ANALYSIS OF STUDENTS' EMOTIONS IN AGREEMENT WITH THE DANCE TEACHING TECHNIQUE USED

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ABSTRACT

The main aim of this study was to examine emotional responses that pupils experience with the look and feel, as determining of the social judgment they are subjected with respect to the technique used during the dance practice in physical education. The sample was formed by 47 pupils from secondary, a class of 20 students received 12 sessions of dance education under Direct Instruction Technique and another class of 27 students received 12 sessions of teaching dance under Creative Inquiry Technique. The instrument used to know the emotions of the students was the self-report, collected at three different points in the process and analyzing its content with a categorical system. Results showed that the Creative Inquiry Technique increased pupils´ negative feelings related with social exposition whereas Direct Instruction Technique revealed a faster understanding of the contents. Hence, it is considered necessary that dance learning was preceded by a more directive basic teaching period.
Key Words: social condicionants; dance; physical education; emotions; methodology

RESUMEN

El objetivo de este estudio era analizar las respuestas emocionales del alumnado vinculadas con la mirada y el tacto, como condicionantes del juicio social al que se ven sometidos en función de la técnica de enseñanza empleada durante la práctica de la danza en educación física. La muestra constaba de 47 alumnos de secundaria, 20 alumnos recibieron 12 sesiones de danza bajo la técnica de instrucción directa y 27 alumnos, bajo la técnica de indagación creativa. El instrumento utilizado para conocer las emociones del alumnado fue el autoinforme, recogido en tres momentos del proceso y analizando su contenido mediante un sistema categorial. Los resultados revelaron que la técnica de indagación creativa incrementa los sentimientos negativos en el alumnado asociados con la exposición social mientras que la técnica de instrucción directa garantiza una asimilación más rápida de los contenidos. Por ello, se estima necesario que el aprendizaje de la danza vaya precedido por un periodo de formación más directivo.
Palabras clave: condicionantes sociales, danza, educación física, emociones, metodología

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<center>INTRODUCTION</center>

Dance lessons in physical education open up communication channels and thus give rise to feelings, emotions and sensations in pupils, making dialogue possible as well as a willingness to listen to companions (Sousa & Caramaschi, 2011). The communication channels that open up when there is social interaction are look and feel, as conditioning factors of the pupils' praxis (Canales, 2009). Look makes social judgment possible (Canales, 2007), as all students are subject to observing and being observed, a fact that is going to be interpreted and associated with different emotions, thus conditioning their attitude towards this content (Castilla del Pino, 2001). With respect to touch, this is complicated to incorporate into this type of activity, because we live in a society based on maintaining a distance between bodies, which sometimes causes rejection, especially among adolescents (Davis, 1976). Thus, one could say that the roles adopted by the students in terms of these channels (as observed/observer in the case of look and receiver/transmitter in the case of feel), are translated into emotions that students perceive as either positive or negative depending on the cultural factors. This, in turn, is translated into a more or less negative disposal towards this content in physical education.

Therefore, given the considerable social burden entailed by the actions of observing and being observed, and touching and being touched during engagement in dance, it comes necessary to analyse them as part of the teaching methodology, to know to what extent the teacher contributes to increasing or reducing the pupils' well-being and their attitude to this content (Garvis & Pendergast, 2011; Sebire et al., 2013; Webster, 2010). Hence, the increasing interest of educators to know how the technique used for dance lessons in physical education can influence the subjective perception of the tasks by the pupils and the emotions that would trigger engagement (Sousa & Caramaschi, 2011; Torrents, Mateu, Planas, & Dinusôva, 2011).

This interest has arisen because, despite the many benefits of dance for the pupils' holistic development in the physical, social and emotional fields (Mainwaring & Krasnow, 2010; Mancini, 2013), it is still the least developed discipline of all arts in education (Pate & O´Neill, 2009; Sebire et al., 2013). It has often been associated with gender stereotypes that have been forged around this activity, with a lack of training of teachers and with a lack of knowledge of the methodology to be used for this type of content (O'Neill, Pate, & Liese, 2011).

From the methodological viewpoint, this study aims to guide teachers, trying to provide an answer to one of the main questions that arises when addressing dance lessons in physical education, and that is, what is the most suitable methodology for the students? (Robles Rodríguez, Giménez Fuentes-Guerra, & Abad Robles, 2011). In this sense, the teaching techniques are the

different methods that teachers have to instruct their pupils, so they evolve from models that focus more on the teacher, where the teacher is the focal point and source of learning, to become more focused on the student, where the pupils take the initiative and responsibility for their learning whilst the teacher acts as a mentor in the teaching process (Mosston & Ashworth, 1986).

