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– practice, education and research



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Editorial

Well over three quarters of a year into the COVID-19 pandemic and the situation remains both different and demanding. As all parts of society continue to adjust, the field of dance has been particularly affected. The possibility of either practice or performance have been reduced to a minimum, and planning for the future is challenging. During these times of strict social distancing, cancellations and closed venues, we are happy to present this latest issue of Nordic Journal of Dance and the opportunity to dive into a variety of interesting research projects.

This issue of the journal was supposed to be the proceedings of the conference Future(s) of Dance Education(s) originally scheduled to take place in Trondheim in April 2020. The Senter for Dansepraksis was due to co-host the event and invited participants to submit their papers to the journal. Although the conference itself was cancelled due to the Norwegian lockdown and travel restrictions in March and the intention to produce a special issue had to be put aside, we are delighted that two of the articles included here stem from those submissions.

The keynote article by Karen Schupp concerns the ongoing and radical changes that tertiary dance education programs in the United States are facing. She addresses conventional conservatory practices and how tertiary dance programs should regularly evaluate their stated values and practices in relation to curricular equity, diversity and inclusion in order to meet changing professional procedures – questions that are relevant for all dance educators today.

Camilla Björklund and Hanna Pohjola write about current research in the use of dance in stroke rehabilitation. They persuasively argue that dance is an appropriate form of rehabilitation that promotes cognitive, psychological and physical function. Finding that interventions based in dance can enhance

a patient's relationship with their altered body and improve their self-esteem and social relationships, the authors conclude that dance could meet the need for new forms of therapy in neurological rehabilitation.

Saga Samuelson presents a study of how Stockholm University of the Arts (SKH) teaches dance theory with a focus on history. Interestingly, the course discussed is included in the upper secondary curriculum in Sweden which dance educators can teach as part of the system's aesthetic requirement. Samuelson's research is based on the qualitative analysis of interviews and open-ended questionnaires which she presents in terms of a discussion in relation to historical thinking and norm-critical pedagogy.

Irene Velten Rothmund has produced an article that draws on her doctoral thesis studying how bachelor's students develop life skills for the 21st century. She focuses on the embodied dimension of transformative learning in the context of dance and discusses how this specific kind of learning can be interpreted as modern life-skill development. Rothmund's analysis shows that becoming a professional dancer is a process of vulnerability that encompasses both fear of failure and trusting one's competencies which have been recognised as critical to learning.

Rebecca Yates questions how internal and external factors affect the becoming of dance through the subject and the role that choreography plays. By studying her own pedagogical practice and didactic approach in a single teaching situation, Yates focuses on the hierarchical nature of dichotomies such as subject-object and movement-material concluding that choreography is not just an external structure but an internal part of the creation process.

Please enjoy this issue—and take care!

Elizabeth Svarstad
Issue editor.

Approaching Curricular Equity in Tertiary Dance Education

Author: Karen Schupp

Tertiary dance education in the United States and internationally is at a crossroads: professional dance practices are rapidly changing, the student body is more demographically diverse and universities—particularly public institutions—are being called upon to radically rethink how college educations unfold to serve a broader range of student interests in relation to the current economic and cultural landscape. In this liminal space, many within tertiary dance education are questioning the conventional conservatory model that privileges White, European aesthetics and practices and siloed career paths as the best—or indeed the only—way to educate college-level dancers.

In the current landscape, tertiary dance programs must question their relationship to professional practice. No longer can dance educators ethically promise their students that jobs in dance companies and careers based solely around choreography are awaiting them upon graduation. Yet the majority of programs continue to implicitly, if not explicitly, reinforce professional performance opportunities as the pinnacle of a dance career by centring curricula on modern dance and ballet; distinctly separating programs of study into performance, choreography or education; and narrowly defining student success.

Concurrently, universities, including dance programs, need to question their institutional practices as they enrol a more racially, ethnically and socio-economically diverse student body with a broad range of backgrounds, interests and career aspirations. While almost every dance program highlights the importance of advancing diversity in their mission statements, website media and/or marketing materials, the predominance of White, European aesthetics embedded in curricula raises questions about how

intentions of equity actually manifest (Schupp and McCarthy-Brown 2018).

If tertiary dance programs are to both seed change in professional practice and respond to the social, economic and cultural growth of their communities, then faculty and administrators must reflect upon how the values embedded in their curriculum relate to issues of equity across course offerings. Approaching curricular equity is an iterative process aimed at equalising culturally diverse perspectives in relation to physical practices, historical development and contextual frameworks as well as acknowledging how an intercultural comprehension of dance broadens the conceptualisation of dance careers.

In my own practice as a scholar, leader and educator, I refer to *approaching* curricular equity because of my positionally and my professional expertise. As a White woman with expertise in modern dance and ballet, I do not think it is for me to say if/when curricular equity has been achieved within my own program or within other programs. Approaching curricular equity in tertiary education requires that those in positions of power—such as leaders, faculty members and those who determine dance curricula—to reflect upon how assumptions and practices either hinder or advance equity. After providing a brief overview of the current discourse around equity in US tertiary dance education, this article outlines questions and tools for dance educators to consider in relation to approaching curricular equity.

Paving the way forward

Approaching curricular equity requires an awareness of how White privilege and White supremacy operate within dance training and education. While the

majority of dance programs continue to prioritise ballet and modern dance as the keystones of their curricula, scholars and practitioners are critiquing and questioning current practices and offering alternative approaches, many through a critical race theory lens. In this way, they are charting the territory toward curricular equity.

Currently, there is a clear disconnect between the intention and the impact of diversity and equity in tertiary dance education (Schupp and McCarthy-Brown 2018). Because most dance programs expound values supporting cultural diversity in their mission statements, attempting to understand students' lived experiences with cultural diversity in their programs represents a means of better aligning principles and practices. A recent study found that even in programs that included dance forms beyond modern and ballet, students felt that aesthetic values from modern dance and ballet were dominant (Schupp and McCarthy-Brown 2018). The students reported that most of their dance history and choreography content, for example, focused on modern dance and ballet. Further, the dances presented in their department concerts privileged Western theatrical aesthetics and assumptions, and the word 'technique' was often used in a non-specific way that privileged these same Western values. This gap between stated intentions of equity and practices that continue to reify White notions of dance is where the journey toward curricular equity must begin.

Notable scholars in dance education have interrogated issues related to equity and White supremacy, both in relation to the visible components of dance education as well as the hidden assumptions that perpetuate the dominance of ballet and modern dance as the cornerstones of tertiary dance curricula. The following examples demonstrate how ballet and modern dance continue to be elevated in tertiary dance education's curricula, course content and pedagogy.

The majority of US tertiary dance programs require multiple semesters of ballet and modern dance

in their curricula while simultaneously espousing the importance of diversity. In a curricular sense, diversity is most often addressed by offering elective coursework in dance forms outside of the Western theatrical canon, such as West African, Bharatanatyam or Capoeira. Nyama McCarthy-Brown (2014) has exposed this disconnection between stated values of diversity and curricular requirements, particularly in relation to how different dance forms are situated within curricula. She calls upon dance programs to be cognisant of how the credit hours assigned to dance forms indicate a dance form's worth within a curriculum. For example, what message do students receive about equity amongst dance forms when they are required to take multiple semesters of a three-credit ballet course but can only take African Diasporic forms as one-credit electives? Here, the inequitable distribution of credits and requirements indicates that ballet has more value than African Diasporic forms in students' dance education. McCarthy-Brown has urged dance educators to consider and create alternative paradigms for tertiary dance education that embrace a broader range of physical practices as equals.

Julie Kerr-Berry (2018) has long advocated for greater inclusion of African Diasporic content in dance curricula. Recently, her work has focused on 'challenging the white body' in dance history courses. Using a critical race theory lens, Kerr-Berry asserts that 'whiteness as property manifests itself in the ownership of dance history content and the right to exclude other narratives, including aesthetic perspectives' (139). Here, Kerr-Berry is problematising a well-known but rarely mentioned fact about dance history courses in the US: Although the course title is generic, the course content primarily if not exclusively focuses on modern dance and ballet and the White artists who were key figures in these forms. To challenge this, Kerr-Berry advocates the use of counter-stories to prioritise the contributions of Black dancers and choreographers and to draw students' attention to the racialised

development of modern dance and ballet in the US and internationally.

Several researchers draw attention to the predominance of Western theatrical pedagogical approaches and unstated expectations in higher education. McCarthy-Brown (2017) explains the criticality of culturally relevant pedagogical approaches in dance. She outlines how failure to embrace and cultivate culturally relevant pedagogical approaches in tertiary dance education dismisses the needs and cultural values of students of colour, thereby hindering equity among the students. Alfdaniels Mabingo (2015) examines how the expectation of a Western pedagogical approach and class format negate the values inherent in African dance forms. In her work considering how African Diasporic dance could be reimagined in tertiary education, Takiyah Nur Amin (2016) illustrates how the unquestioned privileging of performance within tertiary dance programs negates the humanities aspect of dance, which is needed if dance forms that exist outside of the proscenium, such as social dance and hip hop, are to be respectfully and holistically included in tertiary programs. Amin calls for a practice-based approach to studying dance requiring students to understand dance as a comprehensive academic discipline. Crystal U. Davis (2018) interrogates how White perspectives unknowingly factor into assessment, most notably when Western-centric movement assessment and observation frameworks, such as Laban Movement Analysis, are assumed to be culturally neutral. By situating Western assessment frameworks as universal or neutral, the values within the frameworks become devoid of their cultural context and contribute to privileging Western dance aesthetics.

The dominance of White aesthetics, primarily from modern dance and ballet, is directly related to outdated expectations of professional practice—perhaps stemming from the symbiotic development of modern dance and university programs in the mid-twentieth

century. During this era, prominent White modern dance choreographers such as Martha Graham and Merce Cunningham taught and created work at the historically renowned Bennington School of Dance, held primarily on the campus of Bennington College. Many of the students were college and high school dance teachers, thereby increasing the visibility of modern dance and its associated professions across the US (McPherson 2013). This expansion in visibility extended to college campuses as teachers brought movements, ideas and expectations from their experiences at the Bennington School of Dance to their own students. Today, professional opportunities in dance are much broader than the limited scope of dancing for a company, choreographing for a company or teaching. Careers in dance now embrace both concert and commercial spaces, and professionals are frequently expected to simultaneously operate both within the dance world and to bring dance to other spheres of practice. Many who sustain careers into middle age have a diverse portfolio of experiences. The expansion and need for a wider variety of dance careers is intimately tied to undoing the stronghold that modern dance and ballet have on university dance curriculums. Embedded in modern dance and ballet is a clear hierarchy of ideas about roles within dance, where dance occurs and who has access to it; this hierarchical structure does not apply to all dance forms, nor does it benefit or connect with communities' economic, social and cultural wellbeing. Applying dance knowledge post-graduation also needs to be carefully considered when approaching curricular equity.

Approaching curricular equity

I share my own journey toward curricular equity to demonstrate one possible approach to curricular equity and to ground the reflective questions included later in the article. I teach at Arizona State University, and our current curricula, which includes undergraduate and graduate degrees in dance and dance education,

were collectively designed by the faculty in 2008 to de-centre ballet and modern dance with the intent of approaching equity. Our curricula focus on creative practice, reflection, humanity and inquiry as critical to dance study and allow students to take coursework in Afro-Latin movement practices, contemporary ballet, hip hop, postmodern contemporary dance and somatic practices. The curriculum also requires coursework in creative practices, movement practices, dance pedagogy, socially engaged practices and a variety of contextual courses.

This model has proven successful in broadening the offered dance forms, and thereby the dance interests and backgrounds, present in the program. In terms of dance forms, this model is more inclusive than many programs in the US. While expanding the dance forms we offered was a critical first step in recalibrating dance curricula toward curricular equity, ten years later, we still face several questions that need to be addressed if we truly want an equitable and inclusive framework that extends beyond the purely physical practice of dance. We are now considering how values and practices from each dance form we offer can be explicitly included in creative practice and contextual courses, not just in technique classes. Our revised curricula will include a menu of historical and theoretical courses that reflect the range of dance techniques we offer; further, creative practice sequences will include approaches and perspectives from all the dance forms in the curricula. We will also require coursework that introduces each dance form's technique, contexts, history and aesthetics to all students in year one, seeding the importance of curricular equity early on in their university experiences.

To refine our curricula around the idea of approaching curricular equity, we had to ask ourselves the following questions, which are useful for anyone interested in engaging with this journey:

- What does curricular equity actually look like and require in reality?
- What tensions exist between the expectations of a dance program and the lived realities of our students?
- How can we give our students the skills to both take advantage of existing opportunities in dance and to create their own opportunities in dance after graduation?
- How can we direct students to view dance practices, both in terms of dance forms and dance careers, as an equitable spectrum while still encouraging individualised expertise?
- How can we partner with our local community to include their voices and perspectives?
- How can we 'let go' of long-standing, conventional coursework to make room for new courses that better approach curricular equity?
- How can we ensure that students' dance interests are reflected in our coursework beyond broadening technical practice?
- Do the curricula honour our students' cultural backgrounds, interests and aspirations?
- How can we de-centre Western theatrical expectations in creative practice courses, dance performances and events?
- How does theoretical course content need to change to embrace a range of dance forms and perspectives, theories and aesthetics?
- Do course titles accurately reflect their content?
- How can we bring more specificity to the naming of exercises and methods in our teaching to better situate their socio-cultural contexts?
- What assumptions are built into the language we use to teach, and how can we question these assumptions?
- What are our responsibilities in educating future faculty and dance educators to advance approaching curricular equity in tertiary education?

As dance educators reflect upon the above questions, it is helpful to remember that there are many ways to imagine a dance program in terms of relevance and inclusion. Prioritising the needs of students and the regional community is often a good starting point—as is imagining how graduates could contribute to dance and to their communities. If educators in a program truly believe that focusing on modern dance and ballet is the way to contribute to their community or advance professional practice, then they should build curricula around excellence in ballet and modern dance. However, as long as most programs continue on this path without reflecting upon why they are doing this and for whom, dance in academia will remain exclusive, access to dance will not increase and the potential for what dance could do in academia and society will never be fully realised.

Of course, there are challenges that will prevent programs from immediately actualising curricular equity, but future planning can create a blueprint. When asked to engage in this transformation, many well-intended dance educators may find themselves unintentionally hiding behind rationale that upholds the status quo, including limited resources to allocate toward diversifying curricula, the need to maintain accreditation or meet professional standards or the expertise of tenured faculty (Risner and Stinson 2010), each of which stems from the construction of Whiteness and White supremacy in dance education (Davis 2018). Currently, most tenured faculty hold expertise in Western theatrical dance practices. Graduate programs, which in the US are the gateway to faculty positions, still prioritise Western theatrical dance, meaning future faculty continue to achieve and maintain expertise in ballet and modern dance. Yet faculty do have the power to revise graduate curricula as a way to seed future advancements toward curricular equity. Studio spaces, a precious resource on college campuses, are pre-built to reflect and facilitate the development of Western theatrical dance aesthetics,

but many can be retrofitted to welcome different types of dance. There are expectations within university systems that performances occur on stage, but there are also public spaces that can be used for dance events that are more community or socially oriented. All of this requires a rethinking of conventional practices in academia in service of promoting equity—initially, they are roadblocks, but they can be overcome if the desire to begin a path toward equity is sincere.

Budget is also a concern, and it is often easy to shut down thinking about possible changes by saying there is no funding to add courses and faculty. Yet approaching curricular equity is not about expanding, nor is it about continually adding courses to a program—it entails carefully balancing course offerings and removing courses that no longer serve the field or contribute to curricular equity to make space for new courses. Budgetary priorities point to what dance programs value. If programs are truly dedicated to approaching curricular equity and becoming more inclusive, they must shift how they allocate resources. There will always be budgetary concerns for most dance programs, but assuming there is not a way forward is an easy way to skirt the issue of approaching curricular equity.

Much of the work in recalibrating curricula toward equity centres on considering what conventional assumptions and practices can be retired to make room for what is needed for relevance and equity. Tertiary dance programs need to regularly and critically examine the connections and disconnections between their stated values and practices in relation to curricular equity, diversity and inclusion. There is no simple path forward, and each step toward change will likely reveal numerous other steps that are needed—however, the only way to achieve curricular equity is to start approaching it one step at a time.

