you know. There's a lot of me that gets a school in. There's lots of power protected, you know. And I
1468 think sometimes schools are like dancing schools. They don't really understand dancing education. They don't
1469 get on the path. Some of them are like 'Well are you a professional dancer?' and then sometimes, like you know,
1470 I don't move like I used to. Sometimes I think probably my biggest weakness that that's I am older now. Trying
1471 to get it done. I can't demonstrate as well. That's a little bit like...

1472
1473 **I:** I do, I'm in the same situation.
1474

1475 **E:** Yeah, I think it's hard. I continue to teach dance but I just...
1476

1477 **I:** But like you said, just to be a dance educator is not the same as a dance teacher. So, it's different. Ok, and then
1478 we come...How would you define success, when, let's say...Get you are successfully in the dance class or that
1479 your students are successfully. How would you define success?
1480

1481 **E:** (long pause) Probably more...

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1482

1483 **I:** That you can say you are successfully...

1484

1485 **E:** If I'm successful, then I have students that want to come into the dance studio. Lessons, and outside of lessons,
1486 the kids they want to be there with me, and they want to dance. I think probably senior leaders would judge my
1487 success on results, really. But I don't, you know, and I think it's hard, isn't it?

1488

1489 **I:** Yeah, but...This guide me to the next question: What do you think are most important factors or points in
1490 building meaningful dance students-teacher relationship?

1491

1492 **E:** I think you've got to know what you're talking about. And you've got to know how to inspire them. And I am
1493 a big believer that you are not their friend when you're their teacher. And I think that's how you build a good
1494 relationship. They know that you're their teacher. They know that there's a line that they don't cross. You can
1495 have a really good, positive working relationship. But you're not their friend. The A-level students that I have,
1496 I've got a good relationship with them because they know that I will give of my time. It would be great to see I
1497 give them of my time outside of and off of the lesson. Break times, lunch times, after school, rehearsals, doing
1498 things that I can show them that I'm there. Because that's how they can work on their pieces.

1499

1500 **I:** Ok, now, we spoke a lot what we do and, but we have also situation we feel frustrated in the class when we are
1501 teaching. Can you tell me about an experience in the dance class where you felt frustration? And what have you
1502 done to overcome this frustration?

1503

1504 **E:** Probably like, lessons like with the Year 9 boys that I was telling you about earlier. I think it's just the lesson
1505 where I have students that just completely disengage. And it really doesn't matter what I do. I've had some trouble
1506 with Year 7 this year: with them and their disengagement and their complete poor behaviour. I've changed the
1507 units of work that I was doing so it was a lot more...There were no choreography. It was all just performance. It
1508 was very strict teaching, or it was like copy me, here's eight, copy me, here's the next day. It's like listening to
1509 each other performing, and they were literally in line. And I literally put them into their place so I could be 'This
1510 is where you are. This is the line. This is your team.' Though I suppose I used the word 'team' just to try to inform.
1511 And they literally just had to copy and replicate. It was to me dull as anything. It was not creative, and it was
1512 really not how I teach, which really in ? of each other. But they just can't cope with it.

1513

1514 **I:** Sensitive for your dance students or you had dance students with special needs, how did you engage with those
1515 students? How would you help such students? And then the other commented an expression.

1516

1517 **E:** So, a bit sensitive student probably would be recently. We're in the middle of the COVID-19. Would probably
1518 be my TS13 A-level students because they were 2 weeks away from doing their dance exam. They were mortified,
1519 and extremely upset, anxious, worried about their results, about the fact that they didn't know if their exams could
1520 happen. And it wasn't going to happen. So, they missed out on that opportunity to show their work. They really
1521 could make it. So, they never really got the chance to show and examine what they're made of. And they feel a

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1522 bit cheated out of their grade this year. So, I'd say that's when I've been more sensitive where I've just listened,
1523 and we've just tried to talk through the pros and cons of COVID-19. Then with my special needs students, really,
1524 I'm just...I differentiate them the tasks, so they get like an easier version. When we go to choreograph, we go to
1525 them first to support them. If they've got a TA, I make sure that the TA is up and moving with them, and keeping
1526 them on track, and knows what they should be doing. I really water down the movement, so they never have to
1527 do the full routine, the same phrases movement. They can do it slower if they want to. And all the time I just
1528 encourage and say 'As long as you have a go, that's the most important thing. It doesn't matter if you don't get to
1529 that end. You don't have the product at the end of the piece. As long as you've had a go, that's all I'm asking you
1530 to do, really.'

