

# Nordic Journal of Dance

– practice, education and research

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# Editorial

This issue revolves around multiculturalism, identity, and dance in schools. These themes highlight the many meanings and purposes that dance has in the Nordic context. Multiculturalism is an integral part of our everyday lives in many ways and is tied to questions on identity. As an embodied practice, dance is also an integral element in the construction of identity, ever more so for those for whom dance is a profession. Dance as an element of identity construction may seem like a distant idea for others, for example school children. The lack of opportunities to experience dance during school years is an important topic to discuss in the Nordic context.

Four authors approach these themes from diverse viewpoints. Anette Sture Iversen describes a project entitled *Dance as a Cultural Meeting Point* that was carried out by a Norwegian organization for promoting dance in schools – the very same organization that publishes *Nordic Journal of Dance*. The aim of the project was to contribute to increasing the pupils' and teachers' understanding of dance and how dance can stimulate learning, and social competence. Interestingly, the most important cultural meeting turned out to be between the dance pedagogues' dance culture and the pupils' school culture.

Two cultures meet also in Ulla Mäkinen's article *Inspiring Change through Collaboration*, which describes an artistic and pedagogic exchange between North Karelian College Outokumpu in Finland and Cultural College of Petrozavodsk in Russia. While describing the concrete work related to realizing the collaboration, Mäkinen acknowledges that successful collaboration requires a genuine interest in others' values and practices as well

as critical reflection of one's own. She likewise ponders why multicultural collaboration is beneficial for students.

Another contribution from Finland entitled *Identity Attachment Influences Contemporary Dancers' Career Transition* by Hanna Pohjola discusses different strategies by which three Finnish contemporary dancers have dealt with searching for a new identity after a career-ending injury. Through narratives based on interviews with the dancers, she introduces the different emphases by which the dancers were attached to their dancer identity and how this influenced the construction of a new one in the midst of the life changes they were confronted with.

The second research article by Kristine Høeg Karlsen comes from Norway and brings the focus back to the school context. This article is a spin-off and continuation of her master's thesis, and highlights how dance is not prioritized in the curriculum for Norwegian primary education, even though dance has become generally more recognized in society at large. The author argues that if dance is going to have a future in Norwegian primary education, dance as a subject needs to be defined, delimited and verbalized. This article is written in Norwegian.

As co-editors of this issue of *Nordic Journal of Dance*, we remind the readers about this possibility to write in your native language, and thus, encourage sharing your work with other dance practitioners and researchers working in the Nordic context. The journal develops towards a forum of active discussion with your help.

Eeva Anttila/Leena Roubiainen  
Editors

### ABSTRACT

Dance as a cultural meeting point is a project that *Dance in Schools*, Norway, executed in three schools in Oslo during the spring of 2013, with funds from *The Norwegian Directorate for Education and Training*. The funding was to be given to projects that would, amongst other things, help schools reach curriculum objectives, increase the use of varied working methods, increase the pupils' understanding of different cultural expressions and experience art. The project included a one-day workshop, a survey and reports from two observers. One class in three different schools got an introduction to Norwegian folk dance, hip hop, Bollywood and creative dance, and created and performed dances to each other in small groups. *Dance in Schools'* aim was to gather information about the pupils' knowledge of and experience with dance, contribute to increasing the pupils' and teachers' understanding of dance and how dance can stimulate learning, and social competence. The cultural meeting intended to be the meeting of dance forms and pupils from different cultures. The most important cultural meeting, however, turned out to be between the pedagogues' dance culture and the pupils' school culture.

### SAMMENDRAG

Dans som kulturell møteplass er et prosjekt som *Dans i Skolen* gjennomførte på tre skoler i Oslo våren 2013, med midler fra Utdanningsdirektoratet. Midlene skulle gå til prosjekter som blant annet ville hjelpe skolene å nå læreplanmål, bidra til økt bruk av varierte arbeidsmåter i skolen, øke elevenes forståelse for ulike kulturelle uttrykk og erfare kunst. Dans i Skolens prosjekt omfattet en 1-dags workshop, spørreundersøkelse og rapporter fra to observatører. På tre utvalgte skoler fikk en klasse på mellomtrinnet innføring i norsk folkedans, hip hop, Bollywood og skapende dans, og lagde og fremførte danser for hverandre i mindre grupper. Dans i Skolens mål var å innhente informasjon om elevenes kunnskap om og erfaring med dans, bidra til å gi elever og lærere økt forståelse for dans og hvordan dans kan stimulere til læring, dannelse og sosial kompetanse. Den kulturelle møteplassen skulle være møtet mellom danseformer og elever fra ulike kulturer. Det mest interessante kulturelle møtet viste seg imidlertid å være mellom pedagogenes dansekultur og elevenes skolekultur.

### Introduction

Dance as a cultural meeting point is a project initiated by *Dance in Schools*, Norway, supported by project funds from *The Norwegian Directorate for Education and Training* – the executive agency for *The Ministry of Education and Research*. The project (consisting of a one-day workshop, a survey and observational reports) took place in three selected elementary schools in Oslo during the spring of 2013. The project's main goal was to explore how dance could be applied as a cultural bridge between pupils in a class environment. However, what ended up being perhaps the most interesting cultural meeting was the one between the pedagogues' dance culture and the pupils' school culture.

### Background

Two years in a row *The Directorate* had called for projects that would contribute to – amongst other things – helping the schools reach curriculum objectives and increase the use of varied working methods, the pupils understanding of different cultural expressions and participation in a multicultural society, as well as contributing to more pupils getting an opportunity to experience art.

*Dance in Schools* (DiS) applied for funds on the basis of a project that was called *Dance as a Cultural Meeting Point*, in order to meet the demands from *The Directorate* (see above). The idea was to explore how dance as a subject could provide varied working methods, different

cultural expressions and opportunity for pupils to experience art. This is why the project took the form of a one-day workshop where one class in one school would get introduction to as varied dance forms as Norwegian folk dance, hip hop/break, flamenco, Bollywood and creative dance. Four pedagogues from DiS were involved, and the workshop covered a number of curriculum objectives in PE and music.

We, as the pedagogues involved in the project, paid a visit to the schools a few days before the actual workshop and thus, we could introduce ourselves and hand out a questionnaire to the pupils. From this questionnaire we sought to find out more about the pupils' experiences with dance and understanding of dance, prior to the workshop and after the workshop.