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BIOGRAPHY

Karen Schupp, MFA, is an associate professor of dance and associate director of the Herberger Institute School of Music, Dance and Theatre at Arizona State University. Her research interests include dance competition culture, dance curriculum and pedagogy in tertiary education and equity and ethics across the spectrum of dance

education. She authored *Studying Dance* (2015), edited *Dance Education and Responsible Citizenship* (2019) and co-edited *Ethical Dilemmas in Dance Education* (2020) with Doug Risner. Professor Schupp is the co-Editor in Chief of the *Journal of Dance Education*. For more information, please visit <http://www.karenschupp.org>.

Tanssin mahdollisuudet aivoverenkiertohäiriöiden kuntoutuksessa: Kirjallisuuskatsaus

Camilla Björklund and Hanna Pohjola

ABSTRACT

Stroke affects one in six people in Finland and is the third most common cause of death. Strokes can cause changes in physical, mental and social functioning. All functional disorders can be affected by rehabilitation: physical treatment is a key part of active rehabilitation after a stroke.

In this article, the known effects of dance on stroke are gathered together on the basis of a literature review and discussed in the context of dance pedagogy. The data was systematically retrieved from the PubMed, CINAHL and ArscA databases. Eleven research articles meeting the search criteria were selected. Content analysis was used to analyze the data. The results of the research literature analysis indicated that dance is suitable for stroke rehabilitation: it promotes psychological, cognitive and physical functioning. The results spoke in favour of dance intervention supporting and developing a relationship to one's own altered body and self-esteem, as well as enabling social relationships. In addition, dance improves one's mental state. Therefore, these factors suggest that dance could meet the need for a new form of neurological rehabilitation therapy.

TIIVISTELMÄ

Aivoverenkiertohäiriöön (AVH) sairastuu Suomessa joka kuudes ihminen, ja se on kolmanneksi yleisin kuolinsyy. AVH voi aiheuttaa muutoksia fyysisessä, psyykkisessä ja sosiaalisessa toimintakyvyssä. Kaikkiin toimintakyvyn häiriöihin voi vaikuttaa kuntoutuksella: keskeisessä osassa aivohalvauksen aktiivista kuntoutusta on liikunta.

Tässä artikkelissa tarkastellaan tanssipedagogiikan näkökulmasta tanssin vaikutuksia AVH-kuntoutujiin kirjallisuuskatsauksen avulla. Aineisto haettiin systemaattisesti PubMed-, Cinahl- ja ArscA-tietokannoista. Mukaan valikoitui 11 hakukriteerit täyttävää tutkimusartikkelia. Aineiston analysoinnissa käytettiin sisällönanalyysiä. Tutkimustuloksista ilmeni tanssin olevan soveltuva AVH-kuntoutujille: se edistää psykologista, kognitiivista ja fyysistä toimintakykyä. Tulokset puhuivat sen puolesta, että tanssi-interventio tukee ja kehittää suhdetta omaan muuttuneeseen kehoon ja itsepystyvyyteen sekä mahdollistaa sosiaalisia suhteita. Lisäksi se kohentaa mielialaa. Nämä tekijät voivat puhua sen puolesta, että tanssi voisi vastata uuden terapiamuodon tarpeeseen neurologisessa kuntoutuksessa.

Tanssin mahdollisuudet aivoverenkierto-häiriöiden kuntoutuksessa: Kirjallisuuskatsaus

Camilla Björklund and Hanna Pohjola

Johdanto

Tanssinopettajan työnkuva moninaistuu samalla, kun tanssin kenttä ulottuu yhä laajemmalle yhteiskunnassa. Tanssi ja tanssiminen näkyvät enemmän eri väestöryhmien joukossa kuten esimerkiksi erilaisissa organisaatioissa, kouluissa ja hoitolaitoksissa (ks. esim. Jaakonaho 2017; Lehikoinen 2019; Pohjola ym. 2020). Osallistuminen tanssiin on kulttuurinen oikeus (Lehikoinen 2017). Tanssin soveltava käyttö myös neurologisten sairauksien kuntouttamisessa on ajankohtainen aihe (Lossing ym. 2017): kiinnostus on kohdistunut erityisesti Parkinsonin tautiin (Sharp ja Hewitt 2014; Shanahan ym. 2015). Tanssin soveltava käyttö aivoverenkiertohäiriöiden (AVH) kuntouttamisessa on sen sijaan vielä varsin tuore aihe. Tämän artikkelin tarkoituksena on (1) koota yhteen tieteellisesti tutkittua tietoa tanssin vaikutuksista AVH-kuntoutuksessa ja (2) pohtia tutkimustuloksia tanssipedagogisesta näkökulmasta.

AVH on yhteisnimitys aivoverisuonten tai aivoverenkierron sairauksille. Oirekuvaan kuuluvat aivoinfarkti, aivojenisäimen verenvuoto, lukinkalvonalainen verenvuoto tai aivolaskimoiden tromboosista johtuva aivotointojen häiriö (Käypä hoito -suositus 2020). TIA (engl. transient ischemic attack) on puolestaan lyhenne tilapäiselle aivoverenkiertohäiriölle, joka on kohtausmainen oirekuvaltaan ilman pysyvää kudosvauriota. Pysyvän vaurion aiheuttavia ovat sen sijaan aivoinfarkti tai aivoverenvuoto. AVH voi aiheuttaa monin tavoin muutoksia fyysisessä, psyykkisessä ja sosiaalisessa toimintakyvyssä. Seuraukset vaihtelevat yksilöllisesti ja ovat riippuvaisia vaurioalueen sijainnista ja laajuudesta. Halvausoireet, tuntopuutokset,

kielelliset häiriöt ja henkisen toimintakyvyn ongelmat kuuluvat näihin oireisiin (Aivoliitto 2020). Lisäksi aivohalvaus vaikuttaa usein askellukseen, tasapainoon ja kehon nivelten liikkuvuuteen (Patterson 2018a, 2018b). Vaikeuksia voi ilmetä myös esimerkiksi jalkapääväässä toimintoissa, kuten kirjoittamisessa, lukemisessa, muistamisessa, hahmotuksessa sekä ajattelussa ja päätelyssä (Käypä hoito -suositus 2020). Myös masennus on yleistä (Robinson ja Jorge 2016).

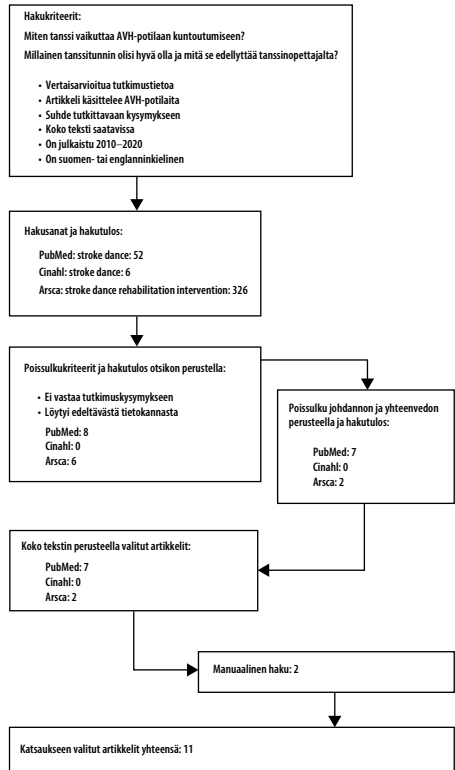
Liikunta on keskeisessä osassa neurologisten sairauksien kuntoutusta, myös AVH:ssa. Viime vuosina perinteisen fysio- ja toimintaterapian ohella on kiinnostuttu myös taiteiden vaikutuksista neurologisessa kuntoutuksessa. Esimerkiksi tanssin vaikutuksia on tutkittu neurologisissa sairauksissa tähän mennessä eniten Parkinsonin tautia sairastavilla, joilla sekä kävely- että tasapainokyky ovat kehittyneet paremmin tanssituntien kuin fysioterapian jäljiltä (Gregor ym. 2020, 2). Vaikutuksia on löydetty myös toiminnallisessa liikkuvuudessa (Rios ym. 2015, 182) ja kohentuneessa mielialassa (Lewis ym. 2016). Tanssituntien on todettu kehittävän perinteistä kuntoutusta enemmän myös toiminnanohjausta ja edistävän luovan sosiaalisen tuen tunnetta sitä tukevassa yhteisössä (Gregor ym. 2020, 2). On myös ehdotettu, että tanssi voi tarjota ainutlaatuisen fyysisen toimintamenetelmän edistämään neuroplastisuutta (Dhami ym. 2015, 6).

Metodologia Aineiston valintaprosessi

Artikkelin aineistonkeruussa käytettiin kuvailevaa kirjallisuuskatsausta (ks. Salminen 2011; Kangasniemi ym. 2013), joka pyrkii antamaan kokonaiskuvan

olemassa olevasta asiakokonaisuudesta. Tiedonhaussa käytettiin PubMed-, Cinahl- ja Arscatietokantoja. Tiedonhakuja johti aiemmin asetetut tutkimuskysymykset, jotka olivat muodostettu PICO-menetelmän (Hotus n.d.) avulla. Hakusanoilla «cerebrovascular disease dance», «rehabilitation stroke dance» ja «stroke dance intervention» tehtiin ensin testihaku, jotta löydettäisiin yhdistelmä, jolla löytyisi tarpeeksi laaja otanta, joka sisältäisi kaikki aiheeseen liittyvät relevantit julkaisut. Varsinainen aineistohaku suoritettiin huhtikuussa 2020 PubMedsta ja Cinahlsta sanoilla «stroke dance», kun taas Arscatietokannasta rajaus täytyi tehdä tarkemmin sanoilla «stroke dance rehabilitation intervention», koska tämä tietokanta sisältää laajalti aineistoa. Työssä käytettiin pääasiallisesti luotettavia tietokantoja: luotettavuutta lisäsi myös aineiston haun rajaus uusimpiin tieteellisiin vertaisarvioituihin artikkeleihin.

Katsaukseen haettu aineisto oli suomen- ja englanninkielistä ja se koostui vertaisarvioituista tieteellisistä artikkeleista, jotka on julkaistu vuosina 2010–2020. PubMed-tietokannasta löytyi kyseisillä hakukriteereillä 52 artikkelia, Cinahlsta kuusi ja Arscasta 326 (ks. kuvio 1). Tämän jälkeen poissuljettiin artikkelit, jotka eivät vastanneet otsikon perusteella tutkimuskysymyksiin tai ne olivat valikoituneet jo aiemmasta tietokannasta. Jäljelle jäi tässä vaiheessa 14 artikkelia (PubMedista kahdeksan ja Arscasta kuusi kappaletta). Cinahl-tietokannasta ei löytynyt asetetun kriteeristön mukaisia artikkeleita. Tässä vaiheessa valittujen artikkeleiden relevanssi määritettiin lukemalla ensin johdanto ja yhteenveto, jonka jälkeen jäljelle jäi yhteensä yhdeksän artikkelia (PubMed, seitsemän kpl; Arscasta kaksi kpl). Viimeisenä luettiin vielä koko teksti, jonka jälkeen valintakriteerit täyttyivät yhdeksässä artikkelissa. Lisäksi erään tieteellisen tutkimuksen lähdeluettelosta valikoitui mukaan yksi artikkeli ja mukaan otettiin myös kriteerit täyttävä tieteellinen tutkimusartikkeli. Katsaukseen valikoitui lopulta siis 11 tieteellistä tutkimusta. Katsauksessa käytettiin



Kuvio 1. Aineiston hakukriteerit ja hakuprosessin eteneminen.

taulukointia avuksi hakuprosessin etenemisessä. Hakukriteerit ja hakuprosessin eteneminen on esitetty kuviossa 1.

Aineiston analyysi

Aineiston analysoinnin ja järjestämisen apuvälineenä käytettiin sisällönanalyysiä (Braun ja Clarke 2006; Tuomi ja Sarajarvi 2018). Aineiston pelkistämisen, ryhmittelyn ja teoreettisten käsitteiden luomisen apuna käytettiin lisäksi taulukointia (ks. taulukko 1). Analyysi aloitettiin käymällä artikkelit läpi ja poimimalla niistä ensin taulukoihin otsikko, tekijät, julkaisu vuosi, tutkimusmenetelmät, toteuttamismaa, tutkittavien ikä ja sukupuoli sekä AVH:n sairausvuodet. Keskeiset tulokset ja johtopäätökset koottiin erilliseen

taulukkoon. Aineistojen data luokiteltiin ensin kahden pääluokan alle tutkimuskysymysten mukaan. Kullakin artikkelilla oli oma väri, jotta lähteet pysyivät eroteltuina ja jotta tietoa päästiin vertailemaan keskenään. Yläluokkien alle jaettiin sen jälkeen alaluokat. Näin kerättiin tutkimuksen kannalta olennainen tieto.

Tutkimukseen valikoitui 11 tutkimusartikkelia, joista kolme oli kvalitatiivista ryhmäinterventiota, kolme kirjallisuuskatsausta, yksi kvantitatiivinen tutkimus, kaksi kvalitatiivista tapaustutkimusta ja kaksi tapaustutkimusta. Tutkimuksista seitsemän oli toteutettu Kanadassa, yksi Ruotsissa, yksi Kiinassa, yksi USAssa ja yksi Suomessa. Tutkimusten kohderyhmistä yksi käsitteli subakuutin aivohalvauksen vaihetta ja viisi kroonista aivohalvausta. Lisäksi kaksi kohdentui aivoiskemiaan. Tutkimusmenetelminä käytettiin tanssi-interventiota, haastattelua (so. yksilö- ja focus group -haastattelu) ja stimuloitua muistia palauttamismenetelmää. Kirjallisuuskatsauksien teemoja olivat kognitiivisen ja fyysisen kuntoutuksen integrointi neurologisissa sairauksissa (mukaan lukien aivohalvaus), tanssin vaikutukset neurologisissa sairauksissa (mukaan lukien aivohalvaus) ja terveydenhuollon laadun parantaminen motorisessa kuntoutuksessa aivohalvauksen jälkeen (ks. taulukko 1).