1531

1532 **I:** Yeah, that's good. And how did your helpfulness, I call it now helpfulness, affect your work? Which impact
1533 had this way of your helpfulness for your work?

1534

1535 **E:** I think impact for when you're doing that, being sensitive and all that, watching your special needs students,
1536 the impact is you forget about your higher ability students. You can end up getting so focused on the students that
1537 really need more help that you forget about the rest. And often they're ignored. They're left to be very independent.
1538 All the time I'm saying 'Oh, sorry I'm ignoring you, but I'm just...you're so good at it and you can just get on
1539 with it. That I'm asking you to get on with it.' And I think that's...they're a bit short-changed. Then I suppose
1540 that students want it. There's emotion putting pupils in the school. So, me, I just think it probably just gives them
1541 probably a bit of reassurance, maybe.

1542

1543 **I:** Yeah...This is the way. You have only certain time. You're only person. And the next question is. It's coming
1544 with other question a little bit together or what you already talked. But I want to go again back how you motivate
1545 your students. When you have an experience and you had to motivate them. Which strategy you apply for to
1546 motivate your students?

1547

1548 **E:** Ok, right, so...Use of the school's reward system. So, in one school I teach, you can award half points. And in
1549 the other school I teach, it's some merits, I can do. Sometimes I emailed and tell the parents how great they were,
1550 or they're ahead of the year, they're ahead of the class, their teacher. I might motivate them by saying 'Oh, I'd
1551 like you to be part of this dance that I'm putting together for our show'. Or select them to be involved in
1552 extracurricular dance things, whether it's a show, or a trip, or a workshop with a company. And sometimes it's
1553 things like just the choice of music that I have, especially if they're a little bit tricky to start with. And if they're
1554 tricky, I might just be like 'Oh, what kind of music do you like?' The kids really use that for the warmup and
1555 things like that. I give them the opportunity to voice their opinion so when we evaluate our units and things like
1556 that, they get to say what they think and feel about the work, which I think does help motivate them because they
1557 feel that they have an opportunity to say what they think and know that I'll respond to it.

1558

1559 **I:** This was our scenarios. Now we're coming a little bit back to my other topic from my studies. When you think
1560 about emotional intelligence, what is the first thing that come in your mind? What is your understanding of it?

1561

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1562 **E:** (silence), That I can read my own emotions and sort of know what's going on. So, if I'm getting really stressed,
1563 I can read and sense the emotions I have or in another person. I can read, it's about reading the situation, I suppose,
1564 isn't it? And about how a person is feeling.

1565

1566 **I:** And then, what do you think the impact have emotional intelligence to your dance class?

1567

1568 **E:** Well, it's important, so... Well it's really important. If I can't read how they're feeling, then it can make my
1569 whole lesson go down the can or not. So, if a student's upset or whatever and I don't even pick up on it, then I'm
1570 not doing my job properly. Because I'm not helping, they're not getting the best of the lesson. They're certainly
1571 not making any progress if I can't read how they're feeling.

1572

1573 **I:** Yeah. And then maybe you care for...you have a special example, or special experience when you think now
1574 back? Maybe you applied emotional intelligence in your class? (silence)

1575

1576 **I:** When you think now about your definition and maybe you think back and anything else? In this situation, I did
1577 it.

1578

1579 **Ella:** Yes, there is. I have quite a few. A Year 10 lesson where I've had a girl come in and she was a bit special
1580 and doesn't really want to...you know. She turns up late. She's taking longer than normal to get changed into her
1581 kit. And then she saw that I was back, and she didn't even like structure. I was like 'Is everything ok?' I didn't
1582 need to...? the lessons then probably no participation for the rest of the warmup, even though she's not warming
1583 up properly, and then set the rest of the class off of the task, and then go and have a chat. And then certainly with
1584 one girl I can picture, I sent her off to have a break, so she could get out of the class rather than ruin the rest of
1585 my class (laughs from both).

1586 **I:** What do you think is the relationship in between emotional intelligence and being a successfully dance teacher?
1587 How impact, and how does the emotional intelligence...