### Aims

The aims for the project based on the conditions for support from *The Directorate* and DiS' ambitions on behalf of dance as subject in schools, consisted of the following:

- Help schools reach curriculum objectives in PE and music
- Exchange competence between schools and professional artists/pedagogues within the dance field
- Increase the pupils' and teachers' understanding of why dance is important for learning, formation and social cohesion
- Obtain information about the pupils' knowledge of dance and relation to dance

- Expand the pupils' experience with dance and conceptual understanding
- Highlight DiS as a relevant contributor to pedagogical development within the aesthetic subjects in schools

We selected which schools we would offer the workshop to on the basis of our knowledge of socio-economic factors in the environment, cultural background of pupils and/or parents and the schools' pedagogical methods. We gave an identical questionnaire to the pupils before the workshop (2-7 days) and immediately after the workshop, in order to document level of knowledge, expectations and effect of the workshop. The questionnaire had questions like: *What dance forms do you know? Have you had any dance training? Do you like to dance? Why/ why not? If you dance: when and where, and in what context do you dance? Do you think there should be dance in schools? Why/ why not? Etc.*

Photo 1: Creating various figures or shapes in the creative dance session. Photo: Trine Sjølyst.



## Content of the Workshop

On the day of the workshop the order of the content was as follows:

### 1. Session

We talked about dance, dance forms, mapped what the pupils knew. We taught basic steps and movements within Norwegian folk dance, hip hop/ break, flamenco and Bollywood, adding some background information on the history of each of the dance forms introduced.

When one pedagogue was teaching, the other three were engaged in assisting when and where needed.

The workshop proceeded in the following order:

- Dance from Norwegian culture. Responsible pedagogue: Trine Sjølyst.
- Dances from other cultures. Responsible pedagogue: Corinne Lyche Campos.
- Youth culture (hip hop/ break). Responsible pedagogue: Mathias Jin Budtz



Photo 2: Exploring effort in the creative dance session. Photo: Trine Sjølyst

### 2. Session:

We worked with tasks that included basic principles within creative dance: space, time, effort, relations.

Responsible pedagogue: Anette Sture Iversen.

### 3. Session:

This session was divided in two.

1. The pupils were divided in four groups: yellow, green, blue and red (supplied with t-shirts in the group color). Each group got a room/space of their own to work in and was followed by one of the four pedagogues. The task was for each pupil to pick two movements they had done earlier in the day and that they liked. Everyone in the group then taught each other the movements they had picked, and the movements were put into one long sequence. The role of the pedagogue was to help the pupils structure the sequence according to the following:

Make a dance that consists of:

- A clear beginning
- A clear end
- Something everyone does the same way and at the same time
- Something that is not done the same way and at the same time
- A tableau
- A solo
- Variation in space, time and effort

2. All the groups then met in one of the spaces; each group performed their composition to the other groups. The pedagogue encouraged the pupils to give feedback to each other and try to verbalize what they had seen and how it felt to perform for each other. We encouraged the pupils to use the terms space, time, effort, relations, repetition, solo, tableau etc.

We talked about how the day had been and the questionnaire was handed out again.



Photo 3: Hip hop/break pedagogue Daniel Laquian and pupil in the blue group. Daniel was substituting for Mathias in one of the workshops. Photo: Trine Sjølyst.

of Oslo where the population has high economic and cultural capital<sup>1</sup> (school A). The two others (school B and C) had a predominance of immigrants or second-generation immigrants, but were quite different from each other when it comes to cultural and religious orientation, both based on the pupils' background and the school's profile.

### Selected Findings

#### Attitude Towards Dance and Experience with Dance

Based on our experience and observations, the pupils in schools A and B seemed interested in dance, were looking forward to the workshop and had quite a lot of experience with dance, from various courses outside school. In school C, the pupils' responses were quite different. They expressed aversion towards having to participate in the workshop and to dance in general, especially in the questionnaire given before the workshop, and also during the workshop. However, their answers in the questionnaire after the workshop clearly indicated that they had gained a larger interest towards dance. They had very little previous experiences with dance. These pupils, to a larger extent than the others, linked dance to holiday or celebration in the questionnaire.

#### The Resonance of the Dance Forms

Hip hop/break was not surprisingly the dance form that most (if not all) the pupils had either experience with or at least a mental image of. This indicates that hip hop has an impact in popular culture that goes beyond social or



Photo 4: The observers Gunbild Kilde and Marte Amundsen. Photo: Trine Sjølyst.

### Evaluation of Achievement of Aims

At DiS, we saw it as essential in a project like this that we somehow could show to what extent the aims were reached. In addition to the questionnaires that we thought would give us some of the answers, we wanted to observe what was happening in the actual workshop. Instead of video documentation (that we thought would inhibit the pupils in the creative work) we decided to use two observers. Their task was to (individually) evaluate each pedagogue's session and note to what extent s/he and the dance form in question would engage the pupils. Factors that would interrupt or disturb the pupil's concentration were noted. Other factors like gender issues, creativity and expression of joy were also registered.

The three schools we visited were quite different from one another: one had mainly ethnical Norwegian pupils and is placed in a part

cultural borders. The Norwegian folk dance as well as creative dance were the dance forms that the pupils in general had the least experience with, but most pupils were positive and open-minded towards these sessions, and quite a few of the pupils expressed that they linked Norwegian folk dance to tradition, country life, fairy-tales etc. Bollywood was the dance form that gave a very different resonance in the pupils with a Norwegian background, compared to the pupils with a non-Norwegian background. In school A very few of the pupils had experience with or knowledge of what it was, whereas in school B and C almost all the pupils knew movements, songs, films, actors etc. from Bollywood and seemed at home in this part of the workshop. This was very beneficial for the effect of the workshop, especially in school C.

### Vocabulary and Conceptual Understanding

Even though the pupils in the three schools had different knowledge and understanding of dance before the workshop, we clearly could see in the questionnaire that all the pupils had expanded their vocabulary and conceptual understanding of dance during the workshop. The most interesting finding was that the pupils in school B before the workshop to a large degree linked dance to emotions. They said things like: *"I dance when I feel like it"*, *"I take anger out on dance"*, *"Dance makes me become happy if I'm sad and happier if I'm happy"*. They argued that more dance in school would help them express emotions more. From this we concluded that in this school and probably in the pupils' family background, experience with dance may be

connected to a positive view on the value of art in general and probably also to a positive view on each pupil's potential and possibilities on expressing themselves through art.