In the field of dance, the use of two teaching techniques that originate from well-differentiated currents of thought stand out. The direct instruction technique, called "style technique" in the field of dance, belonging to convergent thinking, which it is used to carry out very well-defined and limited tasks where there is practically only one solution, and there is always a model of reference to guide and control the students. Secondly, the investigative technique, called "creative technique" in the field of dance, is related to divergent thinking, where the student seeks motor solutions from different perspectives or paths, to reach his or her own execution model. This corresponds to originality, motor creativity, flexibility, spontaneity and it responds to an active methodology, where greater autonomy and responsibility is granted to the student (Kassing & Jay, 2003).

After describing the different techniques used for dance teaching, it would be interesting to know the emotions that they arouse in students, associated with the degree of exposure and social judgement they entail. Thus, in the field of physical activity, several authors have associated positive emotions with creativity, flexibility and innovation, and negative emotions with a more analytical and conservative reasoning (Fiedler, 1988). However, other authors have expressed that negative emotions may be related to the creation of works that are considered more creative (Akinola & Mendes, 2008),contrasting with other studies that have found that creativity is more linked to a more extrovert, more open personality (Gelade, 2002) and to positive emotions (Baas, De Dreu, & Nijstad, 2008).

Thus then, the main objective pursued in this study is to analyse the emotional responses verbalised by students and associated with look and feel, as conditioning factors of the social judgement that they are submitted to, in agreement with the teaching technique used whilst engaging in dance in physical education.

<div style="text-align:center">METHOD</div>

Participants

The sample of this study is comprised of 47 4th-year Secondary Education students from an institute (secondary school) in Caceres (Spain). The participants were female (*n*= 29) and male (*n*=18), aged between 14 and 16 years-old, and they were selected at random in agreement with the two classes or natural groups they were grouped into. One class of 20 students received

the dance class sessions under the Direct Instruction technique and another class of 27 students received the dance class sessions through the Creative Investigative technique. These sessions were given by the same physical education teacher who had dance training, which facilitated the application of the two teaching techniques.

Instruments

The instrument used was *self-reporting*, in order to discover the existing differences in students' perceptions and experiences, in agreement with the pedagogical proposals posed in each one of the two dance teaching techniques. It was applied according to the following premises:

- The document was anonymous and the data would be treated confidentially.
- Students had to write down their thoughts and reflections, in answer to the following question: "Give a detailed explanation of all your sensations, thoughts and emotions derived from the session with respect to feel (when you have touched or you have been touched) and look (when you have looked or have been looked at)".
- The minimum length had to be one page, including extensive descriptions, expressing in depth what they had felt with each activity.

Variables

With respect to the variables used in this study, the application of the two dance teaching techniques as an *intervention variable* must be pointed out.

Firstly, the Direct Instruction technique, called style technique in the dance field, responds to the traditional methodology based on the reproduction of a model. Thus, it is a technique where the student's creativity is limited. The teacher plans the class, demonstrates the exercises, corrects the students' execution and takes all the didactic decisions (Kassing & Jay, 2003).

Secondly, the Creative Investigative technique is a method that allows students to select the degree of challenge according to their skills, based on the teacher establishing different options to execute a task. The teacher organises the students into groups for them to carry out the activity with several execution alternatives. The teacher asks questions and provides premises that require a specific answer from the students, who must discover the solution, selecting their own creative response (Kassing & Jay, 2003).

On the other hand, the *study variables* correspond to a system of categories created by Amado, Moreno, Leo, Sánchez-Miguel, & Del Villar (2011) to classify students' positive or negative emotions associated with look and feel in the dance teaching context in physical education (Table 1). The self-reporting content was analysed in agreement with this system of categories, and

according to the differences between the emotions associated with each teaching technique used.

TABLE 1
Category system to analyse the student's emotions with respect to look and feel
(Amado et al., 2011).

