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The Affective Health of University Teachers and the Development of Group Management Skills through Musical Group Dynamics

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ABSTRACT

The purpose of this research is to analyze the use of group and musical resources linked to community work, social group interdependence, collaboration and consensus in decision making, relating them to the contributions associated with Teachers' Affective Health as a fundamental variable for the achievement of more effective teaching in the classroom. Thus, the objective of this study is to analyze the relationship between the sociability skills of university teachers, their performance in the management and organization of the group of students and their affective health through group dynamics based on the use of musical resources and instruments. For this purpose, the methodology used will be the statistical measurement of the teacher's behavior in their psycho-affective, socio-perceptive, vital self-perception and affective management contexts, understanding that these may have an important impact on the teacher's capacity for social management of the classroom and its relationship with the activities associated with group dynamics related to music. Among the main results obtained from this current study, it is worth mentioning the correlation between the affective health of the teacher and the collaborative practices developed through group dynamics related to musical resources and instruments. The main conclusions specify the usefulness of the use of music in combination with the development of group dynamics to achieve forms of interaction among the individuals of a micro social group.

Keywords: Cooperative Education; Teacher Competencies; Music Education; Emotional Development

Introduction

Recent changes in the university area in terms of pedagogical methods, digital tools and requirements for the improvement of teaching, in addition to the requirements from governmental bodies such as Spain (ANECA, et al. [1]), have had a significant impact on academic spaces in general. In this order of ideas, based on the specificity registered in higher education, this circumstance is reflected, among other areas of the pedagogical ecosystem, in the implementation of new strategies linked to classroom teaching. In general terms, it is important to note the adoption of new forms of organisation aimed at what would be the reform of teaching spaces (Rodríguez, et al. [2]), blended learning designs in blended-lerning modalities (Sanchez, et al. [3]), advances in the culture of innovation (Tena, et al. [4]), the measurement of various types of learning (Ortega Lozano, et al. [5]), increased digital competences and skills, gamification (Sánchez, et al. [3]), and flipped-classroom (Campillo, et al. [6,7]), among other elements. In this sense, taking as a reference framework the process of convergence of higher education designed by the European Union (EHEA), we have taken into account not only teaching strategies in the classroom, but also the development of competences in teachers, both in the area of primary and secondary education and at university level.

Consequently, in the discussion spaces, the need to improve teachers' teaching skills and also their competences for a more effective implementation of the relationships between the teacher and the students, as well as among the students themselves, is raised (Sánchez, et al. [3]). In this way, the classroom is understood as a social system (Parsons, et al. [8]), where the teacher plays the role of a facilitating agent of these relationships, in order to increase the socialisation processes and increase the student's capabilities. With regard to the above points, it would be worth assessing an important aspect such as the affective and emotional factor of the teacher and its impact on the quality of the teaching provided. In this regard, the Delors Report proposed by UNESCO (1996) already incorporated the

emotional dimension as a complement to the cognitive dimension in the educational process, in addition to socio-emotional competences in teaching, in accordance with the Bologna Declaration (Ministers of the European Union, 1999) (Pertegal et al. [9]). In this sense, both the cognitive and emotional levels are fundamental, as they shape the behavioural models that would serve as a reference for students, where the socio-affective capacity of the teacher may even be more relevant in the teaching-learning process than the pedagogical knowledge, resources and material conditions available (Pinedo et al, [10]).

Thus, teaching, in addition to the didactic functions, being associated with a vocational factor, would incorporate personal and emotional variables in addition to the consequences that this process entails (Esteras et al. [11]). Therefore, this research will focus on the affective health of teachers (SAD) as a key factor for the effective performance of the teaching and learning process and to achieve a favourable social climate in the classroom (González, et al. [12]), who will potentially be a social manager of their own teaching space. To this end, the measurement of SAD has been taken into account, which comprises a dimension of positive emotionality, energy, affiliation and dominance on the part of the individual, although it can also encompass a dimension of temperamental sensitivity (Pinedo, et al. [10]). Moreover, this element is key in the framework of the teaching process as it categorically influences student learning (Siso, et al. [13]). Thus, the aforementioned SAD will be shaped by a construct that emerges from the literature references studied (González, et al. [10, 12-14]), and comprises four socio-affective dimensions, classified as follows:

1. Psycho-affective context: measures the subjective perception of the degree of individual well-being.

2. Socio-perceptual context: measures the subjective perception of the state of personal well-being and its identification with the rest of the group.