Tanssin vaikutukset AVH-kuntoutuksessa

Aineistossa tanssin vaikutukset ilmenivät niin fyysisessä, kognitiivisessa kuin psykososiaalisessa toimintakyvyssä. Fyysisen toimintakyvyn osalta tutkimuksissa korostui erityisesti tanssin myönteinen vaikutus tasapainoon ja kävelyyn. Lisäksi tutkimuksissa havaittiin positiivisia vaikutuksia fyysiseen kestäävyyteen (Hackney ym. 2012; Beaudry ym. 2019a). Tutkimuksissa tanssin todettiin edistävän myös kehon asennon ylläpitämistä ja sen vaihtoksia (esim. istuminen, ylös nouseminen ja esineiden käsittely). Lisäksi tutkimuslöydöksiä raportoitiiin lisääntyneestä nivelten liikkuvuudesta, lihasvoimasta ja vähentyneestä lihastonuksesta sekä

Tekijä(t) ja julkaisu vuosi	Otsikko	Menetelmä	Tutkittavien määrä (N), ikä ja AVH:n sairausvuodet	Maa
Beaudry, Fortin ja Rochette 2019a	Adapted Dance Used in Subacute Rehabilitation Post-Stroke: Impacts Perceived by Patients, Relatives and Rehabilitation Therapists.	Kvalitatiivinen tutkimus, interventio (55 min, vuorovikoin, 10 viikkoa) ja puolistrukturoitu haastattelu	N = yhteensä 22 (12 terapeuttia, 4 omaista, 6 sairastunutta) ikä: 59–85 v. (sairastuneet) keski-ikä: 71 v. (sairastuneet) Aivohalvauksesta 4–25 päivää	Kanada
Beaudry, Fortin, ja Rochette 2019b	Adapted-Dance Intervention for Subacute Rehabilitation Post-Stroke: 'WHAT' and 'HOW'.	Kvalitatiivinen tutkimus, focus group -haastattelu, observointi ja intervention analysointi	N = 18 kuntoutusterapeutia	Kanada
Chen ym. 2018	Therapeutic Effects of Sensory Input Training on Motor Function Rehabilitation After Stroke.	Kirjallisuuskatsaus		Kiina
Demers ja McKinley 2015	Feasibility of Delivering a Dance Intervention for SubAcute Stroke in a Rehabilitation Hospital Setting.	Kvalitatiivinen tutkimus, interventio (vuorovikoin 45 min, 4 vk)	ikä: 47–78 v. keski-ikä: 63.7 v. subakuutti vaihe (1–6 ikä)	Kanada
Dhumi, Moreno ja DeSouza 2015	New Framework for Rehabilitation – Fusion of Cognitive and Physical Rehabilitation: The Hope for Dancing.	Kirjallisuuskatsaus		Kanada
Gregor ym. 2020	Structuring Community-Based Adapted Dance Programs for Persons Post-Stroke.	Kvalitatiivinen tutkimus, focus group -keskustelu (aivohalvauksen sairastuneiden, tanssiohjaajien ja fysioterapeuttien kesken)	N = 9 (sairastuneet) ikä: 43–80 v. (sairastuneet) Aivohalvauksesta 6.8 aivohalvauksesta	Kanada
Hackney ym. 2012	Application of Adapted Tango as Thera-peutic Intervention for Patients with Chronic Stroke.	Tapaustutkimus, interventio (1.5 h x 2 vk, 12 viikon ajan)	N = 1 ikä: 73 v. Aivohalvauksesta 13 vuotta	USA
Patterson ym. 2018a	A Dance Program to Improve Gait and Balance in Individuals with Chronic Stroke.	Kvantitatiivinen tutkimus, interventio (2 x vk, 10 viikon ajan)	Keski-ikä: 62.3 v. Aivohalvauksesta 6.4 vuotta	Kanada
Patterson ym. 2018b	Dance for the Rehabilitation of Balance and Gait in Adults with Neurological Conditions Other than Parkinson's Disease: A systematic review.	Systemaattinen kirjallisuuskatsaus	ikä: 43–73 v. (79 tutkimuksesta raportoitiiin)	Kanada
Pohjola ym. 2019	The Potential of Dance Art in Recovery from a Stroke: A Case Study.	Kvalitatiivinen tapaustutkimus, stimuloitu muistia palauttamismenetelmä ja syvähaastattelu	N = 1 ikä = n. 50 v. Aivohalvauksesta 2 vuotta	Suomi
Thornberg, Josephson ja Lindquist 2014	Experiences of Participation in Rhythm and Movement Therapy After Stroke.	Kvalitatiivinen tutkimus, haastattelu	N = 17 ikä: 38–76 v. Aivohalvauksesta 2–16 vuotta	Ruotsi

Taulukko 1. Valitut artikkelit.

liikkeiden hallinnasta ja niiden koordinoinnista (Hackney ym. 2012; Beaudry ym. 2019a).

Fyysisen vaikutuksen ohella myös kognitiivinen toimintakyky lisääntyi. Tanssiminen mahdollistaa AVH-kuntoutuksessa liikesarjojen opettelun (Beaudry ym. 2019b). Esimerkiksi liikesarjan tai koreografian opettelu sallii tanssiaskelten toistamisen, joka tuo haastetta muistamiselle ja kehittää sitä (Demers ja McKinley 2015). Musiikki oli olennainen osa kognitiivisen toimintakyvyn edistämistä tutkimuksissa, sillä tanssiminen musiikin säestämänä aktivoi useita eri alueita aivoissa, kuten esimerkiksi pikkuaivojen etumaisia osia, tyvitumakkeita ja aivokuorta. Tanssiminen vaatii kuuntelun ja käsittelyn ohella myös liikk-

mista musiikin tahtiin. Näin ollen tanssin ja musiikin yhdistetty terapian muoto voi olla tehokas kognitiivisen stimulaation lähde (Dhami ym. 2015, 6). Onkin esitetty, että moniaistisuus on ratkaisevassa roolissa motorisessa kuntoutuksessa, sillä aistijärjestelmän vioittuminen voi vaikuttaa motorisiin toimintoihin. Näin ollen aistihavaintoja pitäisi korostaa aivohalvauksen jälkeisessä kuntoutuksessa, sillä aistimotorinen lähestymistapa on tehokkaampaa kuin perinteiset motoriikkaan orientoituneet kuntoutustavat (Chen ym. 2018, 3–4).

Myös psykososiaalisen toimintakyvyn kehittymisen oli keskeisessä osassa tutkimusaineistossa: yhteisöllisyys, minäpystyvyys ja osallisuus olivat korostetusti esillä. Ilman aktiivista osallistumista kuntoutukseen, optimaalisen palautumisen todennäköisyys on pieni. Tästä syystä sitoutumisella, motivaatiolla, luottamuksella, itsenäisyydellä ja sosiaalisilla suhteilla on suuri merkitys kuntoutuksessa (Beaudry ym. 2019a, 7). Tyytyväisyys ja osallistuvuus tanssi-interventioissa sekä lisääntynyt subjektiivinen hyvinvointi ja tanssista saatu ilo voivat sitouttaa osallistumisessa interventioon, ja täten mahdollisesti vaikuttaa kokonaisuudessaan kuntoutusmotivaation. Lisäksi minäpystyvyyden, hyvinvoinnin, mielialan ja sosiaalisuuden kohentuminen saattavat vaikuttaa osallistuneisuuteen, kun uupumuksen tunne jää näiden varjoon (Hackney ym. 2012; Patterson ym. 2018a; Beaudry ym. 2019a, 8–9).

Erityisesti sovelletun tanssin ryhmäinterventio näyttäisi edistävän yhteisöllisyyden kokemista (Beaudry ym. 2019a, 9). Tanssiminen voi rohkaista myös merkityksellisiin sosiaalisiin suhteisiin yhteisön sisällä ja luoda näin tunteen yhteisöllisyydestä sekä itsehyväksynnästä (Gregor ym. 2020). Tällaisessa ryhmässä osallistujat voivat tuntea olonsa turvallisiksi ja itsevarmaksi. Se rohkaisee muutoinkin arjen sosiaalisissa tilanteissa: esimerkiksi ujoudesta huolimatta juttelemaan ihmisille aiempaan tilanteeseen verrattuna enemmän (Beaudry ym. 2019a, 6–8). Lisäksi tanssi voi olla merkityksellinen kommunikoinnin väline

henkilöille, joilla on afasia (Pohjola ym. 2019; Gregor ym. 2020).

AVH-kuntoutujia tulisi myös kannustaa palaamaan merkitykselliseen elämään ja aktiviteetteihin (Thornberg ym. 2014). Osallistumista kehotuneesta lisäävään aktiviteettiin, joka on myös haastava, pidettiin arvokkaana. Se lisäsi kyvykkyyttä suoriutua monimutkaisista aktiviteeteista ja vaikutti myönteisesti minäkuvaan. Tanssiminen johti toimeen tulemiseen muuttuneen kehon kanssa ja sen kotoisaksi tuntemiseen (Thornberg ym. 2014, 1869–1873). Minäpystyvyys nousi vahvasti esille myös Pohjolan ym. (2019) ja Beaudryn ym. (2019a) tutkimuksissa. Minäpystyvyyden tunnetta pidetäänkin tärkeänä aivohalvauksen vammautumisen jälkeen, ja se voi vaikuttaa itsesäätelyyn kognitiivisella, affektiivisella ja käyttäytymisen tasoilla. Tämän vuoksi on oleellista tutkia sovelletun tanssin vaikutuksia psykologiseen rakenteeseen, koska etenkin luottamus omaan kyvykkyyteen sekä motivaatioon raportoitiin kestäneen edelleen kolmen kuukauden kuluttua intervention päättymisen jälkeen (Beaudry ym. 2019a, 5). Sisäinen motivaatio löydettiin myös tärkeänä Pohjolan ym. (2019) tutkimuksessa, jossa ilmeni tanssin mahdollisuus kehittää itsetuntoa, itseluottamusta ja toimijuutta.

Tanssituntien räätälöiminen

Tanssityylit vaihtelivat tutkimuksissa (esim. jazz, merengue, nykytanssi, baletti, kansantanssi, tango, improvisaatio) ja joissakin tutkimusinterventioissa oli myös yhdistettynä useampia lajeja (Hackney ym. 2012; Demers ja McKinley 2015; Patterson ym. 2018a, 2018b; Pohjola ym. 2019). Kestoltaan tanssitunnit vaihtelivat 45 min–120 min. Keskeistä oli useiden taukojen pitäminen ja väsymisen huomioiminen. Ryhmät kokoontuivat useimmiten kahdesti viikossa (Hackney ym. 2012; Demers ja McKinley 2015; Patterson ym. 2018a; Beaudry ym. 2019b; Gregor ym. 2020). Tanssitunnin rakenne koostui esimerkiksi lämmittelystä, tekniikkaharjoitteista,

improvisaatiosta, lyhyestä liikeyhdistelmästä ja loppuverryttelystä (Demers ja McKinley 2015, 5); yksin, pareittain ja ryhmässä (Patterson ym. 2018; Beaudry ym. 2019b). Tanssitunti tulisi suunnitella edistämään osallistujien toimintakykyä. Osallistujien kykyihin ja tavoitteisiin perustuva tanssitunnin rakenne tulisi olla johdonmukainen ja sisältää ennustettavuuden ja vaihtelevuuden elementtejä motivoimisen ja kehityksen tueksi. Tanssitunnin rakenteen tulisi myös huomioida sydän- ja verenkiertoelimestön terveys sekä alttius väsymykselle. Erityisesti tasapainon harjoittamista (Gregor ym. 2020, 9) olisi hyvä sisällyttää tanssituntiin. Tanssiharjoitteet tulisivat olla soveltuvia istuen tai seisten (Hackney ym. 2012; Demers ja McKinley 2015; Patterson ym. 2018a) tai pyörätuolissa (Beaudry ym. 2019b) istuen. Avustajia ja apuvälineitä voidaan käyttää tunneilla, jotta kaatumisriskiä ja loukkaantumisen mahdollisuutta voi vähentää (Gregor ym. 2020, 7–9).

Myös koskettaminen ja musiikki ovat usein osa tanssituntia. Kliininen tutkimusnäyttö on todistanut aistitoimintojen ja motoristen toimintojen läheisen suhteen (Chen ym. 2018, 2). On havaittu, että kevyt kosketus voi edistää asennon vakautta, mikä voi johtua aktiivisten liikkeiden vahvistetusta tietoisuudesta (Kiemel ym. 2002). Tämä linkittyy esimerkiksi paritanssilajien tarjoamaan tukeen, ja kosketusta voi myös hyödyntää harjoitteiden suunnittelussa. Esimerkiksi moniaistisessa stimulaatioterapiassa käytetään nopeaa harjausta ja kevyttä kosketusta ihoa vasten tai lihasten taputtelua motivoimaan tai hillitsemään neurolihasliitoksen reaktiota (engl. neuromuscular reaction), jonka lisäksi voidaan käyttää puristamista tai venyttelyä lievittämään lihaskouristuksia (Chen ym. 2018, 3). Kosketuksen ohella myös musiikki koettiin aineistossa tärkeänä tekijänä emootioiden kehohallintaprosessissa ja monimutkaisten aktiviteettien muistamisessa ja niiden käsittelemisessä. Musiikki teki liikkeiden tekemisestä ja esittämisestä myös helpompaa ja hausempaa (Thornberg ym. 2014, 1871).

Erityisesti mielimusiikin käyttöä suositeltiin useissa tutkimuksissa (Demers ja McKinley 2015; Gregor ym. 2020).

Suurimmassa osassa tutkimuksia tanssi-intervention ohjaajana ei ollut tanssipedagogi, vaan esimerkiksi kuntoutusterapeutti (Beaudry ym. 2019a), henkilökohtainen valmentaja (Hackney ym. 2012) tai toimintaterapeutti (Demers ja McKinley 2015). Beaudryn ym. tutkimuksen mukaan voikin siis olla sinänsä rajoite, että intervention ohjaa fysioterapeutti tai toimintaterapeutti eikä tanssinopettaja (Beaudry ym. 2019b). Aineistoon valikoituneista tutkimuksista vain yksi (Gregor ym. 2020) tutkimusjulkaisu keskittyi nimenomaan siihen, millainen soveltuvan intervention sekä tanssinopettajan tulisi olla; esteettömän ja turvallisen ympäristön sekä tunnin sujuvuuden ohella keskeistä oli myös tanssinopettajan pedagogiset taidot ja opetusfilosofia. Tanssiopettajalla tulee olla korostetusti substanssiosaamista ja kykyä sen soveltamiseen yksilöllisesti. Lisäksi tanssinopettajan tulisi olla rohkeava, joustava ja huomaava luomaan turvallinen ja tervetullut ympäristö. Turvallisen ympäristön luominen vaatii sekä fyysisen ja emotionaalisen näkökulman helpottamaan yhteyksien luomista osallistujien kesken ja tuntemaan itsensä luottavamemmaksi. AVH-tanssin kontekstissa tanssinopettajan opetusfilosofian tulisi kohdistua näkemykseen, jossa jokainen tanssija saa olla vapaa ja ainutlaatuinen liikkeissään sen sijaan, että keskityttäisiin tanssijoiden rajoituksiin (Demers ja McKinley 2015; Gregor ym. 2020). Keskeistä olisi löytää yhteys muuttuneeseen kehoon ja tuoda esille kehon uudet mahdollisuudet ja sen kyvykkyys (Pohjola ym. 2019).

Pohdinta

Tämän artikkelin tavoitteena on ollut tarkastella tieteelliseen näyttöön perustuvaa tutkimusta tanssin käyttämisestä AVH-kuntoutuksessa ja siihen liittyvää tanssipedagogiikkaa. Kirjallisuuskatsaukseen valikoituneista tutkimuksista ilmeni, että tanssi on

käyttökelpoinen ja soveltuva lääketieteellistä kuntoutusta täydentävä menetelmä AVH-kuntoutujille: tanssi edistää psykososiaalista, kognitiivista ja fyysistä toimintakykyä. Tanssitunnin tulisi seurata osallistujien tavoitteita ja heidän mieltymyksiään. Tunnin rakenne tulisi olla johdonmukainen ja sisältää enustettavuuden ja vaihtelevuuden elementtejä. Tutkimukset ehdottivat, että optimaalinen tanssitunti olisi yhdestä kahteen tuntia kestoltaan ja toteutuisi kaksi kertaa viikossa noin kolmen kuukauden (1. kymmenen viikon) ajan. Tanssitunnin täytyisi sisältää taukoja. Tanssityyli voi vaihdella ja tanssia voi sekä partnerin kanssa tai ilman. Tutkimustulosten perusteella tanssitunnin tulisi sisältää sekä improvisaatiota että opeteltavia liikeyhdistelmiä, koska improvisaation ja kehotietoisuuden avulla mahdollistettiin yhteyden löytäminen muuttuneeseen kehoon, kun taas liikeyhdistelmien opetteleminen haastaa muistia. Erityisesti taidetanssi rohkaisi kehon uusiin mahdollisuuksiin ja kehon kyykykyyteen.

Fyysiset harjoitustavoitteet tulisi kohdentaa erityisesti tasapainoon ja askellukseen. Lisäksi toiminnallista liikkuvuutta olisi hyvä lisätä. Subakuutissa aivo-
halvauksen kuntoutumisen vaiheessa tasapainon harjoittelussa vaikeustason nostaminen on tärkeää, koska kehittyminen etenee tässä vaiheessa eniten. Kuitenkin liian vaikeita tasapainoliikkeitä täytyisi välttää, koska silloin tasapainon varmuus saattaa kärsiä. Osallistujilla täytyisi olla mahdollisuus edetä tanssiliikkeiden haastavuuden kanssa yksilökohtaisesti ja suorittaa ne omalla tavalla huomioimalla omat fyysiset rajoitukset. Motivaation säilyttämiseksi olisi hyvä silti lisätä tanssiliikkeiden haastavuutta yksilöllisesti. Tulosten mukaan myös kosketus voi parantaa asennon vakautta ja motiivoida tai hillitä hermolihasliitoksen reaktiota.