1588

1589 **E:** I don't think you can be a successful dance teacher if you can't read your students, because I think dance is
1590 emotive. It's not, I don't know. You just sit at a desk, and you get on with it. If you're not feeling, if you're not
1591 emotionally fit, happy and all of that, then you can't...you won't come to the dance lesson and get anything of it.
1592 You certainly can't...you're not in the right headspace to create and work with other people as a team or any of
1593 that. It's about being emotionally fit. You can be physically fit, and then you need to be emotionally fit for a dance
1594 lesson. If you haven't got one, then the other's not going to work.

1595

1596 **I:** And in this context, the last question is What do you think are the benefits of building trust and fostering social
1597 and emotional development in the classroom, or the relationships in the classroom?

1598

1599 **E:** What are the benefits?

1600

1601 **I:** You said already some of them in the text, but just to...

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1602

1603 **E:** I think you can personally get back to dance. Dance will look more aesthetically pleasing, like it will be
1604 more...The work will look better and if, in terms of choreography, the quality of choreography will be better.
1605 Otherwise, you're just going to get something that's pretty dull and not inventive.

1606

1607 **I:** And what do you think, can you do from your side more to build up this social emotional development of your
1608 dance students?

1609

1610 **E:** I have to know them. I have to know them really well. And know what makes each of them tick. And know
1611 what's going to motivate them, and how I'm going to get them to be inspired about making a piece. Sometimes
1612 it's about my routines. If I'm doing a whole group dance, there's certain girls I know I can't pair together. They
1613 won't produce anything very well. Do you know what I mean?

1614

1615 **I:** Yeah, yeah

1616

1617 **E:** It's about making sure that if I'm doing a whole group dance, that I group people...pair people with the right
1618 person so that they will feel comfortable. Because if you don't feel comfortable, you can't work with dance,
1619 especially when you're doing contact work. If you don't feel comfortable touching and taking each other's weight,
1620 you're not going to produce a decent dance piece, really.

1621

1622 **I:** That is great. But this is a good ending. And I want to ask if you want to add anything else from your experience
1623 in this context? What you want to tell me?

1624

1625 **E:** (silence/thinking) I don't think I do...

1626

1627 **I:** Ok, that was very interesting, all your talk. And I really...I like...I just want to thank you.

1628 **Appendix 21d: Interview Transcript of Case 4**

1629

1630 **F= Participant Faye, Case 4, with over 25 years of teaching experience**

1631 **I = Interviewer**

1632

1633 **I:** Ok, let's start. Ok, Hello. Thank you for taking part in the interview. The first question I want to
1634 ask you it's about: Can you tell me what you inspired to become a dance teacher?

1635

1636 **F:** As a kid growing up, always loved dance. Knew I didn't want to be a performer. That wasn't
1637 something that ever interested me. Always enjoyed the process more than the product. It was the
1638 event within choreography or within that looping dances that was the bit that always excited me much
1639 more than dancing and performance at the end. So, it was...I suppose a natural progression towards it
1640 rather than ever moving up wanting to be a teacher. I think I kind of gravitated towards it rather than
1641 got drawn.

1642

1643 **I:** Yeah, and did you spoke talk already about that you didn't want to be a performer, but what has
1644 done dancing, or dance, or teaching dance done for you in your general life? Did this bring any
1645 changes for your life?

1646

1647 **F:** One of the big things I think it's done for me is I think I'm incredibly good at reading people. I can
1648 see when I meet somebody even where they're carrying their tension, how much tension they're
1649 carrying. I'm able to adjust how I speak to them, how much distance I keep between me and them. I
1650 think I can read them well, and I think that is directly as a result of dancing.

1651

1652 **I:** Yeah, So, you love dancing, and you love dance teaching, but can you say or tell me a little bit
1653 what do you enjoy about teaching dance, or what do you feel when you are teaching dance.

1654

1655 **F:** What do I enjoy about it? It's always that moment when you see somebody else's artistry, and their
1656 *belief* in themselves as artists start to shine. When they look at you and they kind of do that 'I'm
1657 actually quite good at this, aren't I?' or 'I *get* this'. It's that moment of self-belief that they get from
1658 the dance experience. That's the main thing. The connection they have with it, for the dance, is
1659 always a beautiful thing. So, I think when you dance with somebody, you have a relationship with
1660 them that you don't get in any other way. I think that's why we use it in things like marriage
1661 ceremonies. Symbolically, a first dance is hugely important. I think we all get that when you dance
1662 with somebody there is a connection that you don't get from anything else.