### **Collaboration and Creativity**

In school A, the pupils showed discipline and collaboration skills, and the will to learn was very much present. But the pupils seemed a lot more afraid to go wrong and this affected their independence and creativity to a certain extent. They needed continuous confirmation that what they were doing was "right", especially in the 1st session. Could this have anything to do with the Norwegian Jantelov<sup>2</sup>?

In school B both the girls and the boys seemed confident and independent in their expressions. However, in this school collaboration was more of a challenge than in the other classes. In school C, where traditional gender roles seemed to be more present, we had to divide the pupils in pure boys' and girls' groups in order to make collaboration possible.

### **Discipline and Stamina**

Especially in school A but also in school B, the pupils continued working even though they were tired and hungry. They showed great stamina and patience. In school C both boys and girls kept sitting down and had to be told to continue to participate, from the start and throughout the workshop. They seemed to lack motivation and did not seem to be used to bodily work to the same extent as the pupils from the other two schools. To some extent the clothes were also an obstacle, especially for the girls, and our recommendations for proper clothing (that were given on the meeting beforehand) were not followed. Some boys kept disturbing the work by trying to make fun of themselves,

crash into other pupils etc., even in the hip hop session. The hip hop pedagogue told the boys that this was not the right attitude and that discipline was needed in all dance work – even in something as laid-back/cool as hip hop and break. Some boys were removed from the class in order to let the others get on with their work.

### **Gender Issues**

School A seemed to have the most uniform pupils in the sense that boys and girls behaved and participated quite similarly in the different sessions. In school B the girls were very strong and independent both verbally and physically, and confident with dancing. In spite of less experience with dance, the boys in this school did not seem to be too bothered by this or feel inhibited by the girls and most of them participated untroubled. On the other hand, in school C the girls' behavior was clearly dominated by traditional gender roles. In that class both pedagogues and the class principal found it beneficial to divide into pure girls' and boys' groups for the composing-session, so that the girls would not be inhibited in their expression by the boys and in order to make collaboration possible. The latter was not an issue in the two other schools.

### **Dance Culture in Meeting with School Culture**

The cultural meeting in the name of the project refers to the dances from different cultures and pupils from different (cultural) backgrounds. The observation reports indicated that the workshop worked very well as an introduction to various dance forms, creative work, performance and reflection. The workshop did open the pupils' perspective and expanded their conceptual understanding of

dance. Further it encouraged collaboration, reflection, concentration, a different kind of body work and listening. Almost all the pupils answered that they enjoyed dancing, after the workshop had finished. However, the experience showed that the different dance forms may find different resonance depending on the pupils' expectations and knowledge. It also showed that there are cultural differences, for instance connected to gender, and that it is beneficial that the pedagogues take this into consideration when organizing a class.

Further, through the workshop, the questionnaire and the observers' reports, we have seen that the pupils in these three quite different schools all have challenges that could be worked on through dance. Be it discipline, creativity and artistic exploration, perseverance and stamina, concentration and collaboration, just to mention a few of the many challenges that we met in various degrees in the three schools.

Our experience is that dance works very well as a cultural meeting point and as a means to work on the various aspects mentioned that

define a class culture. Even though the four dancers/dance pedagogues involved in the project came from different dance forms, it soon became clear that we brought with us a common culture on how to behave in a dance studio, take instructions, relate to other bodies, and understand personal space, listening, body awareness, and concentration. We concluded that through dance training one becomes disciplined in a specific way and accustomed to codes, values and attitudes. These codes, values and attitudes are based on understanding the body and on ways of interacting with others which seem to be quite different from those that pupils meet in a school culture. We suggest that school cultures could be greatly developed by encounters with dance cultures, and that experiencing artistic cultures would be an enriching experience for pupils and the entire school community.

### **Notes**

- 1 The concept of cultural capital refers to knowledge of cultural expressions/art forms, as defined by Bourdieu (see, e.g. <http://www.marxists.org/reference/subject/philosophy/works/fr/bourdieu-forms-capital.htm>).
- 2 The Law of Jante is the idea that there is a pattern of group behavior towards individuals within Scandinavian communities that negatively portrays and criticizes individual success and achievement as unworthy and inappropriate.

## **BIOGRAPHY**

**Anette Sture Iversen** is a dance artist, pedagogue and scholar with a BA in theatre dance, MA in theatre studies and a teaching degree from Oslo National Academy of the Arts. She has been a dancer and choreographer with her own dance company alongside teaching contemporary dance, dance history and

related subjects to dance students, mainly in upper secondary school. Since 2008 she has been employed by DiS as a dance consultant and initiated projects like Dance as a cultural meeting point. Anette is the editor of *På Spissen*: members' magazine for the Norwegian Association for Dance Artists.

## ABSTRACT

Since 2007, North Karelia College Outokumpu in Finland, and Cultural College of Petrozavodsk in Russia have collaborated in various educational and artistic exchanges. In 2012, a project called Dancing Whirlpool was launched. In addition to a teacher's exchange, a joint full-length piece was created together with four choreographer-teachers and nearly thirty students from Outokumpu and Petrozavodsk. The piece toured in Russian and Finnish Karelia. This article reflects on the role of collaboration in multicultural projects, through the lens of the experiences of Dancing Whirlpool. Why is collaboration important for dance students? Can multicultural collaboration invoke real change in our cultures?

## TIIVISTELMÄ

Pohjois-Karjalan ammattiopisto Outokummun sekä Petroskoin Kulttuuriopiston tanssin koulutukset ovat tehneet erilaisia yhteistyöprojekteja vuodesta 2007 lähtien. Vuonna 2012 koulutusohjelmat aloittivat viidentoista kuukauden mittaisen Dancing Whirlpool -projektin, jonka tarkoituksena oli opettajavaihdon lisäksi luoda yhteinen tanssiteos. Lähes kolmenkymmenen tanssijan ja neljän koreografi-opettajan yhteistyössä rakentamaa teosta esitettiin Pohjois-Karjalassa sekä Venäjän Karjalassa. Tämä artikkeli reflektoi kansainvälisen yhteistyön merkitystä Dancing Whirlpoolin kokemusten kautta. Miksi yhteistyö tanssinopinnoissa on tärkeää? Voiko monikulttuurinen yhteistyö saada aikaan aitoa muutosta kulttuureissamme?