Dimentions	Perspective of the judge	Expressed feelings	Associated factors
1. Look	1. 1. Observed	1.1.1. Positive	- Judged - Perception of the feeling of ridicule - Level of confidence - Demonstrate skills
	1. 2. Observer	1.1.2. Negative	- Type of participation - Gender - Body areas
2. Feel	2.1. Transmitter	2.1.1. Positive	- Level of confidence - Level of safety - Fun
	2.2. Receiver	2.1.2. Negative	- Control - Gender - Body areas

1. Look

1.1 From the perspective of the observed: This refers to a student's declarations when undertaking the role of executor of an activity, being observed by the rest of his or her companions who do not participate.

1.2. From the perspective of the observer: This refers to a student's declarations when undertaking the role of observing the execution of one or several companions without carrying out the activity.

Associated factors:

Judged: Those situations in which the student feels anxiety because he or she is submitted to the opinion of the rest of his or her companions on being observed. This occurs when the student exposes him or herself to the others so they can watch his or her execution. Derived from this social judgement, the student feels unprotected and insecure under the gaze of the others.

Perception of the feeling of ridicule: Reflections about the students' embarrassment during the execution when they observe or are observed, and the sensations that this produces. It usually arises because their movements are not the right ones and the rest of their companions may make fun of them.

Level of confidence: this refers to a student's reflections about the affinity or rejection with companions when he or she observes or is observed during the development of an activity, and the sensations that this produces.

Demonstrate skills: this refers to a student's reflections about the sensations produced by being observed to show off their competence or skills in a certain activity.

Type of participation: this refers to a student's reflections on his or her intervention in an activity, either individually or collectively, and the sensations that this produces.

Gender: This refers to a student's reflections about his or her companions' gender when he or she observes or is observed during the development of an activity, and the sensations that this produces.

Body areas: This refers to a student's reflections on the parts of the body that he or she observes or are observed during the development of an activity, and the sensations that this produces.

2. Feel

2.1. From the perspective of the transmitter: This refers to a student's declarations when he or she touches the body of a companion and manipulates him or her in space, during an activity.

2.2. From the perspective of the receiver: This refers to a student's declarations when his or her body is touched or manipulated by a companion who moves him or her in space, during an activity.

Associated factors:

Level of confidence: This refers to a student's reflections on the affinity or rejection experienced when he or she manipulates or is manipulated by companions in an activity, and the sensatons that this produces.

Level of safety: This refers to a student's reflections on the physical safety or lack of safety produced by manipulating or being manipulated by companions in space, and the sensations that this produces.

Fun: This refers to a student's reflections on the satisfaction produced by touching or manipulating companions.

Control: This refers to a student's reflections on the sensations produced by being in control when he or she touches or manipulates companions.

Gender: This refers to a student's reflections on the gender of companions when he or she manipulates or is manipulated during the development of an activity, and the sensations that this produces.

Body areas: This refers to a student's reflections on the parts of the body that he or she manipulates or are manipulated during the development of an activity, and the sensations that this produces.

Procedure

This study previously received the approval of the Ethics Committee of the University of Extremadura. All participants were treated in agreement with the ethical guidelines of the American Psychological Association with respect to consent, confidentiality and anonymity of the answers. To collect the students' reflections, those involved were contacted and informed about the process to be followed, placing emphasis on the fact that the data would be treated confidentially and obtaining informed consent from the director of the school, from the teacher and from the students' parents.

The design used to extract the data from this study was the case study (Stake, 1995), and the research was carried out during the first and second terms of the school year in secondary education, distributed into two weekly sessions which took place in the school gymnasium. Twelve dance lesson sessions were developed with each technique, in each one of the groups. The dance contents given in the sessions were related to "movement factors" (body, weight, space, time, intensity and interaction), carrying out two sessions of each content, addressed by means of the basic principles of contemporary dance. The two groups worked on the same contents, the difference being the teaching technique used by the teacher.

Before the real application of each session, the teachers were instructed in the use of the Creative Investigative technique, , showing them didactic examples that differentiated this technique from the Direct Instruction Technique and giving them guidance on how each one of the activities could be carried out. All sessions were supervised by the principal investigator, in order to guarantee correct application of the teaching techniques.

With reference to the research data collection, three situational measures were carried out at three different moments in time, coinciding with sessions 4, 8 and 12 of both groups (measures 1, 2 and 3, respectively). The data collection consisted in giving the students a self-report, which was completed in the classroom without the teacher's presence and in a climate that allowed them to concentrate without any type of distraction for 40 minutes. The principal investigator was present at all times to explain any doubts and also to make sure that the process was strictly followed.