1663

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1664 **I:** Yeah, and then I want to have that you think back to a specific situation about a memory you had a
1665 really deeply memory you had with one of your dance students. When you think about to one of your
1666 dance students, do you have a memory what you like to think about, and you tell me about this?

1667

1668 **F:** Ok, just narrowing that down to one would be hard. (Britta laughs) I had a young dancer work me.
1669 This is going back a long time ago. She was incredibly gifted but didn't know how good she was. I
1670 helped her to...I gave her the opportunity to choreograph. She was in my youth group at the time. I
1671 gave her the opportunity to choreograph another member of the youth group. She made a really lovely
1672 piece. Then an opportunity came up to take it to a platform in London. She was only about 16 at the
1673 time, I suppose. Maybe 17. We took it down to this platform in London, and she performed it along
1674 with the dancers. We were up in Chester at that point. I don't know how well you know the U.K., but
1675 that's...Chester is a rural county, kind of just south of Manchester. So, it's a long way from London,
1676 and London's always seen as the big deal. So, she took it down. They performed it. They got really
1677 good feedback from the piece. Everybody else in the group...the other groups that were
1678 performing...were all much older. They were all recent graduates. Her piece stood up very much
1679 alongside them. There was a feedback session afterwards. But the thing that really stood out for me
1680 was a couple weeks later she said to me when we were talking about it, she said 'I didn't realise that
1681 other people from other areas didn't know about the infrastructure that's available to them. They
1682 didn't know about amateurs. They didn't know about 'commonplace to dance'. She said, 'You know,
1683 I've grown up having that and I didn't realise how much I knew'. She was really petitioning her work
1684 as being much more advanced than would typically been for somebody in her age group because of
1685 the opportunities that she'd had. I wasn't any person involved in that, but it was one of those moments
1686 I thought 'I have been at least partway responsible for the opportunities she's had'. Just seeing how
1687 she had realised and appreciated the opportunities and all that that had given her. Yeah, it's just a
1688 lovely moment.

1689

1690 **I:** That's great. It's always good to have lovely moments, and I think as a dance teacher you have a lot
1691 of lovely moments or memories to when you think back about your students. Now we go to the
1692 opposite. Can you tell me about the most difficult or stressful situation you have had to face so far in
1693 the relation to teaching dance? And how did you tackle it?

1694

1695 **F:** (long pause) I awkward with when I was teaching GCSE dance. There were two girls in the GCSE
1696 group that really didn't want to be there. They weren't interested in their studies in any subject area.
1697 They really went out of their way to kind of spoil it for everybody else. It wasn't just that they weren't
1698 interested, but they were just interested in kind of trashing it for everybody. It was a very difficult one
1699 to address because they were both very loud, these two girls. They were very intimidating to the
1700 others. How did we address it? I don't know that I did it very effectively. We tried to go with what

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1701 those two girls were interested in. We tried to help with choreograph dances around their choice of
1702 music and their dance styles as a way of trying to get them to work in some kind of positive way. We
1703 tried...we made sure that in the group dance pieces that they had to do that they worked together so
1704 the other groups weren't disrupted by them, because they were just going to destroy everything that
1705 they could. I don't think we were terribly effective.

1706

1707 **I:** Sometimes we have to make strategies to come over some situation.

1708

1709 **F:** But I can't think of many times when I've had a really negative experience. That is the only one
1710 that I really could think of that I really went 'Yeah, that wasn't great'.

1711

1712 **I:** But you did it and then also from this I want to come to general about your approach of teaching
1713 dance. Your way to teaching dance. How would you describe it?

1714

1715 **F:** I work from where the students are at, so I'm very much into self-creative. For me, the most
1716 important thing is about engagement and being positive about yourself from that. I am very aware
1717 we're doing technique or anything like that. If I give some constructive criticism, then I need to
1718 balance that out with praise. I don't like classes where it's that sense of you're never quite good
1719 enough. That never feels right to me. Because I know that most of the kids that I teach are not going
1720 to be performers. They're doing it purely out of pleasure. They want to be the best they can be, take it
1721 as far as they can. But, you know, nothing...there's nothing in my head that says it's okay to make
1722 somebody feel bad about themselves. So, yeah, from a very positive standpoint, I hope. Very
1723 interested in them developing their creativity—not just being people that can move well. I want them
1724 to be thinking dancers. I want them to understand choreography, and how that will read why you
1725 choreograph something in one way and not another way. And to have those conversations that 'Ah,
1726 but what if we tried it this way'. To be thinking artists rather than just bodies that can make nice
1727 shapes.