3. Life self-perception: measures the individual's satisfaction with his/her life project and personal aspirations.

4. Affective management context: measures the capacity to manage affection on the basis of a scale that presents its extremes.

On the basis of these considerations, this research proposal seeks to encourage teachers to analyse their own SAD through the application of a series of group strategies using music as a working tool with the participation of other teachers. In this sense, through the musical resources introduced in group dynamics, the aim is to develop competences (cooperation, consensus, group work and interdependence among group members) that the teacher must implement in order to achieve a better social climate in their university classes (Carbonero, et al. [15]).

Music as a Tool for the Organisation of Group Dynamics

Based on the above points, proposals have been made at different educational levels to incorporate musical resources in terms of teaching, but also as a suitable tool to boost socialization processes (Rodríguez, et al. [16]), and educational training (Silva, et al. [17]), in other areas of knowledge (Aldeguer, et al. [18]). It is important to note that these proposals are not only limited to the teaching of music within the curriculum. The use of music as a tool to generate social competences (Giráldez, et al. [19]), such as cooperation, consensus in decision-making (Muñoz, et al. [20]), cooperative group work (Magraner and Valero, 2016), and the enhancement of interdependence (Vidal, et al. [21]), among the members of a working group is also contemplated. Importantly, the field of sociology of music suggests the potential usefulness and effectiveness of this practice as an action that generates sociability (Carbonell, et al. [22]). Previously, the German sociologist Silbermann (1961), in his structural-functionalist model, proposed a theoretical framework based on the concept of "socio-musical group", specifying the existence of two types of fundamental and specific groups:

a) socio-musical groups of producers, which included composers, instrumentalists and musical performance ensembles;

b) socio-musical groups of consumers, which basically included the public and musical receivers of any other social order, independent of style or genre. The theoretical foundation on which Silbermann based the formulation of this sociological theory was based on the understanding of music as a social fact that generates sociability through playful association (Simmel, et al. [23]).

This initial approach has been developed by different social scientists linked to the area of music and education. In fact, (Hormigos Ruiz, et al. [24]) in his work entitled Música y sociedad. Análisis sociológico de la cultura musical de la posmodernidad, partially takes up Silbermann's original approach by postulating that music, from a communicational point of view, has an important educational and socializing function. His main idea is summarized in the importance that the art of sound has had as a tool for socialization and educational training in societies, an idea expressed in the following terms:

"Music, as an agent of socialization, has always had an important educational power and vocation that has been fundamental for the social construction of identities and cultural styles and individualities. Musical discourse consciously opens up to its practical dimensions to the point of being implicated in forms of life with singular conceptions of how we relate to each other and to the world" (Hormigos Ruiz, et al. [24]). Within the framework of his proposal, this author, by raising the sociological components of music as an agent of socialization -which also makes it possible to detect the relationship that the subject has with his/her environment and with other people, offers a reference for assessing the possibilities of the art of sounds as a suitable tool for structuring group work. He also points out that, if a social actor has no musical training, however, by playing the role of listener, he will not necessarily embody the role of "a passive subject in the musical communicative act but can generate a large amount of return information or feedback" (Hormigos Ruiz, et al. [24]).

On the other hand, the researchers Volpe, D'Ausilio, Badino, Camurri and Fadiga (2016, p.1), also take up, indirectly, Silbermann's initial approach by conceiving musical groups as groups of social interaction in which each individual, in addition to having a status and playing a role, operate internally to achieve common goals from the emotional, creative and technical point of view. In this order of ideas, it is important to recognize that, unlike other practices linked to processes of social interaction, music incorporated within the framework of group dynamics (Hernández, et al. [25]), effectively fosters processes of encounter between groups of individuals. This gives rise to forms of sociability through playful association in which the aim is not to obtain material benefits but to participate collaboratively in group processes (Hernández, et al. [25]), as well as offering scenarios for the formation of the social actor in the field of academic activity (Gracia, et al. [26]). Next, it is important to mention other approaches that criticise the music-listener dualism, as being rooted in Western culture, and which would manifest itself in concerts and in global media. In this way, sociomusical identity is postulated, referring to the representation of family history or genealogy, as an element that can determine social positions according to individual behaviours exhibited to the community through singing, instrumental performance, dancing, listening, aesthetic sense, creative thinking, and/or any other collective activity carried out by the community (Ángel Alvarado, et al. [27]).