Data analysis

Content analysis was used to analyse the self-reports. This analysis was divided into two phases:

Thematic analysis (Boyatzis, 1998) was used to analyse the self-reports. This analysis consisted of three steps, the first of which used a deductive approach (Quivy & Campenhoudt, 1997), when a first reading of the self-reports was carried out, applying a system of categories as a result of the study

by Amado et al. (2011). This study was developed on a similar topic to that of this research. In the second step, the inductive method was applied, given the exploratory nature of the research, carrying out several additional readings of the self-reports to observe if new analysis subcategories appeared for later reformulation, classification and discussion within the research group.

Finally, the third step corresponds to the coding process, which is carried out firstly by the principal investigator and later on by an external coder who is familiar with qualitative research. Both of them engaged in a training and contrast process with the members of the research group based on the category system drawn up. To evaluate the accuracy between coders, the Cohen Kappa coefficient was used, which was .77, indicating that the agreement between coders was satisfactory according to the Fleiss Scale (scores of between .61 and .80 show satisfactory agreement).

RESULTS

The results are set out below, analysing the feelings expressed by the students depending on the role that they assumed in the classroom (observed, observer, receiver or transmitter) and the specific factors associated with those feelings, depending on the type of teaching technique they received.

Firstly, a comparative analysis was conducted between the Direct Instruction technique (Table 2) and the Creative Investigative technique (Table 3) based on the feelings expressed by the students. In table 2, one can observe that in the Direct Instruction Technique, students show a balanced perception between positive and negative feelings throughout the entire process, with a slight increase in positive feelings during the second phase, which dropped towards the end to finally recover the initial values.

TABLE 2

Frequencies and percentages of the feelings expressed depending on the role, associated with the Direct Instruction technique.

Direct Instruction technique								
			PHASE 1		PHASE 2		FASE 3	
Dimention	Perspective of the judge	Expressed feelings	FC	%	FC	%	FC	%
Look	Observed	Positive	4	28.57%	8	38.09%	5	29.42%
		Negative	10	71.43%	13	61.90%	12	70.59%
	Observer	Positive	3	100%	4	100%	3	75%
		Negative	0	0%	0	0%	1	25%
Feel	Transmitter	Positive	2	100%	7	70%	3	75%
		Negative	0	0%	3	30%	1	25%
	Receiver	Positive	2	50%	4	66.66%	2	66.66%
		Negative	2	50%	2	33.33%	1	33.33%
Total		Positive	11	47.83%	23	56.10%	13	46.43%
		Negative	12	52.17%	18	43.90%	15	53.57%

TABLE 3

Frequencies and percentages of the feelings expressed depending on the role, associated with the Creative Investigative technique.

Creative Investigative technique								
			PHASE 1		PHASE 2		PHASE 3	
Dimention	Perspective of the judge	Expressed feelings	FC	%	FC	%	FC	%
Look	Observed	Positive	7	50%	3	10%	7	25%
		Negative	7	50%	27	90%	21	75%
	Observer	Positive	4	100%	1	50%	2	66.66%
		Negative	0	0%	1	50%	1	33.33%
Feel	Transmitter	Positive	6	75%	2	100%	2	50%
		Negative	2	25%	0	0%	2	50%
	Receiver	Positive	12	57.14%	2	66.66%	3	75%
		Negative	9	42.86%	1	33.33%	1	25%
Total		Positive	29	61.70%	8	21.62%	14	35.90%
		Negative	18	38.30%	29	78.38%	25	64.10%

In this teaching technique, the positive feelings are more associated with factors such as showing skills: *"When they look at me I really want to do it as well as possible to show that I'm capable of it and to prove to myself that I can learn more"* (DI, P1, nº. 3) [1]; with the positive sensation produced by the perception of the sense of ridicule that they observe in their companions whilst

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[1] Direct Instruction technique (DI); Creative Investigative technique (CI); Phase 1 (P1); Phase 2 (P2); Phase 3 (P3); Student nº 1, 2,...n (nº 1, 2,...n).

they carry out the activities, as they feel identified and relieved about not having to go through the same situations: *"When I look at my companion I feel like laughing or smiling because we see ourselves in the same absurd situation"* (DI, P1, nº. 4), and with confidence: *"When I did the choreography with my companion I noticed that there was a lot of complicity between us because we had a lot of confidence"* (DI, P2, nº 1).