1728

1729 **I:** Yeah, great. Of course, and then connected to this I want to ask you, because as a dance teacher we
1730 have to have acquired a self-discipline as well. How would you describe your self-discipline? How
1731 you apply your self-discipline or the self-discipline for you in your teaching and also in the dance
1732 class?

1733

1734 **F:** I think putting things on place, I would say I always do is I'm always the first person in a room and
1735 the last one to leave so that I'm there. I'm organised. I'm well-prepared. I'm ready to go as soon as
1736 everyone's ready. My lessons start promptly and finish promptly. And to be very clear what it is
1737 we're working on in any given lesson. So it won't be vague and woozy. It will be 'Right, today, we

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1738 are going to...' and then whatever it is that we're going to do. We'll work on that. So, they're clear.
1739 So it is, I suppose, business-like as much as the arts can be. I don't like the kind of 'Well, what are we
1740 feeling like today' people attitude. I'm there to work and so are they.

1741

1742 **I:** I agree. We just make a step further to look for a little bit for more details, because you said already
1743 many things also from your talks. But when you need to define success or effectiveness for dance
1744 teacher, what do you think, what is important a dance teacher should possess to be successfully?
1745 Sorry, I have to go back...So first: How you define success?

1746

1747 **F:** In a dance lesson?

1748

1749 **I:** In a dance class.

1750

1751 **F:** Success, I suppose, participation. And by that, I mean that people are enthusiastic, I suppose. That
1752 sense of they're not just doing it because they've been told to. They're doing it because they want to.
1753 So, they are engaged with it on...in a very positive manner. At the end of a dance class, I want them
1754 to have that sense where they can look back on it and think 'Great, after doing today's dance class I
1755 have either learnt that sequence better or have I improved a technical skill, or I have developed a
1756 creative idea. That's a sense of achievement—something that they can look back on and kind of go
1757 'Yeah, in that lesson, I managed to...'. And that they gained something from it.

1758

1759 **I:** Yeah, that's great. Now as a question: What do you think are essential skills a dance teacher should
1760 have to be successfully or effective?

1761

1762 **F:** I think a dance teacher would definitely need to be clear about what it was they were asking the
1763 students to do. Clarity and task setting, I think, is really important. So are communication skills being
1764 important. They need to be a positive role model. So, asking them to do what they'd be prepared to do
1765 themselves and to set up a very creative atmosphere. One of the important things, I think, is that the
1766 atmosphere in the room...that they have that sense of it being a safe space where they can try things
1767 out, and they're not going to get belittled or laughed at for it. That it's ok to try things, and it's ok for
1768 them to go wrong. That's an important part of creativity for me. That in some it goes wrong you go
1769 'Ok, why did that not work? How else could we try it?' And looking at doing things in a different
1770 way. So, I think you need all of that.

1771

1772 **I:** Yeah, that's great because...this guides me to the next question because you were talking about
1773 engagement and...What do you think is important to build the teacher-student relationship in the
1774 dance class? What the dance teacher can do to build up this relationship?

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1775

1776 **F:** You know the obvious thing I think a lot of people miss out on is smiling. (I laugh) People don't
1777 smile enough. I think there's nothing nicer than feeling welcomed when you're in a room. That
1778 somebody is pleased that you were *there*. That whole kind of acknowledgement of somebody. I've
1779 knew some people that said they've gone to class and where I asked to myself a little while ago. I left
1780 the room thinking 'I didn't even know if that teacher knew I was in the space'. You know, so, just
1781 something that addresses that person on a personal level. Where you are properly at knowledge being
1782 there and being in the room and contributing in some way. So, either a smile or a comment. Just
1783 something that says your contribution was valued. Thank you for that. In some small way.

1784

1785 **I:** Yes, I agree. And now we're coming back to you. Can you tell me your strengths and your
1786 weaknesses as a dance teacher? But you do need maybe not to but the most.

1787

1788 **F:** My dogs here as well. I don't think (laughing/overtalk)

1789

1790 **I:** Yeah, let's say you are greatest we said to greatest not all. But what do you think is your greatest
1791 strengths and your greatest weakness?