## Introduction

*I found the collaboration in Russia to be a broadening experience. In my dance studies, I find it truly most important to work with different cultures. The intensive time spent together with the Russian students gave me a personal experience of their way of dancing, and we also got to taste a bit of Slavic folk dancing... (...) One particular experience for me was a duet with a male dancer, who with his own, strong way of dancing affected my dancing, making it clearer and stronger. I also think that this particular project took place at just the right time for the whole group, at minimum spurring a certain blossoming of our skills. (Hannakaisa Hautamäki, second year student from Outokumpu, about the project Dancing Whirlpool)*

In *Choreographer's Handbook*, Jonathan Burrows reflects on collaboration, quoting writer Joe Kelleher:

Collaborating is like two people banging their heads against each other, and the collaboration is the bruises that are left behind. (Burrows 2010, 59)

Geographically the two towns, Outokumpu and Petrozavodsk, are located rather close to each other, only a five-hour drive between them. Outokumpu is a small, culturally vibrant town in North Karelia, the Eastern part of Finland. While

once famous for its mining business, it has now transformed the former mine school into an internationally recognized cultural education center. As far as the physical distance is concerned, Outokumpu is not far from Petrozavodsk, the capital city of the Republic of Karelia in Russia – a culturally and historically significant city stretching along the shore of the lake Onega. Culturally belonging to the same Karelian region for more than 1200 years, the course of 20th century history split the area between the two different countries and forced the Outokumpu and Petrozavodsk area and people to grow in their own directions as well. This has caused the two districts to be located simultaneously near and far from each other.

Both of these culturally active towns have their own very different and distinct dance programs. The dance department of North Karelian College Outokumpu is known for its improvisation and somatic work, teachers stemming from the international lineage of new dance. Nowadays it offers students a wide base in contemporary dance and supports their individual artistic approach. The dance department at the Karelian College of Culture and Arts in Petrozavodsk relies on the traditional lineage of ballet and folk dance that is familiar to Russia, and just in recent years has added contemporary dance into its curriculum.

I became the director of the North Karelia College Outokumpu dance department in September 2012, and one of my first projects



*Photo 1: Rehearsal for Dancing Whirlpool at Theater Kaisu, Outokumpu in October 2013. Photography by Egon Tiik.*

was to begin a new collaboration called Dancing Whirlpool, a co-production with the dance department of the Karelian College of Culture and Arts, funded by the Karelia European Neighborhood and Partnership Instrument, cross border cooperation (ENPI CBC). This project was a continuation of several collaborations since 2007 between the dance programs of Petrozavodsk and Outokumpu. During the past seven years various events have taken place: teacher exchanges, performance visits and even a dance festival organized together. This time, though, the task was more ambitious than before. In addition to a teachers' exchange, it included constructing a full-length performance together with the teachers and students from both colleges. The piece was performed in Karelia of both Russia and Finland.

Being new to my position, but having a history of traveling and teaching in different cultures, I was excited to begin the project.

Knowing I still lacked experience with this particular kind of collaboration, I asked Jyrki Haapala, initiator of the exchange and the former director of the Outokumpu dance department, to join the project as choreographer. Since neither of us speaks more than a handful of words in Russian, we would not have managed without an interpreter: Jura Spiridonov, a graduate from Petrozavodsk and later from Outokumpu and currently a ballet teacher in Outokumpu, joined in to make communication possible. On the Russian side, teacher, choreographer and director Laryssa Vodynina had the main responsibility for practical work with the dancers.

Over fifteen months, Finnish teachers in different combinations travelled to Petrozavodsk three times to give master classes and to work on the project. Russian teachers travelled with their students to Outokumpu, twice to work on

the choreography and later to perform. Finnish students along with their teachers travelled to Russia to rehearse and perform in Petrozavodsk, as well as to tour in Russian Karelia. During these fifteen months, dozens of visa applications were written, hundreds of emails were translated between Russian, Finnish and English, dozens of meetings held – but more significantly, stories emerged: stories of encounters, of dance, of learning.

### Dancing Whirlpool

The name Dancing Whirlpool was chosen for the project to describe the swirl of encounters related to mixing students from two different cultures together. It derives from the notion that both colleges' faculties are aware of the different contexts in which the students study. Mixing these two indeed creates a whirlpool, where ideas and aesthetics can get messed up, turned around and thought anew, both in the context of performance as well as in the student's experience.

Dance studies at North Karelia College Outokumpu are based on a concept of creating self-reflective, independent dance-makers. Somatic approaches, release-based contemporary dance, improvisation practices and plenty of

personal creative work and collaborations guide the students, who do not all necessarily have extensive experience in dance training. Their peers in the Karelian College of Culture and Arts endure very long days of training in ballet, Russian folk dance and choreography, and have been taught dance since their early childhood. In Petrozavodsk, many aspects of contemporary dance are still new and their views on dance are strongly based on the lineage of ballet. Thus these two student groups not only embody very different physical approaches to dance, but also have different historical knowledge, aesthetics and values shaping their individual interpretations of art and the practice of dance.

One of the main aspects of the collaborations between the schools has been to share knowledge from the field of contemporary dance with the Karelian College of Culture and Arts. This has included teaching release-based contemporary dance classes, floor work, Authentic Movement and somatic practices, which were all new to the Russian students. Reciprocally, the Russian

*Photo 2: Warming up with yoga. Class with the dance students of Karelian College of Culture and Arts by the visiting teachers from Outokumpu, Vera Lapiitskaya (front left) and Ulla Mäkiminen (front center) in March 2013. Photography by Yury Spiridonov.*





*Photo 3: Jyrki Haapala (front) warming up the Russian and Finnish dancers for the rehearsals in theater Kiisu, October 2013. Photography by Egon Tiik.*

teachers brought their knowledge of folk dance with its specific lineage to the Finnish students. These exchanges have been eye-opening on both sides, ultimately benefiting the students in their quests for their own vocabulary and art-making.

### Why Collaboration?

In our contemporary world of speed and efficiency, taking time for slow processes is not easy, and there is the risk of creating collaboration just to put forth a trendy image. In her text *Prognosis on Collaboration*, Bojana Kunst states that we should rethink the notion of collaboration and free it from the world of deadlines, speed and constant actualization. Collaboration has become a catch-phrase, “an honorific that must signal more than it performs” (Kunst 2010, np). There is the potential for change, but are we merely building an image of collaboration, unable to actually initiate change? It is necessary to relate critically to the importance

of collaboration and ask what are the goals of the process. “What is true collaboration?” is a very difficult question, but asking for “genuine exchange”, according to Kunst (2010, np), could serve as “a reminder, a trigger which can help us talk about the potential of collaboration as an agent of change.”