Tanssi tukee erityisellä tavalla myös itsepystyvyyttä ja kehittää sosiaalisia suhteita. Lisäksi tanssi kohentaa mielialaa. Tanssin nautinnollisuus voi myös edesauttaa ja helpottaa fyysisten toimintojen edistämistä; kuntoutuja voi kehittää fyysistä toimintakykyään

ilman puurtamisen tunnetta. Tanssi voi rohkaista myös laajempiin liikelaajuuksiin ja haastavampiin liikkeisiin, joihin kuntoutuja ei edes uskoisi itse pystyvän. Lisäksi tanssilla voi olla syvällisempi merkitys fyysisen toimintakyvyn edistämisen lisäksi, koska sen avulla kuntoutuja voi löytää uudelleen paikkansa maailmassa (ks. esim. Beaudry ym. 2019b; Pohjola ym. 2019, 40).

Toistaiseksi tanssipedagogiikkaa sovelletussa tanssissa ja AVH -kuntoutuksessa on tutkittu vähän ja tutkimusaineistossakin ilmeni vain yksi tutkimus ko. aiheesta. Kun esimerkiksi puhutaan ns. sovelletusta tanssista, «sovellettu» -käsite viittaa tanssin sisältöön ja pedagogiikkaan. Esimerkiksi vain toisen näistä soveltaminen ei riitä varmistamaan, että tanssi-interventio toiminta perustuu todella sovelletun tanssin kontekstiin ja on relevanttia AVH-kuntoutukselle. Taiteellinen ludinen (so. pelinomainen ja leikkisä) tanssin pedagogiikka eroaa usein tyypillisistä kuntoutuksen liikeharjoituksista ja saattaa selittää suuren osan kiinnostuksesta osallistua tanssi-interventioihin. Myös hienovarainen somaattis-sensitiivinen tanssipedagogiikka voi tarjota myös uudenlaisen keinon kuntoutuksen osallisuuden edistämiseen (Beaudry ym. 2019b, 294).

Kirjallisuuskatsaukseen valikoituneet tutkimukset ovat tuloksiltaan samankaltaisia, kuin tanssi -ja liiketerapian liittyen tehty Kelan selvitys vuodelta 2016. Siinä Kela suosittelee tanssi- ja liiketerapiaa kuntoutusmenetelmänä, ja arvioinnin mukaan tanssi soveltuu Kelan järjestämän lääkinnällisen kuntoutuksen terapiamuodoksi (Matinheikki-Kokko ym. 2016). Tämän kirjallisuuskatsauksen aineisto kuitenkin esittää implisiittisesti, että sinänsä mikään tanssityyli ei ole toistaan sopivampi, vaan tanssituntien yhteneväisyydet esteettömyydessä, saavutettavuudessa, tavoitteissa ja ohjauksessa ovat keskeisiä. Erityisesti kuntoutujan oma aktiivisuus ja kiinnostus kuntoutumistaan kohtaan ovat kuntoutumisen avaintekijöitä. Aineiston tutkimuksista havaitut tyytyväisyydet ja osallistuvuus interventioon herättävät huomion. Myös tanssi voi

mahdollisesti vaikuttaa kokonaisuudessaan kuntoutukseen osallistumiseen. Fyysisen, psykologisen ja kognitiivisen toimintakyvyn kehittyminen voi lievittää myös masentuneisuutta ja ahdistusta, jolloin osallistuvuus kuntoutukseen voi kasvaa. Nämä johtopäätökset voivat puhua sen puolesta, että tanssi voisi vastata kokonaisvaltaisesti uuden terapiamuodon tarpeeseen. Tutkimusaihe on tuore ja hakukriteerejä täyttäviä tutkimusartikkeleita ei ole vielä paljon. Artikkeleihin valikoitu tutkimusaineisto on siis pieni ja rajattu otos vielä varsin nuoresta tutkimusilmiosästä. Ensinnäkin valittuja tietokantoja oli rajattu määrä (kolme) ja artikkelieja kertyi yhteensä 11. Toiseksi aineiston keruussa painotettiin avointa saatavuutta sekä vertaisarvioituja tieteellisiä artikkeleja (so. kirjat rajattiin pois). Lisäksi aineistoon valikoituneet tutkimukset olivat keskenään myös erilaisia lähestymistavoiltaan ja metodeiltaan. Tutkimukset eri menetelmineen kuitenkin olivat keskenään samansuuntaisia ja näin ollen vahvistavat toisiaan. Katsaukseen valikoituneet tutkimukset tarkastelivat eritoten tanssin terveysvaikutuksia. Tanssin ontologinen, subjektiivinen merkitystodellisuus, oli aineiston tutkimuksissa vähäisempää. Myös kokemusperäinen tieto ruumiillisuudesta oli niukkaa. Jatkossa tulisikin kohdentaa huomio myös itse taiteeseen ja sen kokemiseen, ei vain sen terveyshyötyihin. Lisäksi kirjallisuuskatsaus osoitti, että tanssipedagoginen tutkimus aiheessa on toistaiseksi vielä hyvin vähäistä: jatkotutkimuksellisesti ajatellen tulisikin kiinnittää huomiota myös sovelletun tanssi-intervention pedagogiikkaan ja tanssin ontologiaan.

Tanssiminen on turvallinen, helposti implementoitavissa oleva ja kustannustehokas lääketieteellistä kuntoutusta täydentävä hoitomuoto moniammatillisessa kontekstissa. Tämän artikkelin aineisto kannustaa aktiivisesti hyödyntämään tanssinopettajien ammatillista osaamista laajemmin myös ns. perinteisen taiteen perusopetuksen ulkopuolelle. Tämä edistäisi niin kulttuurista oikeutta tanssiin, inklusiivisuutta ja osallisuutta (ks. esim. Lehikoinen 2017; Fancourt ja

Finn 2019). Tanssinopetuksen laajentuneeseen työkenttään ja sen sisältämiin mahdollisuuksiin sekä sen asettamiin vaateisiin tulisi vastata laajentamalla tanssinopettajien koulutusta ja myös käsitystä oman opettajuuden ulottuvuudesta tanssitaiteen kentällä.

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«Historia är något som konstrueras, det här är ett val» - om kritisk granskning i danshistorieundervisning

Saga Samuelson

ABSTRAKT

Den här artikeln undersöker och diskuterar hur danslärare vid gymnasieskolans estetiska program förhåller sig till undervisning i danshistoria inom kursen Dansteori, med fokus på skrivningarna om att eleverna ska utveckla en förmåga att kritiskt granska olika danshistorieskrivningar. Undersökningen bygger på intervjuer och öppna enkäter, och resultatet har analyserats kvalitativt i relation till *historiografiska och normkritiska perspektiv*. Studien visar att ett historiografiskt perspektiv är viktigt för hur lärare pratar om ämnet, men däremot inte i samma fokus när det kommer till vad de anser är det viktigaste för eleverna att ha med sig. Där står allmänbildning och elevernas förmåga att relatera sitt eget dansande till ett historiskt sammanhang i centrum. Det normkritiska perspektivet visar sig främst i lärarnas positionering av sig själva, men som jag förstår det ligger den kritiska granskningen ändå främst inom normen snarare än som medel för att se utanför den västerländska lådan. Nästa utmaning för oss lärare är därför att inte bara granska betingelserna för hur historia skapas, utan också ifrågasätta och förändra de strukturer som skapar kunskap.

ABSTRACT

This article examines and discusses how teachers at upper secondary school relate to teaching dance history within the course Dance Theory, focusing on the aim that students critically examine various dance history writings. The study uses interviews and open-ended questionnaires, and the material has been analysed qualitatively and discussed in relation to *historiographical and norm-critical perspectives*. The study shows that a historiographic perspective is important to teachers when they describe their teaching but less important when describing what they think students should gain from their studies. Instead, a general knowledge of dance history and an ability to connect one's dancing to a historical context are central. The norm-critical perspective is manifested mainly in the teachers' positioning of themselves, but as I understand it, the critical examination primarily lies within the norm rather than providing a means of looking outside the Western box. The next challenge is therefore to not only review the conditions in which history is created but also question and change the structures that create knowledge.

«Historia är något som konstrueras, det här är ett val» – om kritisk granskning i danshistorieundervisning

Saga Samuelson

Efter avslutad ämneslärarutbildning i dans ska jag vara rustad att undervisa det estetiska programmets praktiska och teoretiska danskurser.

En av dessa kurser är Dansteori, där jag förväntas undervisa om historiska epoker, genrer, stilar, förändringsprocesser och estetiska förhållningssätt till dans samt utveckla mina elevers förmåga att kritiskt granska olika danshistorieskrivningar. Danshistorieundervisningen på min lärarutbildning var begränsad till en kurs inom vald genre. I den skulle vi också hinna lära oss hur man undervisar danshistoria.

Jag känner mig inte rustad. Min upplevelse är också att många andra lärare – både blivande och redan verksamma – uttrycker att de saknar kunskaper när det kommer till både innehåll och metoder för att undervisa kursen Dansteori. Kursen saknar läromedel, officiellt arbetsmaterial och bedömningsanvisningar, och det är ofta en, ensam lärare på varje skola som undervisar kursen vilket försvårar kollegialt lärande. Det finns ingen forskning kring danshistorieundervisning i en svensk kontext, och även internationellt finns mycket få empiriska undersökningar. Därför är jag intresserad av att undersöka hur danslärare förhåller sig till undervisning av danshistoria i kursen Dansteori.

Kritisk granskning av danshistoria

Den här artikeln handlar alltså om danshistoria i ett danspedagogiskt sammanhang, och fokuserar på undervisningen av danshistoria inom kursen Dansteori. Dansteori är en av de obligatoriska kurserna i den svenska gymnasieskolans estetiska program med

inriktning dans. Dansteori beskrivs i ämnesplanen som ett tvärvetenskapligt ämne där eleverna med hjälp av begrepp, teorier och metoder från dans- och kulturvetenskap ska lära sig att tolka och förstå dans som en del av det estetiska, sociala, politiska och kulturella sammanhanget (Skolverket u.å.a.). Det historiska perspektivet genomsyrar nästan alla formuleringar i kursens syfte, och två av målen handlar specifikt om danshistoria: eleverna ska utveckla kunskaper om historiska epoker, genrer, stilar, förändringsprocesser och estetiska förhållningssätt till dans samt utveckla förmåga att kritiskt granska olika danshistorieskrivningar och avgränsningar som används inom dansområdet (Skolverket u.å.a.). Dessa två mål relaterar till två olika aspekter av historieämnet: dels själva innehållet och dels hur detta innehåll berättas. En grundbult i att förstå historia är nämligen att kunna göra skillnad mellan *det förflytna*, alltså det som hänt, och *historia*, alltså hur vi skapar berättelser och kunskap om det som har hänt. Kursen Dansteori handlar alltså inte bara om att lära sig en historisk genreöversikt med fokus på några viktiga koreografer och verk, utan också om att lära sig att kritiskt granska, värdera och diskutera konsekvenserna av olika historieskrivningar (Skolverket u.å.a.).

Syftet med artikeln är att undersöka och diskutera hur lärare i gymnasieskolan arbetar med ämnesplanens mål att «utveckla förmåga att kritiskt granska olika danshistorieskrivningar och andra avgränsningar och indelningar som används i dansområdet» (Skolverket u.å.a.). Artikeln ger också förslag på möjliga sätt att fördjupa och utveckla arbetet med kritisk granskning, främst i förhållande till det västerländska perspektivets dominans.

Kritiskt tänkande – komplex företeelse

Kritisk granskning, eller kritiskt tänkande, är inte bara ett mål inom kursen Dansteori utan också ett tydligt uttalat mål för hela den svenska skolan. I läroplanen för gymnasieskolan står det bland annat att «[e]leverna ska träna sig att tänka kritiskt, att granska fakta och förhållanden och att inse konsekvenserna av olika alternativ» (Gy11 2011, 7). Kritiskt tänkande är dock en komplex företeelse. Det finns ingen enhetlig och samstämmig definition, utan en rad olika definitioner som ofta kommer med långa listor av preciseringar (Larsson 2013, 30–32). Skolverket har heller ingen egen definition, men lyfter konsekvent förmågan att «kritiskt granska och värdera information» som central i skolans verksamhet (ex. Skolverket 2020). Larsson framhåller att den empiriska forskningen och vetenskapliga diskussionen kring kritiskt tänkande i den svenska skolan är begränsad (Larsson 2013, 14), och Nygren et. al. (2018) visar att kritiskt tänkande i den svenska skolan innebär olika saker inom olika ämnen. Att kritiskt granska kan alltså göras på många olika sätt, och den här artikeln utgår därför från frågeställningen: Vilka förhållningssätt och perspektiv lyfter danslärare fram för kritisk granskning av olika danshistorieskrivningar inom kursen Dansteori?

Metod och material

Arbetet baseras på intervjuer och enkäter med gymnasielärare i dans i Sverige. Förfrågan om medverkan skickades ut till alla estetiska program med inriktning dans i landet, och totalt har 12 lärare bidragit till studien: tre i form av intervjuer (varav två intervjuades tillsammans och en individuellt) och nio i form av webbaserade enkäter med öppna svarsalternativ.

Tiden lärarna har arbetat på estetiska programmet spänner mellan en termin och 24 år. Sex av lärarna har arbetat över 15 år, tre har arbetat mellan fem och 15 år och tre kortare än två år på estetiskt

program. Tiden de har undervisat kursen Dansteori varierar mellan en termin och sedan införandet av kursen 2011. Tio av lärarna har lärarlegitimation. De två lärare som saknar legitimation är utbildade danspedagoger, varav en läser VAL nu.

Materialet har analyserats med hjälp av kvalitativ analys. Jag har utgått från Lantz (2013) modell, men även tagit inspiration från Bryman (2018) och Lundman & Hällgren Graneheim (2017). Lantz delar upp analysprocessen i tre steg: datareduktion, att bilda dimensioner som avspeglar innehållet och att söka mönster. Det första steget innebär att begränsa datamängden med utgångspunkt i frågeställningen, det andra steget innefattar att koda materialet och organisera det i teman och det tredje steget handlar om att fördjupa förståelsen för resultatet genom att relatera det till teoretiska begrepp och modeller (Lantz 2013, 145–162).

Historiografiska och normkritiska perspektiv

Lärarnas svar diskuterar i artikeln i relation till *historiografiska* och *normkritiska perspektiv*. Dessa två perspektiv för kritisk granskning är framträdande i mitt material, och finns också representerade i forskningslitteraturen om danshistorieundervisning.

Historiografi innebär studiet av historikers metoder för att skriva historia, och handlar om att medvetandegöra premisserna för historieskrivning och historikerns roll i skapandet av historiska berättelser. I litteraturen om danshistorieundervisning är historiografi som metod mycket framträdande, och många författare förespråkar en undervisning som genom att synliggöra hur de historiska berättelserna skapas ger utrymme att ifrågasätta befintliga historieskrivningar (ex. Adsheed-Lansdale & Layson 1994, Carter 2004a, Carter 2004b, Tomko 2005, Carter 2007, Huxley 2012, Morris & Nicholas 2018a). Det historiografiska perspektivet belyser hur lärarna i min undersökning synliggör skillnaden mellan det

förflutna som sådant och våra berättelser om det förflutna, vilket alltså krävs enligt ämnesplanen.

Att medvetandegöra premisserna för historieskrivning kan också göras med ett maktkritiskt syfte. Termen *critical dance pedagogy* har exempelvis myntats av McCarthy-Brown (2017) för dansundervisning som undersöker hur maktsystem skapas och upprätthålls inom dansen. Critical dance pedagogy anknyter till det svenska begreppet *normkritik* i det att de båda uppmanar elever och lärare att ställa frågor kring de maktstrukturer som gör saker värdefulla och begripliga, och att sedan utmana dessa strukturer. Skolverket (2014) lyfter fram *normkritiska perspektiv* som en metod för att förebygga diskriminering och kränkande behandling, och normkritik utgör en del av skolans obligatoriska värdegrundsarbete. Det normkritiska perspektivet belyser hur lärarna i min undersökning tar sig an danshistorieundervisningen ur ett mer politiskt, maktkritiskt perspektiv.

Balansen mellan begripliga berättelser och verklighetens virrvarr.

Vem äger historien?