On the other hand, Table 3 shows that the results, when the Creative Investigative technique is applied, differ a great deal from those found for the Direct Instruction technique, as the student's perception changes considerably throughout the process.

It is seen that students show a predominantly positive perception at the beginning, but this gradually changes throughout the sessions, as they experience a considerable increase in negative feelings, which are maintained until the end of the process. Thus, there is a prevalent negative vision that is associated with the students' perception when they consider that they are being judged: *"The truth is that I felt that I was being observed when we presented what we had done, but in the end them looking at you is unavoidable"* (CI, P1, nº. 7), and ridiculed: *"I was nervous when they looked at me because I didn't know if I was doing it well or if my movements were clumsy"* (CI, P3, nº. 12).

At a second analysis level, and depending on the role played by the student, noteworthy is the fact that the *roles of observer and transmitter* are mainly associated with students' positive feelings, whilst the *role of observed* is linked to negative feelings. There are no differences between the application of the Direct Instruction technique and the Creative Investigative technique.

When we go on to examine the factors associated with these different roles, and starting with the analysis of look, the main aspect we must point out with respect to the *role of observer* is that the students' testimonies express positive sensations caused by the perception of a sense of ridicule that they observe in their companions when they are executing a movement. This occurs both in the Direct Instruction technique and in the Creative Investigative technique: *"When it was my turn to look at the others dancing and doing their choreographies, I liked it and I felt alright as I saw that there were people who were making fools of themselves, just like me"* (CI, P3, nº. 8).

With reference to the analysis of feel - the *role of transmitter* - in the case of the Direct Instruction technique, the verbalisations are more aimed at the pleasure that t the students feel when they have control over their companion: "W*hen you touched somebody you felt that you had control over another person and that made you feel very good"* (DI, P3, nº. 2). However, under the Creative Investigative technique, the confidence and positive sensations produced in students by touching a person with whom they had already established a certain relationship is noteworthy, with testimonies, such as: "*I was not*

embarrassed about touching my companion because we got on very well" (CI, P2, nº. 7).

When we focus on look, the *role of observed* is associated in both teaching techniques, with the student's sensation of being judged: *"I was embarrassed about all my companions looking when I had to the choreography"* (DI, P2, nº. 14), and with the sensation of being made fun of, although in this case with greater incidence in the Creative Investigative technique: "*In those activities where other companions had to look, I was very embarrassed in case I did the activity badly and they laughed at me"* (DI, P1, nº. 2).

DISCUSSION

The main objective of the study was to analyse the emotional responses verbalised by the students and associated with look and feel, as conditioning factors of the social judgement that they are submitted to, in agreement with teaching techniques used when engaging in dance in physical education. The aim of all of this was to know which methodology may be the most adequate for physical education teachers to deliver these contents, favouring an increase in positive emotions and the benefits derived from engaging in dance.

Along these lines, after analysing the results, it becomes clear that, under the Creative Investigative technique, pupils initially perceived more negative feelings than those who received the dance classes under the Direct Instruction technique, as has been expressed in other works that relate creativity to negative emotions (Akinola & Mendes, 2008; Van Kleef, Anastasopoulou, & Nijstad, 2010). This suggests to us that using a creative methodology with adolescents to work on dance content in physical education is not initially the most suitable, given that when students have to creatively select the execution, they express less control of the task (Lykesas, Koutsouba, & Tyrovola, 2009; Ruano & Sánchez, 2009), and therefore they are more exposed to social judgment. They also perceive a greater negative feeling on being judged and ridiculed by their companions. These results could be explained because the Creative Investigative technique includes activities where students have to create their own choreographies based on a series of guidelines established by the teacher and they present them to the rest of their companions (Kassing & Jay, 2003). They are unsure about this as they do not have a previous reference model, as occurs in the case of the Direct Instruction technique (Runco 2008; Sanchez-Ruiz, Hernandez-Torrano, Perez-Gonzalez, Batey, & Petrides, 2011).

Therefore, in the educational context, dance teaching should begin with a more directive methodology, using the reference of an execution model as a key element that they all should follow at the same time, as, to develop creativity, it is also necessary to follow a convergent and evaluative process (Runco 2008; Sanchez-Ruiz et al., 2011). Thus, students can finally master the task more

quickly and thus acquire greater motor competence and, therefore, a more positive perception, where the feeling of control and confidence prevail.