I believe multicultural collaboration in dance can be a reminder to look more carefully at our practices of dancing and teaching. There is a constant danger that the structure becomes more important than the content – that the idea of an international project becomes more important than the actual exchange. In my opinion, the collaboration has to primarily serve the students and must intend to enable change – however small or big – in the collaborating cultures. It is not easy to have enough time for going into deep processes. It is too easy to have

a class by an international teacher who will propose something new that by the end of the day is forgotten, or buried, underneath one’s main influences. But maybe the popular images of collaboration and international exchange can also support us to dive beyond the surface and really take enough time to understand the potential of what we actually could share.

### Dance as a Universal Language?

It is an idealistic thought that dance can be a universal language reaching beyond our cultural differences. Shapiro (2008) talks about the belief that dance provides a common language, creating a positive partnership between cultures, which is assumed to transcend and obliterate all other differences. While everyone who has worked with multicultural groups has seen the beauty of the mutual, non-verbal experience of dance breaking the ice and bonding people from very different backgrounds, it is still too romantic to consider dance itself removing all obstacles. This would also be undervaluing the meaning of art. By collaboration we should aim for more, and consider the potential for real change in our cultures.

In the practice of *Dancing Whirlpool*, it was obvious that there was no time for translating each word. Classes often started with an interpreter. Yet, because the movement and touch were faster tools to transfer information than the slow verbal process which had to go through at least two, sometimes even three languages, the rehearsal processes as well as classes often ended up not being translated. They were just danced and moved through sometimes with a verbal translation dragging behind like an echo or a broken record. The teacher or choreographer, continuing to talk in a language incomprehensible to the majority of students,

could through the intonation of her or his words together with the movement deliver enough information for the students to have something to work with. The verbal information coming after the movement could sometimes clarify what was done, sometimes not.

For the choreographic piece itself, rehearsing began both in Petrozavodsk and Outokumpu separately. There were components of small pieces from both the Russian and the Finnish students, but the overall concept was held together by the choreographers from both schools. Much of the movement material came from Jyrki Haapala. His first task for the students was to study a partnering choreography, which we learned separately in the two schools by watching the material on YouTube.

Pedagogically some of the most interesting moments took place during the days when the YouTube-learned material was polished together, with all the students now in the same physical location. While all had studied the same videos online without further instructions from the choreographer Jyrki Haapala (only amongst themselves and with some assistance from teachers such as myself and Larissa Vodnyina), the material from these two colleges looked undoubtedly different. While the Russian students had focused on the excellence of shapes, executing each step precisely, and the intensity necessary for performance on a grand stage, the Finnish students had searched for the weight and flow to bring them from one movement to the next with the help of breath in order to make the whole picture look harmonious, alive and dynamic.

With nearly thirty students with very different backgrounds working with partnering material, different interpretations were natural and inevitable; polishing the material, making decisions, compromises and aesthetic choices could not have happened if we had relied more on

verbal communication than we did. Repetition – watching and doing – did not require words. In the partnering material it was also through touch that the duets and trios with both Finnish and Russian dancers could understand what the other person wanted to define. Most of the Russians, not understanding English, and the Finns, not understanding Russian, often had to rely on physical, bodily understanding instead of linguistic understanding. Thus I had several experiences of the romanticized thought of dance as a universal language actually telling more to us and revealing more about us than verbal language could, or would do. Without words, the students developed heightened embodied awareness to read each other's emotions, physicality, and intentions very carefully. The physical body revealed information intentionally as well as unintentionally. Words were not there to hide behind.

While bodily movement and dance can be seen as a transcultural language, the interpretation of it is still bound to our subjective viewpoints, experiences and values. Thus I do not see them as a language that is always able to transfer the intention and expression wished for. In fact, even translated words fall short at times and fail to communicate the intended information because of the different body cultures, histories and aesthetics between the teacher and students. It was not rare that misunderstandings had to be solved with the interpreter, even for several times. The misunderstandings were not so much related to clarify actual movements themselves, but to confusions about the physical and social intentions around them.

These challenges would emerge from different thinking and aesthetical values (regarding choices in choreography, movement,

*Photo 4: Performing Dancing Whirlpool, October 2013, at Theater Kaisu, Outokumpu. Photography by Egon Tiik.*



and sound/light/costume design), gender issues (having a same-sex couple dancing together/ tolerating only male-female partnering), or the notion of abstract versus narrative dance, triggering the question of what is the meaning of a movement, or furthermore, what is the meaning of dance. And moreover, what is the meaning of what we were doing. It was not always easy to find an agreement, resolution or even compromise in the process, but more important than the end result were the collisions themselves. Forcing us to confront our core values regarding the work, they served as a space for the actual exchange, for the real meeting of the cultures, where we could question our own values and thinking processes. If the universal language of dance is the common love that binds and inspires us in collaboration, instead of collaboration being an end in itself, its function could be seen as a to guide us to unknown territory, confronting and reflecting on our cultures and values from deeper within.

### Process and the Outcome

A multicultural approach goes against what some regard as our natural human tendency to reject people and cultures that are different from our own. We like to believe that our way of doing things is the right way. Our discomfort with those who are different from us provides a challenge to dance within the complexity of achieving diversity within unity. The task is in finding ways that accept the particular and at the same time transcend the differences. (Shapiro 2008, 256)

According to Shapiro, one of the challenges of multicultural collaboration is the tendency to think that our own culture and ways of working are superior to those of others. This can also be seen in the ways we value certain forms of dance, such as ballet, as being superior to other forms.

We tend to think our values in dance are superior, more intelligent and advanced than those of others. These hierarchical value systems are not necessarily bound to the country we come from, but to the history and education we have been exposed to.

In a group of thirty dancers, there are thirty individual thinkers and movers with their own values, aesthetics, interests and needs. The question is, do we let something become superior to another, and for what reason? As we make choreographic decisions, can there be space for reflecting on different choices, different interpretations of the movement? As we structure the days, what do we prioritize and give most time to? As we teach, how do we share our intentions with the students – are they more like demands or suggestions? When we confront resistance, rejection or discomfort, how do we react?