Lärarna i min studie ger många exempel på hur de arbetar för att anlägga ett historiografiskt perspektiv på undervisningen, och stort fokus ligger på att ställa frågor som synliggör historieskrivningens förutsättningar. Flera lärare lyfter fram att de i sin undervisning betonar att historia är något som konstrueras, och att det vi ser som sanningar idag kan förändras genom vidare forskning. En lärare skriver exempelvis att hen är noggrann med att poängtera att «historien hela tiden förnyas och är under ständig utveckling». En annan berättar att hen «försöker vara transparent med att historia är något som konstrueras, det här är ett val». Ett par lärare lyfter fram att forskningsläget påverkar kunskapsläget: «att det vi sett som sanningar kan förändras genom vidare forskning» och »[a]tt vi får hålla oss öppna

till att det vi läser i danshistorien kan förändras om det görs en mer ingående och nyanserad forskning i framtiden».

Något som hör samman med det faktum att historia konstrueras är att historien inte är objektiv. Flera av lärarna framhåller att det är viktigt att förmedla till eleverna att historien påverkas av den som berättar den, och att den därför måste granskas. «Berättelsen är alltid kontaminerad» skriver en lärare, och poängterar att det därför är «viktigt att hitta källan (skrivaren) och syftet med att just detta är skrivet». En annan lärare skriver att «historien färgas av den som berättar den» och att det därför är viktigt med kritisk källgranskning. En lärare skriver: «Jag tänker att det handlar om hur danshistorien skrivs, av vem, varför o.s.v. Vad finns nedtecknat och vad finns inte det? Vems danshistoria är det som berättas? Varför anses vissa koreografer ha större betydelse än andra? Vem har tolkningsföreträde på historien?» Ordet tolkningsföreträde signalerar ett maktperspektiv på frågan om vem som skriver historien. Detta återfinns även hos andra lärare: «Vem är det som äger historien, vem har skrivit den?» frågar sig en, och en annan pratar om historieskrivning utifrån begreppet eurocentrism: «Jag har i mitt arbete försökt att tydliggöra och diskutera eurocentrism med mina elever. Vem skriver historia och från vilket perspektiv?»

Perspektivet färgar historien

Perspektiv är ett ord som förekommer flitigt i mitt material. En lärare skriver exempelvis att «i mina föreläsningar försöker jag belysa att det finns olika perspektiv och att vi inte alltid vet om det vi tar del av är sant eller riktigt» och en annan att «historien är komplex och ska kunna förstås utifrån flera perspektiv och inte utifrån en bestämd historisk sanning som formar vårt tänkande». Ordet perspektiv används på många olika sätt i mitt material: det kan innebära alltifrån någons oreflekterade utgångspunkt (vem man «är») till en medveten analytisk hållning (ex.

att anlägga ett genusperspektiv). De olika perspektiven kan också påverka historieskrivningarna i olika led: när historien «händer», när den dokumenteras, när den bearbetas i form av forskning eller historiska berättelser och när den används av lärare och elever i undervisningen. Alla dessa steg kan vara färgade, eller kontaminerade som läraren uttryckte det, av olika perspektiv. Perspektivtagande, eller multiperspektivitet, är en viktig komponent i kritiskt tänkande inom historia (Nygren et. al. 2019) och min uppfattning är att *perspektiv* är ett begrepp som lärarna anser vara mycket användbart för att förtydliga de många lager som skiljer det förflutna från historieskrivningen. Användbart, men också – som vi märker – mycket mångfacetterat.

Vikten av källkritik och kritiska frågor

Ett annat begrepp som återkommer är källkritik, och då oftast som övergripande begrepp för kritisk granskning av olika danshistorieskrivningar. Två av lärarna presenterar exempelvis först en rad synliggörande frågor (av typen: vem har skrivit detta och varför) och sammanfattar sedan med: «[I]te som källkritik för danshistoria» och «[j]ag kan se det lite grand som vi idag pratar om källkritik». En lärare skriver att arbetet med olika danshistorieskrivningar innebär «kritisk källgranskning» och en annan att det innebär «att inte ta en beskrivning som en självklar sanning. Att förhålla sig källkritisk». Källkritik används alltså av dessa lärare som övergripande begrepp för, eller synonymt med, kritisk granskning av olika danshistorieskrivningar.

Att förhålla sig källkritisk till historieskrivningar, att anlägga ett *historiografiskt perspektiv*, är alltså ett av de förhållningssätt för att kritiskt granska olika danshistorieskrivningar som framkommer i mitt material. Lärarna presenterar en mängd olika synliggörande frågor som de framhåller som viktiga för att eleverna ska kunna kritiskt granska olika his-

torieskrivningar. Lärarnas kritiska frågor till danshistorieskrivningen ligger i linje med den vetenskapliga debatten kring danshistorieundervisning. Huxley konstaterar exempelvis att «there has been a shift in emphasis from a study based on traditional dance historical methods to one where a critical perspective is assumed» (2012, 281). Även andra forskare argumenterar för att danshistoria kan göras relevant och värdefull för studenter genom ett vetenskapligt förhållningssätt, exempelvis Carter (2004a, 2004b), Järvinen (2009), Randall (2009) m.fl. Carter (2007) har också i en inventering av 32 danshistoriekurser från huvudsakligen brittiska universitet kommit fram till att danshistoria har en viktig plats i dessa utbildningar, och att det också finns en ökande medvetenhet om historiska metoder och frågeställningar i undervisningen. Detta syns alltså också i min undersökning.

Basen först – sen kritisk granskning

I min undersökning framkommer dock också en märkbar konflikt mellan tiden till förfogande, faktainnehållet och de kritiska perspektiven, och i den konflikten prioriteras innehållet framför den kritiska granskningen.

För att kunna anlägga ett vetenskapligt perspektiv och ställa kritiska frågor krävs «faktakunskaper» om vad som har hänt, och i mitt material finns en tendens att se på danshistorien som ett «rent» innehåll som sedan kan analyseras, diskuteras och kritiskt granskas: flera lärare menar att man först behöver lägga en grund som eleverna sedan kan lyfta sig från. En lärare beskriver sin undervisning i danshistoria som en tvåstegsraket där hen först avsätter ett par veckor för att lägga en danshistorisk grund, som sedan används som utgångspunkt för uppgifter som utgår från kursens olika centrala innehåll: «Min kronologiska 'rena' danshistoria handlar om det som ska beskrivas som starten för de olika genrererna och ska ge en förståelse för grunden av hur dansen ser ut idag [...] [N]är jag

sedan fortsätter in i andra uppgifter som kan beröra något från vår danshistoria så ligger fokus på annat än historia. « En annan lärare säger: «Jag ser det också som att Dansteori väldigt mycket är en process, och lite som i steg – att man först får den här banken, och sen kunna lyfta ifrån det. «Samma lärare säger också att när «eleverna har fullt sjå med att få in faktan» är det svårt att hitta de kritiska glasögonen: utan en ordentlig bas är det svårt att lyfta blicken mot de kritiska perspektiven. Tanken om den «rena» danshistorien går på tvärs mot tanken om att all historisk information är färgad, och att det inte finns några neutrala berättelser. Jag återkommer till denna konflikt snart.

Bredd framför djup

Många av lärarna påpekar att kursens innehåll upplevs som för stort i förhållande till tiden. «En komplex kurs som borde vara dubbelt så stor» skriver en lärare, och en annan att «den största utmaningen är att hinna med alla moment i kursen på ett fördjupat sätt. Jag upplever kursinnehållet i Dansteori som stort i förhållande till kurspoängen». Kursens stora innehåll tvingar fram prioriteringar, och på frågan om vad lärarna tycker är det viktigaste eleverna ska få med sig från undervisningen dominerar innehållet framför processen: «Jag tycker det viktigaste är att eleverna får en översikt och en helhetsbild av västerländsk dansscenkonsthistoria» skriver en av lärarna. «Jag tror att det är bredden av danshistorien som är viktigast» skriver en annan. Att eleverna får en bred kunskap om olika genrer och deras utveckling samt dansens koppling till samhället, och en förståelse för varför dansen ser ut som den gör idag, anges av de flesta lärare som det allra viktigaste.

I forskningslitteraturen kan ett mönster urskiljas där frågan om *varför* danshistoria besvaras med att studenterna ska få en förståelse för sin samtid, och frågan om *hur* detta ska åstadkommas besvaras med kritiska perspektiv och historievetenskapliga metoder

(Carter 2004b, Carter 2007, Järvinen 2009, Randall 2009, Huxley 2012). En liknande fördelning märks i min undersökning, där de kritiska perspektiven är framträdande i hur lärarna pratar om danshistorieundervisningen men däremot inte framhålls som det viktigaste för eleverna att få med sig. De kritiska perspektiven fungerar som en metod, men inte ett mål.

I mitt material kan man också urskilja en frustration över att inte hinna fördjupa och nå hela vägen till den kritiska granskningen. En av lärarna skriver att «utmaningen är att inte känna att de kanske inte fått med allt som förväntas i kursen», och medger därmed att hen inte alltid hinner arbeta med alla kursens delar såsom hen önskar. En annan skriver att «om jag ska vara ärlig har jag nog snarare fokuserat på bredd och allmänbildning inom danshistoria än djup och danshistorieskrivning». Även Carter (2007) konstaterar att brist på tid är den största utmaningen i utvecklandet av elevernas kritiska tänkande i danshistoria, och också att det är svårt att främja kritiskt tänkande när studenterna är upptagna med så mycket nytt innehåll. Lärarna i min studie bekräftar detta, och när tiden är knapp så prioriteras allmänbildningen.

En svår balansgång

Att hitta balansen mellan innehåll och kritiska perspektiv är en utmaning i all undervisning. Hur ska eleverna kunna kritiskt granska något de inte har grundläggande faktakunskaper om? Hur gör vi för att förmedla stora mängder «stoff» utan att hamna i memorerande minneshistoria? Det finns en pedagogisk konflikt mellan att presentera tydliga, lättbegripliga berättelser, och att samtidigt göra eleverna öppna för tolkningar och motsägelser. Det finns historiedidaktiker som menar att narrativet är den effektivaste pedagogiska metoden för att skapa förståelse för historien (ex. Karlsson 2014), men samtidigt höjs inom historievetenskapen ett varnande finger mot hur narrativet förenklar och stänger ute andra berättelser (ex. Hammergren 2009, Carter 2007). Det

är som synes ingen lätt balansgång, och det är tydligt i min undersökning att det finns en konflikt mellan faktainnehållet och de kritiska perspektiven. Det finns hos vissa lärare en uppfattning om att det historiska innehållet kan undervisas frikopplat från den kritiska granskningen, och hos de flesta lärare prioriteras innehållet framför den kritiska granskningen.

Problemet med det västerländska perspektivet

Normkritisk pedagogik går ut på att synliggöra normer för att sedan kunna förändra dem. En viktig del av den normkritiska pedagogiken är att granska sin egen position och bli varse sin roll som medskapare av normer, för att sedan kunna bryta detta mönster (Sörensdotter 2010). I min undersökning finns många exempel på hur lärarna öppnar upp för kritisk granskning genom att problematisera sin egen roll i relation till undervisningens innehåll. Detta är särskilt tydligt i förhållande till det västerländska perspektivet de representerar.

Som tidigare nämnts använder en av lärarna begreppet eurocentrism för att belysa att danshistorien ofta har ett västerländskt perspektiv. En annan lärare framhåller att det som undervisas är ett val som läraren gör och måste stå för, och poängterar att det läraren har fått med sig från sin utbildning påverkar hur undervisningen ser ut, särskilt i relation till det västerländska perspektivet: «Vi kom in lite på vad som hände i andra delar av världen vid den här tiden, och då: 'jag vet inte riktigt'. Då tänkte jag mycket på vad jag har fått med mig.» En annan lärare säger att hen är nogga med att «medvetandegöra dem [eleverna, min anm.] om att det här är vem jag är, det här är en vit västerländsk utgångspunkt». Samma lärare påpekar att även när de läser om danser från den afrikanska diasporan så blir det ur ett västerländskt perspektiv: «för man tittar ju med den koloniala blicken, triangelhandeln, det är någonstans där 'det börjar', fast man känner att det höll ju på ganska länge innan dess». En annan lärare säger att «det är lätt att man

hamnar i det europeiska och det som hänt i USA», men att «det är viktigt att jag är medveten om det och att jag utmanar det och ser till att det inte enbart blir det de får».

Några av lärarna problematiserar också själva de kritiska perspektiven och deras tidsbundenhet. En lärare säger att «de kritiska perspektiven, de ändrar ju sig hela tiden, så där får man hålla sig a jour med sin samtid» och en annan frågar sig varför vi ens har genusglasögon: «All analys – även analysverktyg har en historia. Varför har vi ens genusglasögon? När blev det en fråga? [...] Så varför tar 'vi' emot det som berättas på just det här sättet?» En lärare skriver att hen försöker «uppmuntra [s]ina elever att vara medvetna om vilken förståelse de har och hur det påverkar hur de tolkar materialet». Dessa uttalanden belyser det faktum att det inte bara är historieskrivningen som är «kontaminerad», utan att också lärarna och eleverna som användare av historien är färgade av sina erfarenheter och det samhälle de lever i, vilket i sin tur påverkar hur de tar emot historiska berättelser.

En viktig del inom den normkritiska pedagogiken är alltså att läraren granskar sin egen position och kunskapsyn. Sörensdotter (2010) skriver däremot att denna reflektion inte är särskilt vanlig i ett lärarsammanhang. I min undersökning framkommer dock att många av lärarna lyfter fram och problematiserar sin västerländska utgångspunkt. Detta görs dock med en viss reservation, och något av en deterministisk känsla. «Jag vet ju vad jag vet, beroende på vad jag har varit med om. Och jag kan inte låtsas om något annat» säger exempelvis en lärare. Detta uttalande och liknande ovan skulle kunna ses som legitimeringar av status quo. De ger uttryck för en medvetenhet om att undervisningen behöver andra perspektiv, men däremot inte för den normförändrande handlingsaspekten som är en del av den normkritiska pedagogiken. Normkritik går ut på att synliggöra normer för att sedan kunna förändra dem, och där tror jag vi som danslärare har ett stort arbete kvar att göra.

Sammanfattande diskussion Håll koll på perspektiven

I undersökningen framkommer ett tydligt historio-grafiskt perspektiv hos lärarna, där olika typer av synliggörande frågor kring förutsättningarna för historieskrivningen lyfts fram. Lärarna poängterar att historieskrivningar är icke-objektiva konstruktioner som kan förändras och som påverkas av när, hur, varför och av vem de skrevs ner. Viktiga beståndsdelar i undervisningen är att förhålla sig källkritisk, det vill säga att ställa de synliggörande frågorna till historieskrivningarna, och att presentera olika perspektiv på historien. Min uppfattning är att *perspektiv* är ett begrepp som lärarna anser användbart för att förtydliga de många lager som skiljer det förlutna från historieskrivningen. För att det verkligen ska kunna vara kraftfullt verktyg för att främja kritisk granskning av historieskrivningar tror jag dock att begreppet skulle behöva lite omsorg: förslagsvis någon typ av analytiskt ramverk som tydliggör att det är många olika personers perspektiv i många olika led som är med och skapar vår förståelse av historien. För begreppet perspektiv är användbart, och förmågan att anta många olika perspektiv är en viktig beståndsdel av kritiskt tänkande inom historieämnet (Nygren et. al. 2019).

Normkritiken behövs – överallt

Även det normkritiska perspektivet är närvarande i min studie. Flera av lärarna synliggör exempelvis sin egen utgångspunkt och sina begränsningar, och beskriver hur de arbetar med kritiska perspektiv som synliggör normer och maktstrukturer främst i förhållande till det västerländska perspektivet i undervisningen. Att positionera sig själv kan vara obekvämt och kräver mod, men för att ett normkritiskt perspektiv verkligen ska ha en förändrande verkan räcker det inte att bara konstatera och synliggöra vilka normer som dominerar undervisningen. Man måste också ta steget och ändra sin undervisning. I Sverige, ett historiskt homogent land, finns inte samma tydliga fokus på identitet och representation i historieundervisningen som i länder med

tydliga motsättningar mellan olika kulturella grupper. Idag har dock var fjärde elev i grund- och gymnasieskolan utländsk bakgrund, och inom historiedidaktikforskningen framhålls det faktum att historieämnet förmedlar en kanon som inte är förankrad i elevernas identitet som ett problem (Skolverket u.å.b). Även om det estetiska programmets dansinriktningar tenderar att vara relativt homogena, så är detta ingen orsak att inte ifrågasätta maktstrukturerna – tvärtom. McCarthy-Brown (2017) skriver att man inom högskolevärlden ofta har inställningen att när väl studenter och lärare med olika bakgrund knyts till institutionen så kommer allt lösa sig. Så är det dock inte, tvärtom blir problemen ännu tydligare när personer som avviker från mallen kliver in. Ett normkritiskt arbetssätt är därför viktigt i alla sammanhang, oavsett elevernas bakgrund. Detta visar inte minst debatten kring strukturell rasism inom Stockholms konstnärliga högskola (SKH) det senaste året, och de utmaningar som finns när det kommer till representation i den västerländska scenkonstdansen. Dessa utmaningar finns även hos de estetiska programmets dansinriktningar.