1792

1793 **F:** I think probably my main strength is actually that I am very clear in what I'm asking for from my
1794 students. But I think I'm very good at being quite concise in what I'm asking them to do. I give them
1795 quite a lot of freedom within that. So, I'll ask them to assess a task, but it won't be too narrow that it's
1796 entirely prescriptive. It will give them opportunity. If they say to me 'Oh, can we do it this way?', my
1797 answer is always 'Yeah, try it'. What's the worst that can happen? If it doesn't work, you have to try
1798 it a different way. So, I think clarity, I would say, is probably one of my main strengths. Uh,
1799 weaknesses? There are loads of them. (laughs)

1800

1801 **F's Husband:** Good cook

1802

1803 **F:** Good cook. I don't think that counts (laughter/unintelligible). That's my husband chipping in there.
1804 (laughter) My biggest weakness when I'm teaching that I...wherever I see progress and they're so
1805 over-excited by it. I was kind of 'Oh, yeah, and then you could do...and then...' and I probably
1806 babble on far too far. I just don't know when to just sometimes, just kind a go 'That was fabulous'
1807 and just leave it there. I just get over-enthused, I think. I'm guilty of that, yes.

1808

1809 **I:** I think, this is the case for many people like this. Ok, but it's a nice weakness or it's not (laughter)

1810

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1811 **F:** But sometimes kids just need to hear that was great. That's something when a colleague of mine
1812 said to me once, he said 'Whenever you'...and they're talking about teachers in general...'you know
1813 kids in school know, when you get praised for something, they get the praise, and then the teacher
1814 automatically says 'And the next thing you can do with that is...' Sometimes they just want you just
1815 to say, 'That was good' and just leave it there. Like, don't think we do that. We're always kind of
1816 pushing on and on and on. Sometimes we should just go 'You know what? That was fabulous. Well
1817 done, you'.

1818

1819 **I:** Yeah, great. And now we have some scenarios where I want to ask you to tell me a little bit what
1820 was your experience in such scenarios. So, can you tell me about some examples in the dance class
1821 where you felt frustrated? And how did you overcome the frustration?

1822

1823 **F:** I think one of my biggest frustrations very often - I think this for months- is when you are given a
1824 spare place to work in that really isn't suitable and you know it's going to have a detrimental effect.
1825 That either it's too small, or it's too cold, or it just doesn't feel like a dance class. Sometimes I've
1826 managed to negotiate moving to a different space. Sometimes I've managed to...quite often I end up
1827 moving the furniture around a space to at least make it better. Sometimes I just have to put up with it.
1828 I think, yeah, the space you end up working in...if it's not a dance specialist space, sometimes it's a
1829 sports hall. I hate sports halls. I hate working in sports halls. People often kind of go 'We've got a
1830 sports hall for you'. No thank you. (laughter).

1831

1832 **I:** So, and another experience I want to ask you about to tell me when you have people in the dance
1833 class or students in a dance class who need some special attendance or special needs: What is your
1834 experience with such students? And how you engage those students in your class?

1835

1836 **F:** Well, it's been children with physical disabilities. That's been, because I tend to work from the
1837 very creative standpoint. So it's very much. So, yeah, if we're doing stretching upwards, it doesn't
1838 matter what your physical ability is. At that point you can find your own way of doing so. When it's
1839 learning difficulties, I find that harder because it sometimes feels like the range that you're working
1840 with is just sort of expanded and you've got, you know, some very capable students through to some
1841 that, you know, it's very much like they're at sort of Day 1 of learning how to dance. Sometimes it's
1842 not. Sometimes it is. That one I find more difficult, and that's the point where I feel sometimes, I'm
1843 almost teaching three lessons in one. Or I have to kind of break it into sort of each task into three
1844 alternative versions and to try and make sure I'm still meeting everybody's needs.

1845

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1846 **I:** And does this helpfulness...Which impact has this helpfulness...you answered it already in some
1847 points. But I want to go a little bit deeper. Which impact has your helpfulness in your working
1848 environment?

1849

1850 **F:** Sorry, can you say that...

1851

1852 **I:** Yes, I know this is a difficult question. I want to know...you told me how you support these
1853 students. How this helpfulness...or does support impact or have an impact in your general working
1854 environment when you some students like this in the class?