It is trendy to say that learning happens outside of our comfort zone. In the globalizing world we live in, it seems to be a trendy expression for a reason. It is necessary to step out from a place of safety to be able to see further, not only to learn from others, but to learn from ourselves as well. And as Burrows suggests in the quotation at the beginning of this article, it is not without bruises that we come out of collaboration. But it is the stories behind the bruises that are much more valuable than the bruises themselves. From my own, new-dance-based contemporary dance background influenced by Eastern philosophies, I am tempted to state that the process is more valuable than the outcome. I am aware of this not always being the case in all traditions of dance, and surely not the only way we worked during Dancing Whirlpool. I do not underestimate the importance of the performances we created, especially of the magnificent premiere at the Finnish Theater of Petrozavodsk. As the outcome is what reaches



Photo 5: Duet with Alexander Romanchenko and Laura Tujula, Theater Kitsu, Outokumpu, October 2013. Photography by Egon Tiik.

the larger audience, it is also of much value, and represents the whole process itself. There is actually no need to compare the value of the process and the outcome, as the two are so profoundly intertwined.

The contemplation of process and outcome can be seen as one way of giving space for different ways of thinking and being in collaboration. In Dancing Whirlpool, the collaboration definitely turned out to be about the mix of all the different viewpoints we have in dance and ways of practicing dance. Collaborating with a choreographic outcome meant that there were many different styles in one piece of art; it included some sections where we searched for a more common expression and others that underlined our individualities. It is only with generosity and curiosity that this is possible. Choreographers, teachers and students must remain generous with sharing their knowledge and become curious about other ways of dancing. Our mutual love for dance can take us beyond what bruises us, and make us continue the dance with more knowledge and more possibilities to change.

There was a language barrier during the whole production between us and the Russian students, but we understood each other's gestures and movement language. I was a bit nervous to work with dancers from such a different dancing background, but laughter and the positive energy in the group took away the nervousness. From the beginning we became friends with many of the Russian dancers and at the end of the tour in Russia we found comfort in knowing that we would meet again in the fall in Finland.

*I appreciate that our schools can give us opportunities like this to work with dance teachers and students from different cultural backgrounds. Dancing Whirlpool is definitely one of the highlights in my dance studies! (Laura Tujula, second year dance student from Outokumpu)*

## Conclusion

In my opinion, multicultural collaboration such as Dancing Whirlpool can be a remarkable experience serving the individual dance student's practice and developing his/her understanding of dance. In this way the outcome of the project is upon the individual and the depth of his/her experience. The curiosity and generosity of the student are keys to open up a dialogic process that can inspire change, both personal and communal. Collaboration in educational settings should be done for the sake of the student, not the image of the produced work itself. It should also not settle for being in a comfort zone – collaborators should be ready to confront the diversity of values, styles and ways of working involved in the fields of dance and the arts. There are still plenty of ways for our colleges to continue developing our means of collaborating and creating dialogue between our educational approaches, as well as to foster multicultural collaboration in general.

While looking forward and contemplating the possibilities of future collaborations, it is necessary also to consider our common past and where we have come to. Looking back at our common cultural history in the Karelian

region we cannot ignore the hostilities between Finland and the Soviet Union, which led to the Continuation war during the Second World War (1941–1944). The grandparents of these very students were at war with each other, on the very grounds of where we would now, seventy years later, dance together. From this point of view we have come a very long way.

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## BIOGRAPHY

**Ulla Mäkinen** is a Finnish dance artist and teacher, and currently the head of dance education at North Karelia College Outokumpu, Finland. She received her MA in Contemporary Dance Pedagogy from the University of Music and Performing Arts, Frankfurt am Main. Her work is based on improvisation, somatic practices, and release-based contemporary dance techniques. As a teacher she emphasizes collaboration,

open-mindedness and curiosity. Ulla has worked internationally as a dancer as well as a teacher in nearly twenty countries in Europe, America and Asia. She is also one of the initiators and first co-directors of Barcelona International Dance Exchange (BIDE), an international platform for exchange for contemporary dance artists.

## ABSTRACT

The career of a dancer in Western concert dance is often short, owing to factors such as family, injuries, low level of income, change of interests, unemployment, ageing, and frustration with working conditions. In this field, career transition has been portrayed as a multi-layered and comprehensive life change in which one of the key features is the loss of the identity as an artist. Despite this general understanding, there is little research on dancers' identity and its possible relation to career transition. The paper focuses on describing the relationship between a dancer's identity and injury based career transition through concepts of self and identity drawn from social psychology. The concepts of the self and identity are described through the metaphor of a circle that consists of three layers: the innermost (the self), the middle (the personal identity) and the outermost (the social identity) layer. In the article, the function of these layers and their inter-relationships in dancer identity is approached by interpreting stories constructed from the interviews of three former Finnish contemporary dance artists. The paper reveals that the vocational identity of the interviewed dancers is emphasized differently. This suggests a connection especially between the occupational (e.g. social) identity and the personal identity. In relation to career transition, attachment to dancer identity by the interviewees is described either as a facilitating or hindering factor. Thus the article suggests that the attachment to dancer identity does bear significance to the process of the life change of dancers.

## TIIVISTELMÄ

Tanssijan uraa länsimaisen taidetanssin piirissä on luonnehdittu lyhyeksi. Ura päättyy esimerkiksi perhesyiden, loukkaantumisten, matalan palkkatason, mielenkiinnon kohteiden vaihtumisen, työttömyyden, ikääntymisen ja tanssin kentän työoloihin turhautumisen vuoksi. Ura siirtymää on kuvattu monikerroksiseksi ja kokonaisvaltaiseksi elämänmuutokseksi, jossa taiteilijaidentiteetin menettäminen on keskeistä. Silti tutkimusta tanssijan identiteetistä ja sen mahdollisesta suhteesta urasiirtymään on varsin vähän. Tämän artikkelin tavoitteena on tarkastella tanssijan identiteetin ja loukkaantumiseen päättyneen aktiiviuran ja urasiirtymän välistä suhdetta sosiaalipsykologisten identiteettikäsitteiden avulla. Minuuden ja identiteetin käsitteet kuvataan artikkelissa ympyränä, joka koostuu kolmesta kerroksesta: sisemmästä (minuus), keskimmäisestä (henkilökohtainen identiteetti) ja ulommasta (sosiaalinen identiteetti). Tämän avulla lähestytään kolmen entisen suomalaisen nykytanssijan analysoituja kertomuksia. Artikkelit tuo ilmi, että haastateltujen nykytanssijoiden ammatillinen identiteetti kiinnittyy eri tavoin identiteetin alakäsitteisiin; keskeistä on ymmärtää sosiaalisen identiteetin ja henkilökohtaisen identiteetin mahdollinen yhteys. Kiinnittyminen identiteettiin nähdään joko urasiirtymää helpottavana tai sitä viivästyttävänä. Artikkelit ehdottaa, että tanssijaidentiteettiin kiinnittyminen on merkityksellistä elämänmuutoksen prosessissa.