Bryt upp kanon

I min undersökning är det tydligt att det finns en kanon bestående av den västerländska scenkonstdansens historia, som för många lärare är så självklar att den inte ens upplevs som en kanon. En bredare blick på dansens historia behövs för att utmana det västerländska perspektivet och öppna upp för andra erfarenheter i dansen. McCarthy-Brown (2007) menar att *diversifying content*, att inkludera innehåll från annat än majoritetskulturen, är en metod som kan användas för att främja kulturell mångfald. Inom den normkritiska pedagogiken framhåller man dock att kanon finnas en fara i att bara addera alternativt, normkritiskt material, då detta snarare kan förstärka än ifrågasätta den normativa huvudberättelsen (ex. Björkman 2010). Man måste alltså samtidigt ifrågasätta vilka mekanismer som skapar normen och kanon.

Björkman (2010) skriver dock att det finns en konflikt mellan att som lärare ge kunskap om ett aktuellt kulturarv och samtidigt en normkritisk möjlighet att utmana detta. Enligt läroplanen ska varje elev få «kunskaper om och insikt i centrala delar av det svenska, nordiska och västerländska kulturarvet» (Gy11 2011, 10). Den västerländska scendansens historia kan ses som ett exempel på detta, och man måste därför som lärare hitta strategier för att ifrågasätta normen inom denna kanon. Även Carter (2007) framhåller att det ideala vore att kunna medvetandegöra alternativa historier inom det givna ramverket. Hon menar dock att det är svårt, eftersom mycket av den berättade danshistorien inte hanterar motsägelser. Det finns dock gott om forskning på danshistoriefältet idag som ifrågasätter de traditionella narrativen. Detta är alltså möjligt, men det kräver tid att sätta sig in i. Och att tiden är en bristvara framkommer i min undersökning, både tid till förberedelser och klassrumstid med eleverna.

Lär med eleverna

Jag tror att vi alla som är lärare kan bli bättre på att bredda vårt material och synliggöra hur urvalet bidrar till inkludering och exkludering. För det finns inget neutralt innehåll, allt är «kontaminerat». En utmaning för oss som lärare att inte bara granska betingelserna för hur historia skapas, utan också ifrågasätta och förändra de strukturer som skapar «värdefull» kunskap. Detta kan bland annat göras genom att lämna de välkända, begripliga berättelserna för verklighetens virrvarr. Och att bjuda in eleverna i undersökandet, och lära tillsammans med dem. För det förflutna består inte av linjära berättelser och välavgränsade epoker som hakar i varandra. Det förflutna är mångfacetterat och motsägelsefullt. Och genom att släppa de tydliga berättelserna, släppa kanon, kan vi också öppna upp för en mindre normstyrd undervisning. Frågor att ständigt ställa sig är: vilka normer ger denna text/bild/verk/rörelse uttryck för, och vilka normer är jag själv påverkad

av när jag förstår den här informationen som jag gör? Vilka andra, alternativa berättelser finns det runtomkring? Målet borde vara att inte låta detta bli en övning bland många andra, utan ett självklart sätt att se på världen.

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BIOGRAPHY

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Daring in dance–Bachelor Students in Dance Developing Life Skills for the 21st Century

Irene Velten Rothmund

ABSTRACT

This article investigates how to find connections between dance education and the development of life skills for the 21st century by interpreting students' experiences of daring in dance. The article draws on a section of my PhD thesis that focuses on BA students' lived experiences in modern and contemporary dance. The project is informed by hermeneutic phenomenology, and the material consists of eleven students log books and interviews. One of the main themes in the material is *daring in dance*, which is connected to a transformative learning process. In this article I dig more deeply into the embodied dimension of such learning process and discuss how the result of this process can be interpreted as developing life skills for the 21st century. The analysis shows that becoming a professional dancer is a vulnerable process, encompassing both fear of failure and learning to trust one's own competencies. Several of these competencies point toward skills recognised as important to learning in the 21st century, such as flexibility, problem solving, self-direction and social skills. By focusing on everyday embodied experiences of daring in dance, this research provides one example of the development of life skills in higher education based in empirical research.

SAMMENDRAG

Denne artikkelen undersøker sammenhenger mellom utdanning i dans og utvikling av livsferdigheter for det 21. århundre, gjennom å tolke studenters erfaringer med å tørre i dans. Artikkelen er basert på min doktorgradsavhandling om bachelorstudenters levde erfaringer i moderne- og samtidsdans. Prosjektet er basert i hermeneutisk fenomenologi og det empiriske materialet består av elleve studenters logger og intervjuer. Et av hovedtemaene i materialet er *å tørre i dans*, som relaterer til en transformativ læringsprosess. I denne artikkelen går jeg mer i dybden av den kroppslige dimensjonen av læringsprosessen, og diskutere hvorvidt resultatet av prosessen kan tolkes som å utvikle ferdigheter for det 21. århundre. Analysen avdekker at det å utdanne seg til en profesjonell danser er en sårbar prosess, som innbefatter både redsel for å feile og lære å stole på egen kompetanse. Flere sider av denne kompetansen peker mot ferdigheter som anses som sentrale for læring i det 21. århundre, slik som fleksibilitet, problemløsning, selvledelse og sosiale ferdigheter. Gjennom å fokusere på hverdagslige kroppslige erfaringer av å tørre i dans, gir denne forskningen et eksempel på utvikling av livsferdigheter i høyere utdanning basert i empirisk forskning.

Daring in dance—Bachelor Students in Dance Developing Life Skills for the 21st Century

Irene Velten Rothmund

In this article, I will focus on *daring in dance* as a theme that is set in relation to life skills for the 21st century based on the following question: *How can students' experiences of daring in dance be interpreted as contributing to developing life skills for the 21st century?* The article builds on one section of my PhD thesis¹ that focuses on students' lived experiences with modern and contemporary dance during a Bachelor's education at the Norwegian University College of Dance² in Oslo.

Theoretical framework

The term «21st century skills» refers to a range of skills needed for people to function effectively at work and in society in the current century (Ananiadou and Claro 2009, 6). Originating from several interest groups, such as teachers, politicians and employers, there exist several frameworks, each identifying slightly different skills. The Partnership for 21st Century Skills Framework (P21) is considered the most detailed and widely adopted (Dede 2010). The framework of the P21, now named The Partnership for 21st Century Learning, identifies three skill areas: *Learning and innovation skills*; *Life and career skills* and *Information, media and technology skills* (Battelle for Kids 2019, 2). The first

two of these areas are the most relevant to this article. *Learning and innovation skills* consist of creativity and innovation, critical thinking and problem solving, and communication and collaboration. The three most relevant *Life and career skills* are flexibility and adaptability, initiative and self-direction, and social skills.

There have been several debates concerning the various frameworks. One critique warns against a tendency toward «an economist approach to education», that is, an approach overstating work-related competencies rather than emphasising the «harmonious development of all human abilities» (Ananiadou and Claro 2009, 6). Arts education researcher Leann Logsdon is also critical of the tendency to emphasise discrete workplace skills rather than lifelong learning. She argues that the outcome of arts education is not a question of reaching final goals but developing habits of arts-centred inquiry (2013, 52). As Logsdon points out, the P21 skills are more focused on the end goal of education and less focused on the learning process. In this article, I will use theories of learning, especially of embodied learning, as a lens with which to identify dance students' development of life skills.

Learning is, according to educational researcher Peter Jarvis, lifelong and has transformative potential: «the changed and more experienced person is the major outcome of learning» (2006, 132). Learning is not only about what is learned but also what the learner is becoming as a result of doing, thinking and feeling (6). He emphasises that the learning process is holistic, encompassing actions, reflections and emotions.

1 The thesis discusses ten main themes, which concern the central characteristics of the students' lived experiences with modern and contemporary dance during a three-year Bachelor education (Rothmund 2019). «Daring in dance» is one of these themes, which this article provides a re-writing of.

2 Norges dansehøyskole. This institution is today part of Kristiania University College.

However, he does not elaborate on the body's role in learning. Dance researcher Eeva Anttila (2019) provides such a perspective on learning. Building on philosophy, cognition science and neuroscience, she shows that abstract thinking is based in bodily experiences and perception and, thereby, that all learning has an embodied fundament. We have, in our bodies, a reservoir of different kinds of bodily knowledge, which is used both consciously and unconsciously. Embodied learning means that learning happens in the entire body, the entire person and the social and physical reality formed between people (Anttila 2019, 48–52). Philosopher Maurice Merleau-Ponty emphasises the body as our general means of being in the world and connects bodily knowledge to *habits*: «It is a question of a knowledge in our hands, which is only given through a bodily effort and cannot be translated by an objective designation. [...] In the acquisition of habit it is the body that 'understands'» (2012, 145).

One important premise of the P21 is that education and learning generate general skills that are needed for life and that these skills should be relevant for today's society. Dance researcher Ann Cooper Albright sheds light on how embodied experiences with dance can lead to the development of life skills. She argues that «there is a deep interconnectedness between how we think about the world and how we move through it» (2019, 1). By mapping various aspects of a fall, both physical and metaphysical, she shows how embodied experiences are connected to cultural, social and political issues. She states that the 21st century is characterised by instability and rapid changes, leading to heightened anxiety and uncertainty among young people. Today, people must adapt quickly to unpredictable stresses and changes. Therefore, she identifies *resilience* as one important life skill (14), defining resilience as «the capacity to recover quickly from difficulties» (141).

Anttila argues that dance, as an embodied learning activity, has the potential to support learning

in education, but there is a need for more research on the topic (2019, 60). Related to the theme of this article, there is the question of how to find correlations between dance, dance education and the development of life skills. There is a growing body of empirical research on embodied learning in dance for children (see Anttila 2019; Frichtel 2017), with a few projects specifically addressing 21st century skills (Frichtel 2017; Minton and Hofmeister 2010). There has been less research related to adults and higher education, but this is changing today (Petsilas et al. 2019; Albright 2019a; Rustad 2019). This article is a contribution to this growing field of research, providing one example of the development of life skills in higher education based in empirical research on BA students' learning processes.

Methodology

The project is methodologically informed by Max van Manen's (1997) hermeneutic phenomenological method, combining a phenomenological description of lived experience with a hermeneutic interpretation of experience. The goal of hermeneutic phenomenology is to collect examples of possible human experiences and reflect on their meanings (van Manen 2014, 313). In this project, the focus is thus not on the individual student as such but on how the students' experiences can be regarded as «possible human experiences». The participants are eleven female students from all three years of the BA study who are majoring in modern and contemporary dance. Regarding ethical considerations, participation was voluntary, the participants provided informed consent after reading an informational letter about the project and they have been anonymised by using pseudonyms. The empirical material consists of logbooks and interviews, which were generated especially for the project, mostly over a two-year period. In addition, three of the students participated in one interview one year after graduation. Three to four times during each semester, the students delivered logs detailing experiences from their daily training. At the

end of each semester, I conducted semi-structured interviews, asking questions about themes derived from the logs and earlier interviews, as well as involving the students in discussions about traditions in dance. The research design combines descriptions and interpretation, involving the students in an ongoing hermeneutic process over time.

In hermeneutic phenomenology, it is central for the researcher to be aware of his or her pre-understanding (van Manen 2014, 224). My pre-understanding is formed by my background as a dancer and dance teacher over many years, including the last eleven years at the institution where the project was situated. According to Philipa Rothfield, the phenomenologist's corporeality is the medium of investigation (2005, 49), which means that my bodily based knowledge of dance is an important asset for recognising and understanding the students' experiences. It has been important to maintain a critical distance and an open attitude of wonder toward the material. Following a hermeneutic phenomenological method and interpreting the material with various theoretical lenses have been two important ways of maintaining openness to the material and being able to see the well-known with new eyes. I have also been concerned with keeping my two roles as a teacher and a researcher separate in relation to both the students and the interpretation of the material.

I analysed the material thematically, combining holistic, selective and line-by-line approaches (van Manen 1997, 93). In the analysis of the first logbooks, I identified *daring to take space* as one of several recurring themes. Later in the process, I discovered other related themes in the logbooks, and I asked follow-up questions about these in the interviews. In the initial analysis of the entire material, it became evident to me that *daring in dance* was a central theme in the students' experiences, which I had not anticipated. Therefore, I gathered quotations from the students concerning daring, not daring, being afraid

and going out of one's comfort zone. My interpretation of this material was that daring in dance is connected to a transformative learning process of both professional and personal growth. In this article, I will dig more deeply into the embodied dimension of such learning process, and in the conclusion, I will discuss how the result of the process can be interpreted as developing life skills for the 21st century.

Isolating and discussing one's own learning processes is difficult because these occur in the process of everyday living (Jarvis 2006, 114). In this article, I suggest one method with which to overcome this problem, that is, analysing one particular theme from the students' everyday experiences, daring in dance, and investigating how this can point toward learning and the development of life skills.

Analysis

After a thematic analysis of the material, I identified the students' experiences of daring in dance as a learning process, in which they first identify what they are afraid of and then act to overcome their fear, resulting in both personal and professional growth. Based on this, I have delineated three main themes: 1) experiences of daring, 2) being in a process and 3) the meaning of daring. I will now investigate these main themes, with a focus on the emotional and embodied dimensions of learning, showing how daily learning experiences can lead to a transformation and developing skills for life.

1. Experiences of daring

The students' experiences of daring or not daring in dance are connected to both experiences of their own bodies in movement, as well as how they appear in relation to others. There are four sub-themes detailing what the students are afraid of: *daring to let go of control of one's own body weight*, *daring to do unfamiliar or difficult movements*, *daring to be exposed to others* and *daring to not know in advance*. All these themes can be interpreted as experiences of

disjuncture, of something being problematic in a situation. They can give feelings of disharmony, but they are important for triggering learning, acting as a drive for acting, thinking and planning (Jarvis 2006, 77). The themes also all involve an interplay of sensing, affects, feeling and thinking, which are characteristic of embodied learning (Anttila 2019, 58).

The following three student quotes³ describe experiences of *daring to let go of control of one's own body weight*:

New feeling of falling directly backwards in a jump. It's about daring, and it is fun to take chances! Carina

It is scary to release tension from the hip and upward because I then feel that I lose control. Carina

In contact improvisation, I need to go more out of my comfort zone. I easily get scared when I lose control by going upside down or moving at high speed or with a lot of force. Gry

The students describe experiences with release technique and contact improvisation, both with a focus on the release of tension and giving in to gravity during different kinds of falls. In these techniques, falling is not considered a mistake but a way of creating energy and movement (Bales 2008, 157–61). This is connected to taking risks, which is especially prominent in contact improvisation. In a duet, the dancer has less control over the situation, and the dancers are exposed to physical danger and the experience of physical disorientation (Rustad 2013, 127), such as while being lifted as Gry describes. All the quotes above describe

elements of risk and disorientation, as well as trying not to be afraid of falling. Risk and disorientation are also important in the next quote:

My partner started to throw me around in high lifts, and I decided to just let him lead. It was a moment of letting go and daring to go for it. Afterwards, it was just like a bubble burst, and I asked, 'What happened just now?' Julie

Julie is initially afraid of being lifted but decides to trust her partner and take the risk of letting go of control of her own body weight. She experiences a bodily disorientation in the lift but also in the situation, not really knowing what happened afterward. I interpret this as an experience of having a high level of presence in the dance, taking the risk of letting go of control and being drawn into the dance. The experience of a high level of presence also relates to embodiment, that is, being fully in the body without having concerns about whether the body can handle the current situation. Building on Merleau-Ponty, dance researcher Hilde Rustad shows that taking risks in contact improvisation relates to trusting both one's own and the other dancer's embodied knowledge (2019, 35). I will add that all the students' experiences of letting go of control of their own body weight are about trusting their embodied knowledge. According to Albright, this is a way of building resilience, an important life skill, because one is learning «to trust the fact that the body holds knowledge and skills not found in the usual sources of visual processing and conscious control» (2019, 55).