On the other hand, on examining the roles experienced by the students, assumed around feel and look as conditioning factors of the praxis, it can be said that the active roles, observer (in the case of look) and transmitter (in the case of feel), are generally linked to positive feelings both in the Direct Instruction technique and in the Creative Investigative technique, whilst the role of observed, which is a passive role, is the one that generates an increase in negative feelings. This combination of the role of observed and the perception of negative feelings, represents a high percentage of the students' experiences in both techniques, but under the Direct Instruction technique in the last phase of the programme, these values decrease considerably whilst in the Creative Investigative technique they suffer a marked increase.

Thus then, it can be said that what conditions students in a more negative manner when they use a dance teaching methodology based on the Creative Investigative technique, during physical education classes, is the fact that they are being observed, which explains that constant concern shown by being judged or ridiculed by their companions (Amado et al., 2011; Canales, 2007; Canales, 2009), or in other words the social exposure they are submitted to (Bordieu, 1986; Elías, 1993).

As a result of a more specific analysis of the factors associated with positive and negative feelings, findings show that positive feelings appear to a greater extent under the Direct Instruction technique and they are more linked to the satisfaction that students feel when they can show their skills on executing the different movements, as well as the comfort produced in them by carrying out activities with a companion who they trust. These factors are closely related to the self-concept (Esnaola, Goñi, & Madariaga, 2008). With respect to negative feelings, these are more associated with the Creative Investigative technique and are mainly related to the pressure exerted by being judged or ridiculed by their other companions when carrying out the exercises, in other words, the fear of being exposed to social judgement of the environment (Amado et al., 2011; Canales, 2009).

However, the results obtained in our study must not make us forget the objective of favouring the students' creative capacity, as, apart from the fact that creativity is a very important aspect in the field of dance (Petrides, Niven, & Mouskounti, 2006), children have an inborn pre-disposal to express themselves through artistic activities such as dance, music or painting (Maslow, 1973). But, this creativity in children has to be cultivated, developed and expressed within an environment of acceptance, freedom and communication, providing adequate stimuli (Lykesas et al., 2009), and even so, in the beginning, there is a decrease in competence during the initiation period in any activity,

ups and downs that are attributed to the child's effort to adapt to the new way of thinking and working.

Therefore, as pointed out by authors such as Vicente, Ureña, Gómez, & Carrillo (2010), when planning contents such as dance, the presence of both techniques is necessary. On the one hand, the Direct Instruction technique, to develop the most basic motor skills and facilitate a progressive approach to social and cultural aspects implicit in dance, and, on the other hand, the Creative Investigative technique, as this will allow students to experience the motor possibilities of their bodies, at the same time as it will be an excellent means of expression and communication.

<div align="center">CONCLUSIONS</div>

In this section, three main conclusions, drawn from this study, must be highlighted, as well as its main implications and lines of action. Firstly, the results reveal that a teaching methodology based on Creative Investigative technique places greater emphasis on negative emotions in students, associated with the social exposure to which they are submitted, compared with a methodology that places priority on the Direct Instruction or predominance of the model. This latter teaching technique is more associated with simultaneous engagement where all students execute a reference model marked by the teacher and their responsibility is reduced as they are protected by the group, whilst under the Creative Investigative technique, students are the creators of the different works that are proposed in class, and they are also responsible for obtaining social approval when presenting them.

Secondly, it is important to highlight that the Direct Instruction technique guarantees faster assimilation of the execution than the Creative Investigative technique, which results in a greater perception of competence in the students, who feel the need to show their skills, reinforcing their positive feelings towards dance. Therefore it is recommended that, to address those contents in physical education, teachers should begin by using a methodology that focuses more on Direct Instruction to guarantee a positive perception in the pupils.

Finally, reference must be made to the role adopted by the student during the learning process. Dance has a social component that entails alternating roles during learning. When the student undertakes the role of observed under the Creative Investigative technique, his or her perception is more negative and associated with a feeling of being judged and ridiculed, contrasting to a great extent with the active roles of observer and transmitter, which are more associated with positive emotions and are more frequent under the Direct Instruction technique. To avoid this type of problem during the first sessions, it is suggested that all students should simultaneously be executors to eliminate the role of observed. Later on, this role can be gradually introduced, starting

more private and intimate activities in pairs, and evolving towards exercises in which one or several students are observed by the rest of their companions.

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