## Introduction

The career of a dancer in the fields of classical ballet and contemporary dance is often described as a short and intensive vocational path. According to previous studies, active professional dancing years are left behind usually at the age of 40, often much earlier (Laakkonen 1993, 15–16; Dinan 1999, 294; Baumol, Jeffri and Throsby 2004, 1, 15; Jeffri and Throsby 2006, 2; Roncaglia 2006, 183). Dance researcher Susie Dinan (1999, 294) indicates that during the last two decades the age of retirement has declined dramatically from the mentioned 35–40 to 25–30 years of age. However, this early withdrawal is already evident in a study from 1993, where dance researcher Johanna Laakkonen (1993, 49) states that Finnish dance artists generally retire at the age of 35 or even younger, while freelance dancers retire before their 30s. Career transition is described as a whole and comprehensive life change. When dancers make the decision to finish their careers, it is not merely a loss of a vocation but also possibly a process where they leave behind social networks, and most of all a life style (Laakkonen 1993; Leach 1997; Laakkonen and Isto 1999; Baumol, Jeffri and Throsby 2004; Jeffri and Throsby 2006; Wainwright, Williams and Turner 2005). Thus the career transition of dancers can be viewed as a multi-layered change.

In studies related to dance, retirement has been described to be either a voluntary or non-voluntary decision (Laakkonen 1993,

47; Leach 1997, 51; Roncaglia 2006, 187). Voluntary retirement refers to factors such as family, low level of income, change of interest, unemployment, ageing and frustration of working facilities, while non-voluntary decisions refer to injury based retirement (Laakkonen 1993; Karhunen and Smolander 1995; Leach 1997; Jännes 1998; Dinan 1999; Pasanen-Willberg 2000; Mäntylä 2002; Rensujeff 2003; Lakso 2004; Schwaiger 2006). Injury and career retirement have been approached from medical (Koutedakis and Sharp 1999; Bronner, Ojofeitimi and Spriggs 2003; Koutedakis and Sharp 2004), biographical (Sidimus 1987), phenomenological (Roncaglia 2006), and socio-ethnographical (Turner and Wainwright 2003; Wainwright and Turner 2004a; 2004b; 2006; Wainwright, Williams and Turner 2005) perspectives as well as by general overviews on the issues related to career transition (Leach 1997; Baumol, Jeffri and Throsby 2004; Jeffri and Throsby 2006; Throsby and Hollister 2005).

Although the loss of the identity as an artist is seen as one of the key features in career transition (Leach 1997, 54–55), there is still little research to be found on the issue. The focus of this paper is to describe the relationship between identity attachment (e.g. emphasis on the identity) and career transition of injured former Finnish contemporary dance artists through discussion of interpreted and analyzed interview excerpts.

## Methodology

The study described in the article is based on social psychology, and an approach of narrative research. Here the narrative approach refers to 1) narrative storytelling and the knowledge that stories contain, 2) method with which to construct research data (e.g. here narrative-episodic interview) and 3) a process of data analysis (Polkinghorne 1995; Heikkinen 2010).

## Method

The narrative inquiry used here focuses on stories that have been collected by a narrative-episodic interview method (Pohjola 2012, 52–57). A narrative interview is seen as a biographical account that is emphasized on a certain life event that withholds a beginning and ending (Saastamoinen 1999, 178; Jovchelovitch and Bauer 2000, 59; Hyvärinen and Löyttyniemi 2005, 190; Bloor and Wood 2006, 119; Hyvärinen 2010, 90–91). A characteristic feature of the narrative interview is minimal interviewing and in this sense passive role of interviewer (Jovchelovitch and Bauer 2000, 61; Bloor and Wood 2006, 119). However, both the participants (e.g. interviewee-interviewer, narrator-listener) engage collaboratively in an evolving conversation that accentuates interaction (Riessman 2004, 709–710). A form of interviewing that involves a more detailed account of mutual conversation refers to the episodic nature of the interviewing (Flick 1998, 114–128; Flick 2000, 85). To summarize, open-ended questions and less structured interview schedules provided opportunities to produce a narrative account that was clarified at certain times with detailed questions by the interviewer of the issues recounted by the interviewee.

## Analysis

Narrative research offers many variations with data analysis (Frye 1957; Labov 1977; Cortazzi 1993; Riessman 1993; Gergen 1994; Polkinghorne 1995; Lieblich, Tuval-Mashiach and Zilber 1998; Riessman 2003; Czarniawska 2004). According to Donald E. Polkinghorne (1995, 6–8), in this research the analysis of the data is distinctively divided into 1) narrative analysis and 2) analysis of narratives. Based on the content of the texts, the interview transcriptions were thematically smoothed, coded, analyzed and categorized in thematic text fragments in relation to the content of the text (e.g. analysis of narratives), and then re-written into stories (narrative analysis). The categorization used in-depth analysis with three categories (Tuomi and Sarajärvi, 2002). These were the original quotation, a summary of the utilized interview quotation, and the general theme it addressed. The coded general themes of all the interviewees were then combined to reconstruct a meta-story (e.g. narrative analysis) with the general themes. In this article, original quotations from the reconstructed and analyzed stories are presented in in-text italicized words as well as intended quotations.

## Participants and Interviews

The stories discussed in this paper were obtained through interviewing three former Finnish contemporary dance artists about their experiences of being a dancer, of injury and of career transition. The stories constructed in the interviews were located between the years 1990–2000, and they focused on the active dancing years and the career termination of the interviewees. For the sake of anonymity in the study, the interviewees were given pseudonyms and they are referred to as Pasi (male), Kaisa

(female) and Johanna (female). Their careers lasted ten years on an average, and they were about 33 years of age when they retired.