The second sub-theme is *daring to do unfamiliar or difficult movements*, in which the students are afraid of trying out new movements, moving quickly or moving big:

3 All the student quotes are translated from Norwegian by the author.

I need to go out of my comfort zone in movement, tempo and style. It has to do with fast movements and complicated movement patterns. Gry

To go out of the comfort zone is to really take the movements fully out and then see what happens, not needing to have so much control all the time. Hanna

This can be understood as part of a learning process in that it is a challenge to perform movements that are not yet incorporated into the body. There may also be another challenge involved in performing large, forceful or difficult movements. Albright (2011) refers to Marion Young's 1990 analysis of how girls were taught not to take up space, use the whole body or believe that they can accomplish challenging physical tasks. Albright states that even though this can be different in the 21st century, there is still a connection between how we move and our sense of selfhood and power (2011, 9). One student reflects on such a connection between movement and self-esteem, experiencing that moving big gives her a feeling of being big:

Visualizing myself as big and trying to fill the whole space was challenging and exciting. I felt that I became bigger in myself. This feeling and this idea, I will take them with me in my own work. Beate

The third sub-theme, *daring to be exposed to others*, is mentioned by most of the students, relating to daring to take up space, being personal and making mistakes.

I go out of the comfort zone when I don't care so much about what others think or how I look when I do it. Hanna

Daring to make mistakes is often mentioned in

connection to performing pre-set movement material. This can be related to discussions of teaching methods in dance technique. For instance, Robin Lakes criticises authoritarian teaching methods in dance, which she feels create fear and stress and do not foster the ability to investigate, play, explore and take risks (2005, 16). Being afraid of not being good enough appears to be a common theme for the students, but it is also something they actively negotiate. Hanna, in the quote above, critically reflects on her own fear, attempting not to emphasise how she appears to others. Lakes suggests using more explorative methods to foster more egalitarian relationships. This is often a focus in improvisation, but some students experience fear of failure here as well:

In improvisation, I am afraid of doing mistakes, behaving strangely or becoming embarrassed if I don't do what is expected. Julie

Julie experiences a pressure about what is accepted, which indicates that she believes that there are certain norms to live up to in improvisation as well. Gunn Engelsrud discusses teaching styles in contact improvisation, and she states that dancers want to live up to the teacher's expectations and that they often experience anxiety and tension. «Tension is created in relations that are perceived as equal and nonhierarchical» (2007, 71). Despite an explicit idea of nonhierarchical structures, the fear of failure seems to be difficult to eliminate.

The last sub-theme is *daring to not know in advance*:

I like to know what is going to happen and to be able to plan how to handle it. I have often felt afraid of doing new things because I don't know where it will lead. Julie

Earlier, I was afraid of improvising, but now, I think it is exciting not knowing in advance what to do. I just enjoy the dance and trust that things will happen when I start moving. Carina

For these students, there is a challenge involved in not being able to plan in advance and have control over the situation. The risk of not knowing in advance is a common trait in improvisation, which can be both attractive and frightening. Rustad points out that in improvisation, one can learn to handle failure and turn mistakes into success, which can be transferred to other clumsy situations in life (2013, 88). Albright also connects not knowing in advance to patterns of behavior. She argues that when it is not possible to control the situation but only respond to it, one must give up a sense of choosing «this way or that» and let oneself be caught up in kinesthetic possibilities (2019, 69). Thus, learning to handle failure and the unknown is a way to develop flexibility.

To sum up, what the students are afraid of in dance is connected to daring to let go bodily and daring in relation to others. The two areas are closely connected, and both concern taking risks and disorientation: to risk falling, making mistakes, not knowing or being rejected, as well as to experience disorientation by being upside down, being in unknown situations or letting go of control. The experiences vary from daring to being exposed to others and daring to give in to the kinesthetic experience to letting the body and the dance take the lead, without worry. There is an ambivalence in the students' experiences between wanting to look good and being fully absorbed in the dance. Following Merleau-Ponty, this can be understood as a form of bodily ambiguity, that is, being both object and subject. He explains this with the concept of «double sensations», as exemplified by the hand both touching and being touched (2012, 95). In this context, the ambiguity exists between subjective recognition with the body and scrutinizing observation of the body.

2. Being in a process

Commonly, regarding students' experiences of not daring, they reflect on their emotional responses to unsafe situations and act to overcome their fear. I have identified two sub-themes in this process of moving toward daring: *processing one's own patterns of reaction and thought* and *exposing oneself to the situation*.

The first step for all the students is to *process one's own patterns of reaction and thought*. Here are two students negotiating with their fear of making mistakes:

I try to think that it doesn't matter if someone is watching, because it is not about how it looks. Maybe, they are interested in how I work. Carina

What is the worst thing that can happen if I throw myself into it and just try it out? The truth is that nothing happens. Making mistakes is totally insignificant. Frøydis

In dance, there is a perfectionist tendency that can easily lead to a negative perception of oneself as never being good enough (Petsilas et al. 2019, 22). Such pressure to perform is what the students negotiate with by critically analysing their own patterns of thought. Carina invites others to watch her working process, and Frøydis tells herself that making mistakes is not a problem. To be able to trust their own competencies, they emphasise a more explorative learning process, rather than striving for the correct execution of the movements. Trusting oneself is also an issue for Karin:

I understand how concerned I am with how I look when I dance and how easy it is to copy the teacher. I accept others' meaning too easily, instead of finding my own opinion. Karin

Karin, who is a third-year student, discusses her relationship with the teacher, moving from seeing the teacher as an authority to follow to having a more autonomous relationship with the teacher. Karen and the two other students' processing of their own reactions and thoughts are also an example of critical thinking and problem solving, turning self-critique into a more positive reflection. They become aware of their presumption that making mistakes is «dangerous» or that others know best, which makes them capable of doing something to overcome the problem.

The next step in the process is to *expose oneself to the situation*. Here are two quotes about experiences of daring bodily, which triggered an emotional response:

Every time I let go a bit more, I think, 'Oh, it is scary', and sometimes, it works out well, and then, I think 'Wow, this was exciting!', this makes me dare a little more. Carina

To be challenged is not always fun in the moment, but it is useful as a dancer. I have thrown myself into scary situations, and it has worked out much better than expected. Gry

Carina describes an exciting experience of letting go of control of her own body weight, and Gry has dared to do complicated movements that she was not truly ready for. Both discover the positive outcomes of facing fearful situations. Julie, in the next quote, describes a situation of being exposed for others and not knowing what would happen in advance:

Even though I was afraid of improvising, I made a choice and took an initiative. Suddenly, I forgot to be nervous, and I was taken away by the unpredictable in the improvisation. I felt free from my old ways of thinking and my fear. I was surprised at how positive the others in the group were. It contributed to

strengthening my self-confidence and gave me a sense of achievement. Julie

Julie overcomes her fear of taking initiative and gives in to the unpredictable situation in a group improvisation. Receiving positive response from the other dancers is important to her, which emphasises the insecurity she felt during exposure to the group. By daring to cross her own borders in an embodied communication with other dancers, she builds her social skills and comes to feel more secure in relation to others.

Commonly, regarding these experiences of exposing oneself to a fearful situation, the students actively choose to challenge themselves. Their emotional response triggers critical self-reflection and a willingness to act. This results in an experience of being an active subject, with the ability to take the initiative and handle difficult situations. One common aspect of the difficulty in this situation is a sort of bodily ambiguity. There is a struggle between being too intellectual, worrying too much about the risk of falling or making mistakes, and being present in the dancing moment, alone or with others. This is a matter of learning to trust one's embodied knowledge so that it will be ready at hand when needed (Merleau-Ponty 2012, 145).

3. The meaning of daring

The analysis of the students' experiences of daring in dance has pointed toward a meaning beyond the single experience. Daring to let go bodily and daring in relation to others triggers learning in the form of a changed relationship to oneself and to others in the world. Some students reflected on how daring in dance has meaning for life in general:

Contemporary dance has helped me to become more self-confident, both generally and in dance; to be able to trust myself and to be confident that I can contribute. Ida

This education has actually taught me to dare. I have generally been very scared of making mistakes. The three years have taught me to handle insecurity, and this has made me feel more secure because now I know that I can handle being afraid. It is not dangerous to be insecure. You will get through it. I really feel that dance has taught me that it isn't dangerous. It is just part of the process. Julie

By daring to throw oneself into unknown situations, the students discover that it is not so dangerous and that being insecure is something they can live with. Overcoming fear results in a strengthened self-confidence, a sense of achievement in dance and a general feeling of security. Julie emphasises, in an interview one year after graduation, the fact that daring is the most important thing she learned during her education. The students' experiences of daring in dance can be interpreted as a transformative embodied learning process, which changed them as persons.

This relates to Jarvis' theory of lifelong learning and the way in which experiences of disjuncture can trigger reflection and action, as well as leading to self-learning (2006, 77). By emphasising the emotional dimension of a learning process, the analysis has shown how the students' experiences of not daring trigger reflections about their own reaction patterns. They act by throwing themselves into the situation, and they learn something about themselves in the process. The students learn to handle their own fear, which according to Jarvis, is especially important for learning: «Anxiety hinders thinking and undermines learning itself . . . The more we learn to control and manage our emotions, the more we can learn from our experiences» (2006, 180, 182).

The embodied dimension of the students' experiences is also important because they are learning to trust their bodies, both alone and in relation to others. This corresponds to Anttila's argument that learning

is embodied. She also writes that developmental movement patterns are foundational for holistic development, wellbeing and learning (2019, 56). One such movement pattern that is especially visible in the students' experiences is letting go of control of one's own body weight, which is connected to a fear of falling and disorientation. Albright states that handling embodied experiences of falling and disorientation can help to develop a more general «capacity for handling the unexpected or unknown» (2019, 10). She connects this to learning to handle one's own fears, as a way to develop life skills for today's society (11). The analysis of the students' experiences of daring in dance supports this claim by showing that experiences of handling the fear of falling, failing or going into the unknown trigger reflection and action, which lead to the development of security and self-confidence. This points to a connection between everyday bodily experiences in dance and a transformation over time, which I interpret as developing skills for life.

Conclusion—developing life skills for the 21st century

In conclusion, I will now discuss the students' experiences of daring in dance in relation to the learning skills and life skills within the framework of the P21 (Battelle for Kids 2009).

The first of the learning skills is *creativity and innovation*. Logdson argues that art education can develop habits of inquiry, which require creativity in order to imagine the potential consequences of actions, take risks and make choices (2013, 52). In this view, creativity and risk taking are closely connected. This implies that when the students find ways to deal with fearful situations in dance, they are also developing their creativity. The students' experiences are also related to the learning skills of *critical thinking and problem solving*. Learning to handle fear by taking a risk and exposing oneself to the situation is a practical and bodily way of solving a problem, that is, by throwing oneself

into the dance experience. In this context, I understand critical thinking as an embodied reflective practice, which can lead to a heightened self-awareness (Petsilas et al. 2019, 25). The students are turning self-critique and worry into positive reflection, trusting their own bodily competency in relation to others. Embodiment is also important in relation to the last of the learning skills, *communication and collaboration*: listening to the partner's body in a duet can be understood as part of communication in a deeply felt dialogue (Rustad 2019, 37). Taking initiative in a group improvisation or expressing oneself through dancing set material are also different kinds of embodied interactions, communicating and collaborating with the other dancers, the teacher or an audience.

Three of the life skills are especially evident in the students' experiences: *flexibility and adaptability, initiative and self-direction, and social skills*. The analysis shows that the students, by daring to expose themselves to fearful situations in dance, learn to handle risk, disorientation, failure and the unknown. Following Albright, this is a way to build resilience, which she connects to flexibility of thought (2019, 14). This points toward the life skills of flexibility and adaptability. By learning to adapt to the unpredictable, the students are developing self-confidence, which is based in trusting their embodied knowledge and building confidence as dancers. As Minton and Hofmeister point out, self-confidence is necessary for self-direction (2010, 73), and based on this study, I will add that it is also necessary to dare to take initiative. In addition, self-confidence is related to social skills: by daring in relation to others, such as being exposed to others and risking making mistakes or not being good enough, the students develop security in encounters with others.

The analysis shows that becoming a professional dancer is a vulnerable process, encompassing insecurity and fear of failure and not being good enough, as well as moments of growth and feelings of security and trust in one's own competency. Several of

these competencies point toward skills recognized as important to learning in the 21st century. By focusing on everyday experiences of daring in dance, this research provides concrete examples of the development of such skills in a vocational dance education. Because the role of the body is not visible in the framework of P21, this research also contributes via an emphasis on the embodied perspective on the development of skills for life, which can also be of relevance in other educational contexts.

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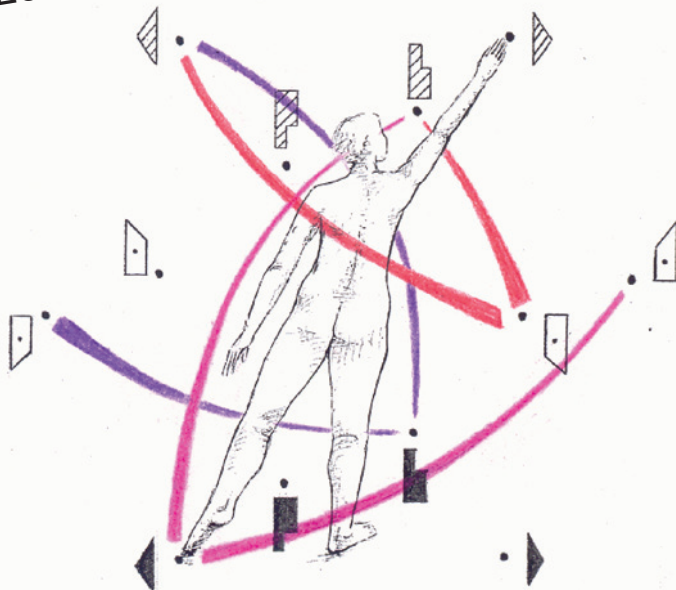
BIOGRAPHY

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Subjectobject and Movementmaterial: A Diffractive Reading of the Becoming of Dance through the Subject

Rebecca Yates

ABSTRACT

I relation till forskningsämnet 'koreografi' önskar jag med denna studie bidra med förståelser för hur interna och externa faktorer bidrar till dansens blivande genom subjektet. Jag vill bistå med förståelser för det multilager av relationer som är pågående i dansens blivande och utveckla förståelser för didaktiska och pedagogiska sammanhang. Genom att studera min egen praxis i en undervisningskontext önskar jag förstå vad som påverkar dansens *blivande* genom *subjektet*.

I artikeln använder jag mig till posthumanistiska teorier med utgångspunkt i Rosi Braidottis begrepp, nomadiska subjektet. Det nomadiska subjektet är grundläggande för studien eftersom det använder sig av materialistiska förståelser för världen samtidigt som det inte frånsäger sig subjektets tidigare situerade erfarenheter och förkroppsligade kunskap. Förutom det nomadiska subjektet används begreppen diffraktion, intra-aktion och agens – begrepp som främst har sina rötter hos Karen Barad, även hon posthumanist.

Utifrån posthumanistiska teorier är jag intresserad av vilka agenter som är intrasslade i dansens blivande och vilka hierarkier som påverkar dansens blivande i min praktik. Jag vill se hur de figurerar och se om det är möjligt för dessa hierarkier att nå positioner som är mer anti-essentiella.