Method

The research carried out was aimed at a group of teachers from the teaching staff of a private university in Madrid, using a series of group dynamics aimed at developing group leadership, problem solving, consensus management and the establishment of agreements through the use of musical resources. In this way, the aim was for teachers to assess their own ODS, within the framework of group interaction with other teachers, using group dynamics and incorporating musical tools. The sample involved in the study had to analyse their competences linked to collaboration, responsibility with teamwork, the idea of cooperative work and time management skills, with the aim of bringing these competences into play in future teaching activities in the classroom with students. It is important to clarify that the theoretical framework used to structure the dynamics and activities was based on the following idea: conceiving groups of teachers as socio-musical groups that would establish interactions through playful association in order to achieve objectives linked to group development. In this sense, the basic approaches of Silbermann (1961), (Hormigos Ruiz, et al. [16]), D'Ausilio et al. (2015), Volpe (2016) and (Ángel Alvarado, et al. [27]), have been incorporated. In this order of ideas, we will explain the actions carried out in order to achieve the following objectives:

1. To analyse the results of a descriptive study on Teachers' Affective Health (SAD) in the university environment.

2. To analyse the different forms of interaction based on activities linked to consensus, cooperative work, team interdependence and collaboration.

3. To detect group organization capacities in order to assign different roles and develop competences linked to leadership, among others.

4. To study the possible relationships between the sociability skills of university teaching staff and their affective health, measured through the exploratory dimensions: psycho-affective context, socio-perceptive, vital self-perception and the context of affective management.

Description of the Activity by Phases

The dynamics proposed in this proposal were framed in a series of musical activities in which the solution of problems using sounds and images is proposed. The teachers participating in the activity were organised in groups with a maximum of 10 people, developing the tasks of the programme. The groups had at their disposal two coaches, who were the main support figures for the participants, observing their decision-making and sharing the subsequent reflections and evaluation of the tasks. The activities were sequenced as follows:

1. Each coach organised small groups for the creation of short musical pieces using percussion instruments such as tambourines, claves, metallophones and triangles.

2. As a first activity, each group was suggested the following working modalities to choose from:

a. First modality: Create a short story or a short narration in which situations that could occur in a classroom were told and add, after the story had been elaborated, sound effects using the different percussion instruments offered to the groups.

b. Second modality: Writing a text and creating a short melody based on the text, plus the structuring of a musical accompaniment with the percussion instruments.

3. For the development of this activity, the following rhythmic structures were suggested for each instrument as a possible orientation, although full freedom was also granted for the creation of other alternative structures, under the requirement that they could be executed by the members of the group (Figure 1).

4. The second activity was called Musical Puzzle, for which a piece of popular music was chosen, which was edited into four different parts and listened to without maintaining the initial logical order. After being listened to, the teachers had to organise them in their natural order and decipher the piece in question (Figure 2).

The correct organisation of the piece is as follows: C; B; A; D

5. The third activity consisted of providing a pair of drumsticks to each of the teachers of all the groups, which could be played in the following ways:

a. One against the other;

b. Played on the floor;

c. Played on some part of the body (thighs and waist).

From a basic rhythm, they had to improvise rhythmic structures combining quavers and sixteenth notes. At this point, it is recommended that a leader be designated for each group to act as a guide and improvise the rhythmic figures to be percussed by the rest of the group (Figure 3).