1855

1856 **F:** I mean one of the obvious things is if you've got a child that's got serious needs, then they kind of
1857 take up an awful lot more of your time. So it means you've kind of got less time for the others. So, I
1858 sometimes feel that the others aren't getting the feedback and the challenge that they deserve because
1859 you're just having to focus on one. I sometimes wonder when I'm teaching them whether I'm the
1860 child or the children that got special needs, am I *over-teaching* them? Am I not giving them the
1861 freedom to kind of do it their own way allowing the others? It's that weird thing of knowing when to
1862 input and when to back off. It feels more intense, and I feel I've got it for kind of the autistic kid. I
1863 know when to leave them alone, and I know when to move in. But with children that got additional
1864 needs, sometimes I think I'm either leaving them alone too much, or I'm over-teaching them.

1865

1866 **I:** That's good. We spoke already about special needs of people who have difficult situations. But
1867 have you had another kind of student that just need motivation? So, can you describe me an
1868 experience or situation in what you had in past years? And where the students...where you have to
1869 motivate your students? And which strategy you applied to motivate the students?

1870

1871 **F:** Ok, if I've got students that are not super-motivated, the choice is to me. It's always the big one.
1872 Playing something that is quite upbeat and accessible to them, so they feel that they have some sense
1873 of ownership and control of the...some connection with that. I usually make the start of a lesson very
1874 active in quite a *gamey* kind of way, rather than a traditional dance class. Or start with something
1875 where we're running around. We're jumping, we're leaping maybe. So, it feels much more game-like.
1876 And it will gradually become more dandy over time. So that the child that might feel a little
1877 threatened kind of goes 'Oh, this is ok. We're just running around'. So, they're comfortable with it. If
1878 I'm working and I can see somebody is *really* uncomfortable, I will start with something kind of,
1879 again, very game-like. But I will give them alternatives. It might be we play something like musical
1880 statues. Do you know the game musical statues? When the music plays, you dance. When the music
1881 stops, you're still as a statue. If I'm working with younger children, I'll do something like that. I will
1882 give them the actions to do at the beginning. I might say 'When the music plays, you can either walk,

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1883 or skip, or jump. But when the music stops, you've got to stop.' And by doing that, and always
1884 putting walk in there, at the very least, they'll kind of, you know, that child will just walk around the
1885 room. And then you have a kind a go 'That's fine, you're walking. I said that you could walk. You're
1886 walking. Great.'

1887

1888 In the past, some children that are clearly uncomfortable with dance and quite often I walk. If after all
1889 of that they're still not engaging and they're getting to this section of the lesson where we're into
1890 group work. It's always quite interesting by that point because they often hover, usually at the side of
1891 the room near a group that they're clearly happy working with. They'll keep sort of moving into the
1892 group and giving a little suggestion, and then backing off again. I just let them do that because that's
1893 where they're happy. Me saying 'You, get there and join in this group right now'. I don't think that's
1894 going to work. I just got to allow them where they're comfortable and let them know that I've noticed
1895 it with a little nod, or a smile, or like 'Yeah, that's a good idea. That's really nice. I like that
1896 suggestion'. And just that sense of 'Yeah, what you're contributing is still valuable'.

1897

1898 **I:** Good. Let us work a little bit about these scenarios. When you think about emotional intelligence,
1899 what is the first thing that comes in your mind? Or what is your understanding about emotional
1900 intelligence?

1901

1902 **F:** It's a big one.

1903

1904 **I:** But what is the first thing, what you think when you...

1905

1906 **F:** I think it's understanding your own feelings, first and foremost. Then being able to identify them in
1907 yourself, and then being able to identify them in others and understand why somebody might be
1908 feeling that way.

1909

1910 **I:** Good. And what do you think will be the jam or the construct of emotional intelligence bring into
1911 your dance class, the dance teaching?

1912

1913 **F:** Into teaching, or into the students' reactions to one another?

1914

1915 **I:** No, can both. It's both.

1916

1917 **F:** Ok. When the students walk in the room, it's really important to kind of read the mood of the
1918 group as a whole and also individuals within that group. So, quite often I've got something planned
1919 that I think I'm going to do. And just as I see them walking in, I think 'That's not going to work'. I

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1920 have a change of heart. I reject what I was going to do in an instant. Whether I'm looking at them and
1921 how they're relating to one another, and I know that there's a test coming up that's some kind of
1922 group work, it might alter who I'm planning to put with who, size of the groups, whether we're going
1923 to do any kind of sharing-type thing, or whether we're just going to work on an idea. And just do that
1924 today. Or whether none of that is going to be appropriate, and perhaps largely they're going to be
1925 working independently throughout the lesson to work from where they're at.