ABSTRACT

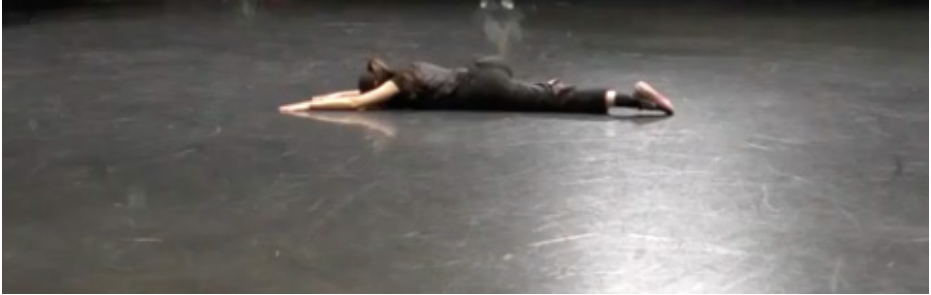
With this study, which is linked to the research topic of 'choreography', I wish to contribute to our understanding of how internal and external factors are involved in the *becoming* of dance through the *subject*. I want to increase our understanding of the multi-layered relationships that are ongoing in the becoming of dance and provide and develop understandings for didactical and pedagogical contexts. By studying my own praxis in a teaching context, I want to understand what is involved in the becoming of dance through the subject.

In the article, I use post-humanist theories, with an emphasis on materialists such as Rosi Braidotti and her concept of the nomadic subject. The nomadic subject is fundamental for this study because it uses materialistic understandings of the world without renouncing the subject's previous situational experience and embodied knowledge. In addition to the nomadic subject, I use concepts such as diffraction, intra-action and agents. These concepts have their roots in the theories of Karen Barad, also a post-humanist.

I am interested in what agents are entangled in the process of becoming and what hierarchies are at work within my practice. I want to determine how they figure and whether it is possible for these hierarchies to reach positions that are more anti-essential.

Subjectobject and Movementmaterial: A Diffractive Reading of the Becoming of Dance through the Subject

Rebecca Yates



Introduction

As watery, we experience ourselves less as isolated entities, and more as oceanic eddies: *I am a singular, dynamic whorl dissolving in a complex, fluid circulation.* [...] Water is between bodies, but of bodies, before us and beyond us, yet also very presently *this body, too.* [...] *What might becoming a body of water*—ebbing, fluvial, dripping, coursing, traversing time and space, pooling as both matter and meaning—give to feminism, its theories, and its practices?

(Neimanis 2012, 96).

During my research and in the process of writing this article, the quote above and the remainder of feminist philosopher Astrida Neimanis's article were very helpful. Her descriptions opened up an understanding of how different parts of my research were connected to, influenced by, and in relation to one another. Neimanis creates an idea of the subject's becoming through bodies, of bodies and in bodies, a metaphor and also an understandable image of how the world

is becoming with itself. She uses water to describe how different units are connected to create a phenomenon. My interpretation of Neimanis' quote is that water is to be seen as the relationship between organs, islands and bodies that together creates a holistic whole.

In this article, I will present the process of my research and formulate the knowledge I have gained investigating my own teaching practice.

My practice as a starting point

My practice is derived from improvisational methods and choreography in the field of contemporary dance. Ever since I started my dance training, I have had a somewhat unclear relationship to choreography. I never doubted that choreography was present in my dancing, but I have, at times, felt the need to clarify this for myself. I began to ask myself questions: Where does my dance exist? If I dance, do I choreograph? Where does what I do have value? What is the difference between a pedagogical process and an artistic process? I asked questions regarding the subject's different entities within itself and how we form and are re-formed as subjects.



Dans i Blekinge. Foto: Björn Lindberg.

I have had and still have a special interest in feminist perspectives in which embodiment and inscription, as bodily practices, are taken into consideration. Before I began my research, I was becoming more and more interested in theories that untangled or created other ways of seeing dichotomies. When describing dichotomies and hierarchies within dichotomies, I am referring to hierarchies such as body-mind, subject-object and, in some situations, even dance-choreography.

The thoughts above eventually led me to issues that relate to the subject and the becoming processes of dance. The realisation that there is a becoming process of dance in my practice and that dichotomies with pre-existing hierarchies might be dictating this practice without me knowing puzzled me. Was I maintaining these hierarchies in my practice? Could I, in that case, make them less static and more anti-essential? In order to investigate how such hierarchies appear in my practice, I decided to scrutinise my teaching and myself as a pedagogue.

The nomadic subject and other materialist concepts

As a theoretical base for this study, I used Rosi Braidotti's concept the nomadic subject, which she writes about in *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (2011), as a theoretical base. Braidotti is a philosopher whose theories are at the intersection of social and political theory, cultural politics, gender, feminist theory and ethnicity studies. Apart from the concept nomadic subject, I use understandings derived from Karen Barad, who is a philosopher within the field of materialism. According to Barad in *Meeting the Universe Half Way* (2007), both material and non-material things, humans and non-humans, have agency. The relationship between different kinds of matter is what creates the understanding of what is becoming (Barad, 91).

The use of Braidotti's nomadic subject concept involves looking at a specific situation and speaking

from this position. In my research, this process involved in the becoming of dance through the subject of my practice at the specific time studied. The use of the nomadic subject concept allowed me to further analyse the situated, embodied and embedded knowledge that my practice possessed while emphasising relationships. The nomadic subject is a way of seeing alternative subjects and thus reaching beyond the phallogocentric format, as Braidotti describes it. It is important to see alternative subjects because the phallogocentric dictates what has value in our society and therefore excludes other potential subjects (2011, 12, 15).

Diffraction is a physical phenomenon, but according to Barad, it is also a metaphor for a methodological approach. There are many descriptions of diffraction, but I use the following: «a diffraction pattern does not map where differences appear, but rather maps where the effects of differences appear» (2007, 72, 74). Agency is about making things happen. In «Co-Choreography and Co-Dramaturgy as Diffraction», dance artist and professor of arts education Tone Pernille Østern uses the example of a chair. She writes that a chair has a strong agency in that it makes us want to sit on it and that agents are productive or performative in terms of creating affect (2017, 46). Affect can be understood as autonomous bodily processes that act directly and regardless of reflection or language (Massumi in Østern 2017, 46). Cartography is a theoretical base and politically informed reading of the present time. Braidotti writes, «As such, it responds to two requirements that are central to my work, namely, to account for one's location in terms both of space (the geopolitical, social, and ecophilosophical dimension) and time (and historical and genealogical dimension)» (2011, 4). Intra-action is the relationship between the becoming agents and is relevant to the understanding of how we become in relation to the world (Barad 2007, 140).

Aim and research questions

The aim of the research was to, through a materialistic perspective, articulate and contribute to the understanding of the multi-layered relationships ongoing in the becoming of dance through the subject, with the subject meaning the person who is dancing.

Related to the research topic of 'choreography', I wanted to articulate a process in which choreography participates in the becoming of dance through the subject. I also wanted to articulate a contemporary didactic and pedagogical understanding of the becoming of dance in my practice. Both choreography and didactics are, in my research, to be understood as methods in a teaching, as well as artistic processes. To achieve my aim, I asked the following questions:

- Which agents in my practice are active in the becoming of the dance?
- How does dance become through the subject?

Research material

To study my practice, I chose a week in which I was giving a four-day workshop. The participants were theatre students, most of whom had previous dance experience and a higher education that included dance.

I had a clear structure for my documentation and decided to document two classes per day. I audio-recorded myself directly after each class for approximately 2–3 min and wrote in my journal at the end of each day. I wrote my own thoughts, reflections, things I said and did, students' physical

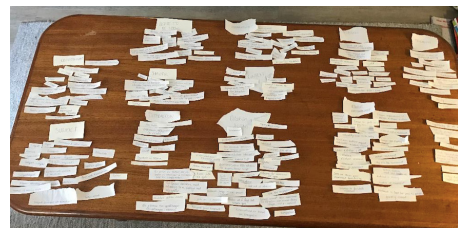


Illustration from thesis (Yates 2019, 47).

and verbal responses, fragments of phrasings and short descriptions of exercises. I attempted not to judge or reflect on what I documented. I used these two types of documentation because they made me articulate in different ways. For example, I recorded the audio files directly after class, which meant that I still had a sense of being «in the class» when I was documenting. When writing in my journal in the evening, I had more distance from what we had done, and therefore, the reflections had a slightly different tone. There was likely selection involved in what I said and wrote, but I was not aware of it at the time. Both the audio files and journal served as empirical material for my analyses. Below are extracts from my journal.

Allow your eyes to rest and give way to something else. We talk about the collective's being and the occasional absent body. [...] One word, one movement starts and ends simultaneously: one. One becomes more, one becomes a projection. Something that links an inner and an outer physicality—travels out and away, at the same time back again. We look at each other's solos, observing with our eyes, 1 min. The observer then makes the solo. [...] The look is dominant, not just because it sees others. I sometimes remember less when I see.

(Excerpt from journal, Yates 2018).

Method

In my method, I primarily used diffractive readings, which, for me, meant reading/listening to my journal and audio files many times to determine where differences appear and where I made choices. When listening to the audio files, I wrote down various words and phrases that I had used. Then, I read the journal, underlined words and phrases, and wrote them down on new pieces of paper. Then, I took all the notes with the gathered words and phrases and placed them on the floor in groups depending on affinity.



Dans i Blekinge. Foto: Björn Lindberg.

I used Braidotti's principle of the weather map—a cartography (2011, 11). My map shows how different areas' contours fade in and out of one another. This was a long process because I tried placing words and phrases in different relationships to one another. Examples of words in the cartography were *corporeal*, *mass is movement*, *movements*, *physicality*, *performativity*, *choreography*, *materiality*, *subject*, *object* and *invite to be seen*.

The different areas in the cartography could be described as different aspects of my practice. I decided to read the cartography through different insights (*subjects*, *objects*, *movements*, *materials* and *choreography*) because these recurred in different areas of the cartography. For me, reading through different insights involves reading the material through, for example, choreography and seeing what is made visible. During this process, I realised that I could not see which agents were the most performative. I needed to understand what my practice was dealing with in a wider sense before I could reach the agents.

After reading through the different insights, I ended up with the words «subject and object» and «movement and material». This because they most clearly, out of all the words and phrases gathered together, defined my practice. They could be found in all areas of the cartography, explained and articulated in different ways. I made an active choice to write

«subjectobject» and «movementmaterial» together. By writing them together, they become something more than merely words. They expand from their binary division, the hierarchies within, and open up to a broader perspective and understanding.

Through «subjectobject» and «movementmaterial,» I eventually understood which agents were the most performative agents. 'Subjectobject' made visible the agent *invite to be seen*, and «movementmaterial» visualised *choreography* and *corporeal*. They were performative in the sense that they drove the dance to happen, stood out when looking at the cartography, and were present when reading the material through 'subjectobject' and 'movementmaterial.' Most importantly, they were active in the becoming of dance, through the subject of my practice.

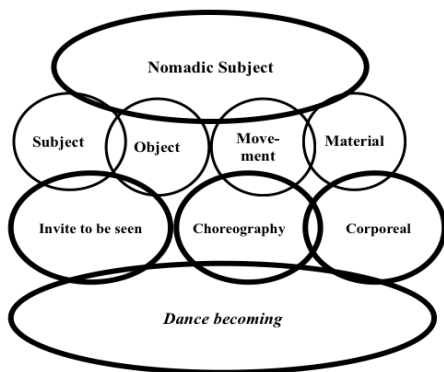
Analysis and discussion

Reading **subjectobjects** instead of subjects and objects creates an understanding of the relationship between them. I do not necessarily have to be the subject, and the chair is thus not necessarily an object. Instead, I want to allow the relationships between me and the chair or, in this case, the other dancers; the context; the time and the space that we are in, to be in intra-action with one another. The boundary between what is and what becomes a subject and what is and becomes an object thus becomes more diffuse and mobile.

Movementmaterial gives an understanding of the materiality of movement. The definition of the words «movement and material» is «something» that is or has mass, changes shape and moves. This means that movements exist all the time and are tactile, even if this requires microscopic vision, when we consider matter. Matter is present all the time. When something is present and lasting, it is also attributed greater importance and higher status. Matter includes a double meaning: matter as in meaning-making and matter

as in mass, or materia (Nationalencyklopedin 2018). The union of these meanings is thus meaningful and moving, which can represent an understanding of dance. In my notes from class, I have written «Mass is movement», which points to a relationship between matter and movement.

Invite to be seen is an agent in the becoming of dance because it allows the subject to invite and meet the viewer and let previous experiences be included in that relationship. Invite to be seen gives permission and offers a state of meeting that allows for relationships to arise. Instead of representations, differences are made visible. Power relations between subject and object



Analysis from thesis (Yates 2019, 32).

become variable and not static states. Invite to be seen can contribute to an openness in the subject, in which the senses are allowed to take place. Invite to be seen is partly about allowing the embodied experiences that are embedded in the subject to be present, and external and internal factors should be allowed to influence the becoming of the dance. Invite to be seen is a movement toward the subject that the subject invites.

In my practice, **choreography** is part of improvisation, that is, it shapes the improvisation through various exercises and is involved in the becoming of dance. Choosing how the choreography should be before it has taken place gives a different understanding of the becoming process and not the

one I am interested in in this study. Following the choreography as a participating agent is something else. Choreography is not the goal, but it does affect the dance's becoming. This disrupts the somewhat static relationship I experienced between dance and choreography, in which choreography had a higher status and was the goal. Choreography is the choice of movement, which is expressed through the materiality that makes it possible. It becomes through the body to which it stands in relation. If dance is what becomes, choreography is what happens in the meantime.

Corporeal gives a different understanding of the body's being and becoming and is closely linked to the senses of feeling, hearing, and sight and also to proximity and sensations. These senses provide an understanding of corporeality and shape the materiality and state of corporeality in different ways. At the same time, physicality is associated with the materiality of movement in such a way that it becomes part of the dance. The body is matter or mass and physical. It contains experience and knowledge. The senses unite inner and outer parts of the subject and allow corporeality to reach beyond the contours of the body.

Conclusion

Throughout my research, the method, analysis and discussion were deeply intertwined. This was, at times, very difficult to understand and even more difficult to write in a way that makes sense. The concept of the nomadic subject helped me to create a cartography of what participates in my practice. Below is a graphic image of my process that I had created by the end of my analysis. Through this image, I could see that even if my practice may be separated in the analysis or text, in practice, everything is connected. This has made me humbler and more open to various processes of becoming.

It is important to clarify that each situation must relate to and emanate from the time and space

it exists in at the specific moment, meaning that in other contexts, different from the one I studied, other agents might be active (Braidotti 2011, 5). Braidotti writes that it is the understanding of the present that helps counteract hierarchy production (2011, 6). For hierarchies between dichotomies to reach positions that are more mobile and anti-essential is likely unattainable. However, having an understanding of how hierarchies' act is important in making visible other ways of looking at processes and challenging assumptions.

For me, understanding that agents shift relationships depending on context has highlighted the subject's shifting focus in pedagogical and didactic situations. The ability for the subject to actively participate in many relationships at the same time is limited, so the shifting of the agents thus also becomes an understanding of how consciousness of what is taught in the moment shifts.

In relation to choreography, I have sought to provide another understanding of choreography in relation to the becoming of dance. The fact is that choreography participates from within, not as an external structure that dance relates to. Rather, choreography is part of the creation of dance.

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BIOGRAPHY

Rebecca Yates is based in the south of Sweden and works as a dancer, choreographer and teacher. Her praxis derives from improvisational methods and choreography in the field of contemporary dance. Rebecca is interested in processes and works where relational aspects and philosophical thoughts are current and allowed to influence the praxis. She holds a bachelor's degree from London Contemporary Dance School and a master's

Images

Image from exposition of thesis.

Yates, Rebecca. 2019. «Subjectobject and MovementMaterial: A Diffractive Reading of the Becoming of Dance through the Subject.» Stockholm School of the Arts, School of Dance and Circus.

Illustration from thesis.

Yates, Rebecca. 2019. «Subjectobject and Movement-material: A Diffractive Reading of the Becoming of Dance through the Subject.» Stockholm School of the Arts, School of Dance and Circus, 47.

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Volume 11(2), 2020

Keynote

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Karen Schupp

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Camilla Björklund & Hanna Pohjola

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om kritisk granskning i danshistorieundervisning

Saga Samuelson

Daring in Dance—Bachelor Students in Dance
Developing Life Skills for the 21st Century

Irene Velten Rothmund

Practice Oriented Article

Subjectobject and Movementmaterial: A Diffractive Reading
of the Becoming of Dance through the Subject

Rebecca Yates

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Endnotes