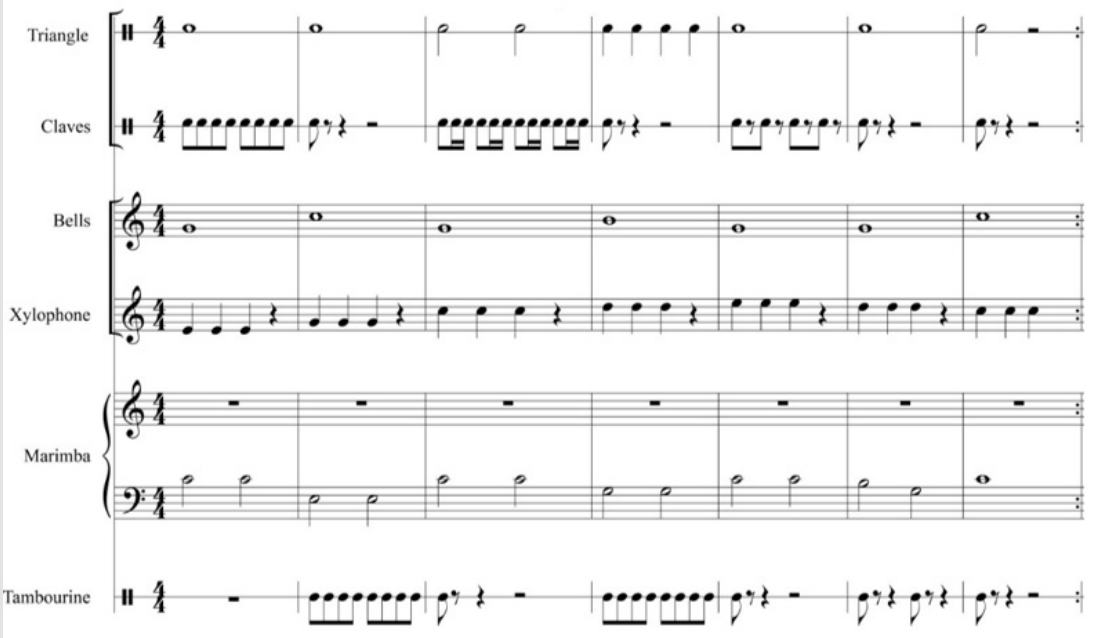

Figure 1: Musical dynamics no. 1.

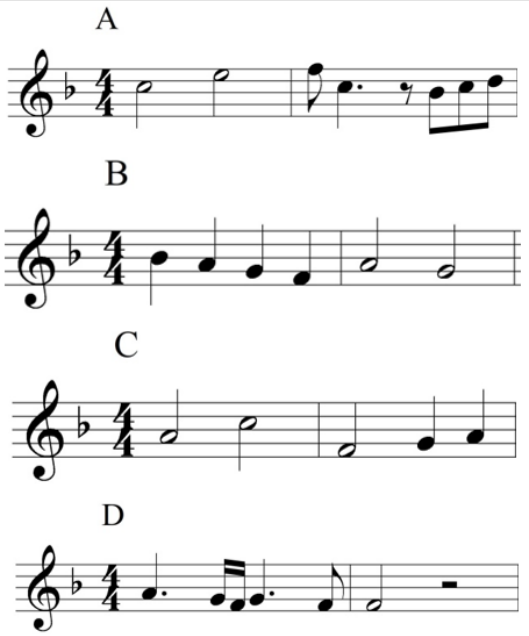

Figure 2: Musical dynamics no. 2.

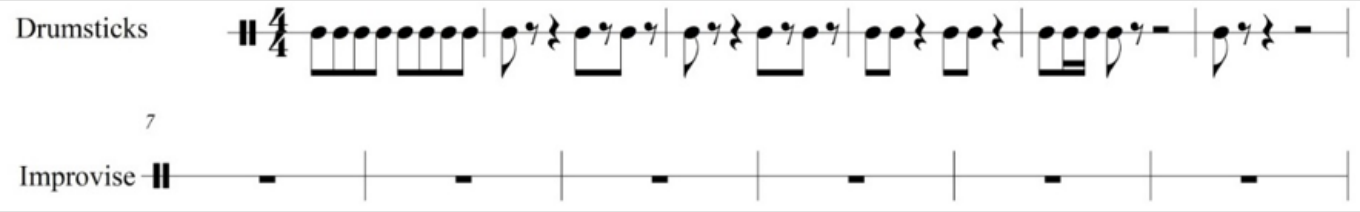

Figure 3: Musical dynamics no. 3.