1926

1927 **I:** And what do you think... you spoke already about this...can you think about for yourself...you
1928 said already of this...where you put emotional intelligence in the dance because you said you're
1929 observing the people and...do you think that emotional intelligence can impact the way of teaching
1930 dance? If you would have...have to grow up the emotional intelligence...are you make
1931 development...How does it impact the way of teaching?

1932

1933 **F:** How does it impact teaching? I think teaching is all about relationships. If you haven't got good
1934 relationships going on between you and the students, however good your material is, it's not going to
1935 resonate in the same way. I think the emotional intelligence, that ability to read somebody else's
1936 mood and be able to respond to it in order to make them feel comfortable, wanted, involved, is only
1937 going to manage to have a positive effect if you can do that effectively.

1938

1939 **I:** Yeah, because you answered more or less the next question I wanted to ask: What are the benefits
1940 of building trust and fostering social emotional development in the classroom?

1941

1942 **F:** Well, if they don't trust you, they're never going to do some of the crazy, wacky things that we ask
1943 them to do in a dance lesson. (Britta laughs) You know, I have asked kids in the past to do all
1944 different manner of things, and because they've gone 'Eh, why not?' they've gone for it. I remember a
1945 GCSE group I was teaching at one point and one of the girls in the group said something really
1946 interesting. We were doing the unit on social dances from over time. It looked at the 1920s, the 1940s,
1947 the 1960s, the 1980s. I think we gone through that kind of period and how social dancing changed
1948 over that time. One of the girls in the group said to me, we'd just done 1920s. We were all kind of
1949 Fred and Ginger, you know, doing all this stuff in pairs. And they'd had the best time doing it. It was
1950 great fun. This was so not their normal type of dancing. But they got into it whole-heartedly, and just
1951 thrown themselves into it and had an absolute blast doing it. And one of the girls came up to me at the
1952 end. She said 'I can see why you left that unit to the last. If you'd asked us to do that last September,
1953 none of us would have done it. *We loved it! We did it.*' It was because they trusted me. They kind of
1954 went 'Yeah, why not. This will be a laugh.' And they had a great time.

1955

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1956 **I:** That's good. And when you think...we go just back a little bit to teaching and learning...How do
1957 you think you can build up this trust in the dance class? This social emotional relationship? Or how
1958 you can foster it or boost it up?

1959

1960 **F:** I think being consistent. However, you are to stay consistent with it, whatever your style is. I think
1961 kids find it quite hard when one day you're one style, and another day, you're something different.
1962 For them to see that you love what you do and that you believe in it. I remember the same as I was
1963 just talking about...One girl, in particular, did a solo for one assessment she did. She'd been a really
1964 quiet student and had been very reserved. Kind of *joined in*, but only ever sort of the minimum
1965 amount she had to do. She did this solo, and it was beautiful. It was really beautiful, really well
1966 thought out, really sensitive. I sat and watched it. I was supposed to be watching them to give them
1967 feedback. At the end of it, I couldn't speak. Just because of how much she had invested of herself in
1968 this piece. How personal it was. At the end of it, she looked at me as if to say, 'Why aren't you saying
1969 anything?' I just...I could feel myself filling up. I just looked at her and said, 'That was beautiful'.
1970 She was filling up, and I was filling up, and we both had to look away thinking 'Oh we've got to pull
1971 it together a little bit now'. You could feel...because all the other students were in the room. They
1972 were all wowed by what she'd done. It was one of those turning points for the whole class kind of
1973 going 'They've come from being students to being artists. Just through that one moment of her solo
1974 going 'That's it'. When you put yourself out there, and you commit to something, how very beautiful
1975 it is. And that that's acknowledged and recognized, and it has an impact on the people. Everybody.

1976

1977 **I:** Oh, that's great. That is really great closing statement but only one thing: If you feel or think you
1978 have to add something or you want to add some of your experience concerning the relationship
1979 between emotional intelligence and dance teaching. Feel free to give me...to add some information or
1980 story

1981

1982 **F:** I will, and I wish you all the very best with your end of your PhD.

1983

1984 **I:** Thank you. Thank you so much. I just will now stop. Oh, we're good on time.