Design

The study was developed using quantitative methodology, within the scope of the experimental design. For this purpose, the descriptive "survey" method was applied, using a questionnaire of twenty-three questions with a Likert-type scale, with a usual ad hoc format for this type of research (Martín, et al. [28]). The questionnaire designed for this activity "Teachers' Affective Health" (SAD), establishes a survey of 21 items organized as follows: 1 item assessing the psycho-affective context, 4 items measuring the socio-perceptual context, 6 items assessing the vital self-perception context and 10 items measuring the affective management context. The response format of the instrument is a Likert scale from 1 (Not at all) to 6 (Completely). This scale has been validated (content) through an expert judgement, composed of university professors (15) from various academic areas (experts in research and construction of evaluative tools, educational sociologists, musicians and experts in teaching in the area of arts education). Subsequently, a descriptive study and correlational analysis of the dimensions was carried out to assess whether there are relationships between the items studied.

Sample

The population is defined by the totality of teachers belonging to the faculty of the private university of Madrid during the 2020-21 academic year and the non-probabilistic incidental sampling technique was used. Thus, the process consisted of informing the entire population under study about the type of research that was being carried out so that the teachers could voluntarily participate in the dynamics that took place in March 2021. In this study, 76 university teachers participated, aged between 48 and 57 years, of whom 85.5% were male (= 49.75; SD= 2.4 years) and 14.5% were female (= 45.25; SD= 2.1 years). 100% were professors at the university participating in the case study.

Data Processing

SPSS Statistics 27 was used to analyse the data, which were organized into three types of analysis:

1. Validation of the questionnaire and exploratory factor analysis;
2. Descriptive analysis;
3. Correlational analysis of teachers' satisfaction with the activity.

Basic descriptive analyses were carried out (absolute frequencies, percentages and measures of central tendency and dispersion for the variables included in the study). As for the correlational analysis, Pearson's correlation coefficient was applied to assess whether there are relationships between the variables studied, especially between the objectives pursued with the activity and the impact and satisfaction of the members of the sample with the comprehensive training project at the university. Having established these considerations, the results obtained in the research are set out below.

Instrument

The questionnaire designed for this activity is based on a scale of 21 items, made up of 4 dimensions and an upper factor called SAD. As mentioned above, the scale has the content validation offered by the study carried out by the panel of experts selected for this purpose. The final questionnaire can be seen in the following table (Table 1). To examine the reliability of the instrument through the internal consistency of the ratings, the Cronbach's Alpha Coefficient was calculated, which obtained a value of .854 (Table 2). According to (George, et al. [29]) recommendations for assessing this coefficient, we can say that it is close to being a good coefficient (Table 2).

Table 1: Dimensions and items of the SAD.

Dimension/Factor	No.	Items
Psycho-Affective Context	1	What is your current level of emotional well-being?
Socio-Perceptual Context	2	In general, I consider myself... (not happy at all - totally happy)
	3	Compared to most of my peers, I consider myself to be.... (not at all happy - totally happy)
	4	In general, some people ARE VERY HAPPY. They enjoy life no matter what happens to them, enjoying everything to the fullest.
	5	In general, some people ARE NOT VERY HAPPY. Without being depressed, they never seem to be as happy as they could be.
Vital Self-perception	6	What is your current level of general well-being?
	7	In most things, my life is close to my ideal.
	8	My living conditions are excellent
	9	So far, I have achieved the things that are important to me in life.
	10	If I were born again, I would change almost nothing in my life.
	11	I am satisfied with my life
Affective Management Context		Please indicate below where you stand with regard to the feelings indicated....
	12	Invaded - Respected
	13	Tense - Relaxed
	14	Unpleasant - At ease
	15	Marginalised - Integrated
	16	Misunderstood - Understood
	17	Distant - Close
	18	Attacked - Defended
	19	Overwhelmed - Relieved
	20	Nervous - Calm
	21	Bad - Good

Table 2: Cronbach's alpha.

Cronbach's Alpha	No. of elements
0.854	21

Analysis of Results

Exploratory Factor Analysis

The SAD questionnaire is made up of four factors: psycho-affective context (item 1), socio-perceptual (items 2, 3, 4 and 5), life self-perception (items 6, 7, 8, 9, 10 and 11) and the affective management context (items 12 to 21). The proposed factor structure was subjected to an exploratory factor analysis to determine whether the number of factors obtained and their loadings correspond to the instrument. The correlation matrix of the variables under study was calculated and examined to check whether the data have adequate characteristics to carry out the analysis. Both the sample adequacy measure KMO (.808) and Barlett's test of sphericity (p=.000) support the relevance of the factor analysis. One of the conditions for the application of exploratory factor analysis is that the correlation matrix between the items is not spherical. In this case, the correlation matrix is suitable for factorisation (Table 3). As a factor extraction procedure, we used the principal components method (Table 4). The factorial rotation used was the Oblimin oblique rotation given the expected correlation between factors. This analysis reveals four significant factors that are able to explain 58.172% of the variance, which is a very satisfactory level. Factor 1 explains 35.334% of the variance, factor 2 8.782%, factor 3 7.865 and factor 4 6.192 (Table 5). It can be concluded that the items load on the same number of factors/dimensions that had been proposed in the theoretical design of the questionnaire.

Table 3: KMO index and Bartlett's sphericity criterion (λ = 2.75).

KMO	χ^2	df	p
0.808	694.289	190	0

Table 4: Principal Component Matrix.

	1	2	3	4
ITEM 1	0.659	0.397	-0.299	0.321
ITEM 2	0.653	0.158	-0.361	0.432
ITEM 3	0.538	0.086	-0.349	0.129
ITEM 4	-0.293	0.46	-0.142	0.358
ITEM 5	0.486	0.291	0.386	-0.163
ITEM 6	0.312	0.449	0.487	0.172
ITEM 7	0.449	0.42	0.41	-0.413
ITEM 8	0.564	0.089	0.149	-0.163
ITEM 9	0.506	-0.041	0.138	0.183
ITEM 10	0.653	0.395	0.212	0.137
ITEM 11	0.589	-0.364	0.296	0.287
ITEM 12	0.736	0.03	-0.199	-0.318
ITEM 13	0.787	-0.039	0.061	0.131
ITEM 14	0.457	-0.597	0.208	0.259
ITEM 15	0.715	-0.177	-0.025	-0.238
ITEM 16	0.593	-0.294	0.235	0.163
ITEM 17	0.523	-0.335	0.079	-0.023
ITEM 18	0.653	0.013	-0.387	-0.188
ITEM 19	0.673	-0.022	-0.428	-0.321
ITEM 20	0.75	-0.073	-0.04	-0.091
ITEM 21	0.654	-0.166	-0.055	-0.069

Table 5: Total Variance Explained.

Component	Initial eigenvalues			Extraction sums of squared loads			Rotation sums of squeared charges		
	Total	% of variance	% cumulative	Total	% of variance	% cumulative	Total	% of variance	% cumulative
1	7.067	35.334	35.334	7.067	35.334	35.334	3.298	16.49	16.49
2	1.756	8.782	44.116	1.756	8.782	44.116	2.931	14.654	31.144
3	1.573	7.865	51.98	1.573	7.865	51.98	2.512	12.562	43.707
4	1.238	6.192	58.172	1.238	6.192	58.172	2.148	10.74	54.447
Extraction method: principal component analysis.									

Results of the Descriptive Analysis by Dimensions

If we analyse the average scores per item (Table 6), we can point out that all of the cores have obtained an average score of over 4.7 out of 6, with a minimum average score of 4.71 and a maximum of 4.88. To check the homogeneity of the ratings of each item, we calculated Pearson's Coefficient of Variation, whose main utility is to facilitate the comparison of the dispersion of two series of data. In this study, it takes values between 0.12 for the dimension "Socio-Perceptual Context" and 0.15 for the factor "Socio-Affective Context". The values of this coefficient, being close to zero, express that there is little variability among the data, and that there is no significant level of dispersion with respect to the mean, which shows a high level of homogeneity in the evaluations (Table 6).

Table 6: Measures of central tendency and dispersion – Dimensions.

Statistics	Psycho-affective Context	Socio Perceptual Context	Vital Self-perception	Affective Management Context
Mean	4.71	4.88	4.74	4.75
Median	5	4.87	4.83	4.85
Mode	5	4	4.83	5
Standard deviation	0.727	0.61973	0.57	0.7
Variance	0.528	0.384	0.32	0.49
C. Variance	15.43%	12.69%	12.02%	14.73%

Correlations between Dimensions

A study of the correlations between the dimensions of the instrument, using Pearson's correlation statistic, shows that the correlations between the cores are all positive and significant, the highest being those between the "psycho-affective context" and the "affective management context" and "psycho-affective context" and "socio-perceptual context". This correlation points to the "unidimensionality" of the construct, on the basis of four theoretical cores (Table 7).

Table 7: Pearson's correlation between the Dimensions.

	Psycho-affective Context	Socio Perceptual Context	Vital Self-perception	Affective Management Context
Psycho-affective Context	1	.613**	.334**	.621**
Socio Perceptual Context		1	.316**	.376**
Vital Self-perception			1	.570**
Affective Management Context				1

Analysis of Teaching Competencies and Satisfaction

The following are the evaluations of the groups of teachers participating in the dynamic on the achievement of the social interaction objectives set out in the activity (Table 8). These ratings followed a Likert scale of 1-4. If we analyse the average scores per item, it should be noted that all of the items obtained an average score of over 3.5 out of 4, with a minimum average score of 3.5 and a maximum of 3.87. To check the homogeneity of the ratings of each item, Pearson's Coefficient of Variation was calculated, whose main utility is to facilitate the comparison of the dispersion of two series of data. In the present study, it takes values between 0.09 for the item "Enhancing team interdependence" and 0.15 for the item "Developing cooperative work". The values of this coefficient, as they are close to zero, express that there is little variability between the data, that they do not disperse with respect to the mean, which shows a high homogeneity in the evaluations (Table 8). The correlations between the core areas of Teachers' Affective Health and the socialisation objectives by groups presented in Table 9 are all positive and the significance of some of them (*) should be highlighted, the highest being that between the "socio-perceptual context" and "collaboration" (Table 9).

Table 8: Assessment of achievement of objectives by group.

AIM	ITEM	GROUP 1	GROUP 2	GROUP 3	GROUP 4	GROUP 5	GROUP 6	GROUP 7	GROUP 8	Mean	Median	Mode	Standard deviation	Variance	C. Variance
Enhancing team interdependence	Partnership	4	4	4	4	3	4	4	4	3.87	4	4	0.35	0.12	9.04%
Stimulate and enhance collaboration	Shared decision-making and responsibility	4	3	4	4	4	3	4	3	3.62	4	4	0.51	0.26	14.08%
Encourage consensus building	Contributions and expression of opinions	4	4	3	4	4	3	3	4	3.62	4	4	0.51	0.26	14.08%

Develop cooperative work	Valuing decisions and group cohesion	3	3	4	3	3	4	4	4	3.5	3.5	3	0.53	0.28	15.14%

Table 9: Correlations between the dimensions of Teachers' Affective Health.

	Team interdependence	Collaboration	Consensus	Cooperative work	Socio-Affective Context	Socio Perceptive Context	Vital Self-perception	Affective Management Context
Team interdependence	1	0.293	0.293	0.378	0.16	0.01	0.38	0.015
Collaboration		1	0.067	0.258	0.418	.807*	0.48	0.293
Consensus			1	.775*	0.214	0.474	0.448	0.185
Cooperative work				1	0.244	0.034	.717*	0.266
Socio-Affective Context					1	.719*	0.223	.882**
Socio Perceptive Context						1	0.355	0.665
Vital Self-perception							1	0.463
Affective Management Context								1

Discussion and Conclusion

The first point to be highlighted in the framework of this research refers to the usefulness and adaptability of music as a working tool for group dynamics, through which forms of interaction are developed that foster collaboration between individuals in a social micro-group. In fact, when examining the statistical data related to objectives linked to the promotion of social interactions such as fostering team interdependence, stimulating and promoting collaboration, fostering consensus and developing cooperative work, quite positive results were obtained with 3.87, 3.62, 3.62 and 3.5, respectively, on a scale of 1 to 4 see Table 8. This first assessment should lead to more detailed studies in relation to the possibilities of music, not only for what would be the field of aesthetic practices or educational activity, but its effectiveness for the improvement of social relations on a group level should also be taken into account. In fact, the potential playful element in the use of instruments, the sui generis character of music whose expressive module is based on the combination of sounds and silences - unlike forms of aesthetic experiences such as the plastic arts -, and the possibility of using group organizational modalities for its realization and interpretation, offer a series of possibilities for the implementation of dynamics under an educational orientation. Secondly, it is important to point out that the indicators associated with the "Affective Health of the Teacher" (psycho-affective context, socio-perception, vital self-perception and affective management context, whose averages range between 4.71 and 4.88 - See Table 6), offer us a fundamental point of reference, when analysing the correlation between this affective health and the collaborative practices developed through group dynamics.

In other words, if we start from the results obtained in this sample, we could think that the possible positive management that a university teacher could have to improve the social climate in the classroom through the implementation of group actions (socialization objectives by groups), would be partially conditioned (among other factors) by a component of a psycho-affective nature fundamentally linked to the teacher. This circumstance can be detected when reviewing some of the correlations between the dimensions associated with SAD such as vital self-perception and cooperative work (with a correlation level of .717) or collaboration with the socio-perceptual context (with a correlation level of .807 - See Table 9). However, it should be made clear that we do not intend to reach definitive conclusions, nor to establish categorical generalizations. Regarding the second point, it is relevant to examine the importance of the teacher and to analyse to what extent, regardless of the quality of the students in terms of their intellectual background, motivation and social qualities, it is the teacher who plays the main role in a categorical way in the teaching and learning process. This consideration arises from the studies carried out in the United States by the American researcher Harold Wenglinsky, who proposed the teacher effect, within the framework of the studies of coaching applied to the field of primary and secondary education: "Wenglinsky published in 2000 the results of a study entitled "How teaching matters: bringing the classroom back into discussions of teacher quality", in which he gives an account of the importance of teacher training in improving student performance.

He analysed data from more than 15,000 eighth-grade mathematics and science students using multilevel structural equation modelling, which allowed him to isolate any particular factors and to consider the possible influence of other factors. In analysing the results, Wenglinsky found that teachers' professional development was a substantively important factor in predicting better student performance. For example, students whose mathematics classes were taught by teachers who had had more professional development outperformed

the rest of the students by 107%." (Esteras, et al. [11]) Although Wenglinsky's study referred to the area of primary education, it nevertheless indicates the fundamental importance of teachers in educational management, which is why it is interesting to design lines of research aimed at studying the competences associated with university teachers, where the psycho-affective element, which we have called SAD, is one of the main elements. Taking the above ideas and the results obtained as a reference, we consider it appropriate to formulate the following proposals, which only suggest an initial roadmap, which could be extended in order to increase the pedagogical efficiency associated with the affective health of the teacher (Alonso, et al. [30-34]):

1. Establish a revision that allows for the refinement and improvement of the construct for the measurement of teachers' affective health, and the four dimensions that comprise it (psycho-affective context, socio-perceptual, vital self-perception and the context of affective management). This suggestion will increase the already proven statistical effectiveness of the aforementioned construct. Possibly, from the aforementioned revision, other dimensions could be added that could offer a more complete and effective vision in order to improve the study of this variable.

2. Based on this first suggestion and once the questionnaire for measuring SAD has been revised from the 21 items (the number of which could be increased) that originally made it up, it should be validated once again. To this end, in addition to the participation of teachers related to the areas of General Didactics and Educational Psychology, it would be appropriate to incorporate specialists in the area of Music linked to specific pedagogical methods.

3. To extend the proposals referring to group dynamics, in which the use of musical resources is provided for, given the quality of this social practice to stimulate sociability processes. In this way, in addition to the use of percussion instruments, the range of resources could also be extended by introducing electronic and digital devices.

4. To design a training programme through which the use of musical resources and group dynamics can be extended to some related sectors of the university's teaching staff, as a tool to improve social relations between teaching groups, for the start of school activities each academic year. This proposal, its implementation and follow-up, could lead to an improvement in the performance of the teaching staff in terms of their pedagogical skills, as well as increasing the learning activity of the student sector.

5. Finally, to generate evaluation tools that allow the results of group dynamics linked to musical resources to be weighed up in the teaching staff. At this point, it would be worth adding the study of the teacher's state of mind in addition to the assessment of his or her teaching ability and its repercussions on student learning and motivation.

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