## Stories of the Identity Attachment

The theoretical framework for the interpretation of the created narratives revolved around the following kind of social psychological views of the self and identity. Following this line of thinking, the skill of the dancer is developed in relation to the prevailing values and conventions of dance, other dancers, dance teachers and choreographers in a process involving kinaesthetic awareness (Löytönen 2004, 35). It is likewise influenced by how these relate to society and its structures at a given time. An individual lives within culture and grows to adopt shared cultural conceptions and dominant aspirations, goals and norms. Described as socialization (Berger and Luckmann 1995), this process is reciprocal in the sense that individuals learn rules and attitudes that enable them to be participating members of society, while also having the opportunity to influence rules and attitudes through their own reflexive identity work.

In the sources from social psychology drawn on here, the self and the identity are understood to be constructed through a socialization process. In the discussed study the shared social field is that of contemporary dance, but the concepts of self and identity are defined as complementary to each other, and having slightly different nuances. In short, the self is located in the social field that is polarized into the psychological level of the subject, while identity is situated socially. Despite the different nuances of the concepts, they form a close symbiotic relationship owing to their social origin (e.g. socialization). They compose

a dynamic and transformative agency, where different historical and social localizations influence social behavior, aspirations and the definitions dancers give to themselves.

This social nature of identity can be viewed as having short and long term features (Hewitt 1991, 127), where the latter presents a stable identity that can be divided into complementary sub-sectors of the social and the personal. Consequently, personal identity refers to qualities that distinguish a subject from others enabling uniqueness, while social identity refers to qualities that the subject shares with the other group members (Hewitt 1991, 127–128; Burr 2004, 94; Jenkins 2004, 4; Layder 2004; Burke and Stets 2009, 127–128). According to the Finnish social psychologist Vilma Hänninen, personal identity can also be understood to involve a distinguishable reflected identity (interpreted self). This aspect of personal identity is formed while individuals recount their own stories about themselves. It enables the conscious process of recreating and re-interpreting one's personal identity (Hänninen 1999, 60–61) which is vitally important in postmodern society and its changing structures. Thus personal identity work offers an individual the possibility to comprehend self-hood through different views in a changing social environment and can be considered a path for emancipation. Hence the self and identity are not given but contemplated and produced as conscious reflective identity processes (Saastamoinen 2006, 170).

In the end, in this article the self and identity of a dancer are outlined as a three layered circle that consists of an innermost, a middle and an outermost layer. The innermost layer relates to the psychological emphasis, and it is called the self. The following layers are related to identity: the middle layer is seen as the personal, and

the outermost layer as the social identity of an individual. (Pohjola 2012, 36–40) The main intent of presenting the following three stories is to outline the relationship between a dancer's identity and the nature of career transition.

### Johanna's Story: From Shattering Towards Survival

The first story describes injury and early retirement as a sudden and destructive force that leads into an identity crisis. In the narrative Johanna outlines the *irrevocable* nature of the change that *scatters everything she had built* and how *everything, her life* seems to *end*. She sums up her experience by using a metaphor where she *breaks into pieces while being forced to give up all the (former) life she had*. Her expression of shattering indicates significant connections between herself and identity, as well as connections between herself as dancer and the social environment in which she has lived and worked.

These connections can be understood to relate to four issues: 1) the sameness of the vocational identity and the self, 2) as a non-functioning identity (e.g. identity is out of date, "expired"), 3) as a conflict of the identities (e.g. clashes between expectations and experienced identity), and 4) as an experience of insecurity about the future. In relation to the first-mentioned issue (e.g. the sameness of the identity and the self), for Johanna bodily capability and physical *competency* are intertwined with the personal levels of identity. In her story, she notes that physical capability brought *acceptance* and *self-esteem* during her occupational years. This she has relied on since her childhood years, as the following quotation introduces:

*I always got a perfect ten at PE (as a child; HP) and performed on every kind of an occasion of the world in the small town that we lived in. And everybody came to watch. . . I got respect from others through bodily ability. And that built self-esteem. (Johanna)*

Emphasis on bodily skills and abilities of the dancer, loses its currency in a new environment where dance as a physical act is no longer possible. In Johanna's words, this leads to experience of the *vanishing of one's identity* and *self-esteem*. The injury and the termination of the dancing career are established not only through the injury and the physical incapability but also as disappearance of social networks and everyday conditions that reflect a socially constructed identity that is expired. Generally this could be described as an example of identity conflict where the expectations and experienced identity of the dancer, and the relationship with the realities of the environment do not meet each other coherently.

In her story, Johanna also outlines a sense of insecurity owing to the loss of her professional identity and the related familiar social world as well as the unclear view on the future she has. The related astonishment and wonder are dressed into the metaphor of *fog*, where the future is covered in a mist hindering the orientation of a new path. In her words, the search transforms into despair, doubting, frustration and hopelessness as Johanna *bangs like tooth and nail* on to her dancer's identity and proceeds with her career *in denial* together with her injury. This offers the essential time needed for allowing for change as she describes it:

*The other foot over here, and the other there. But afterwards I have been thinking that it was what I needed. I would not have been able to quit like that, once and for all, that for me it took. . . Time when I tried to be involved. And at the same time I had some fumbling attempts to start to create something, something new life. But yes, I was pretty messed up. / . . . / I felt that I could not hang on to anything. (Johanna)*

The feelings of *emptiness, bitterness, and disappointment* and the loss of her physical abilities awakens Johanna from her deep attachment to and affection towards her vocation and forces her to confront the unavoidable change by causing a chaos. This chaos paradoxically turns into a state of balance and stillness that seems to offer Johanna a possibility to search for and rediscover herself. Johanna finds that in her there is a *slowly growing feeling* and an understanding that she cannot continue *floating around feeling so shattered* and damaged and that she *must start building her life again and figure out what it is that she wants to do*. These passages from Johanna's accounts describe an acceptance of the life change, which allows the injury and the termination of the career to become a part of her life story. Johanna takes a step into searching for new interests and forming new social networks outside the dance field by returning to studying a new occupation. This establishes acceptance of and adjustment to the irrevocable:

*It (injury and career termination; HP) moves further away a lot. Of course there are good memories that will stay forever. But it has been so many years. . . That I don't go back actively (in my mind; HP) and feel sorry for myself, that I want to do that (dance; HP). Maybe I have accepted that this is how it is. This is the path that I will take, and will see how it goes. (Johanna)*

### Kaisa's Story: Clarification

The narrative of Kaisa offers an example where the injury and the life change is seen as a natural transition that offers possibilities to personal development by clarifying the relation between her vocational and personal identity. The story has its dim dissonance, which is concretized in the metaphor of *the dark cloud* that shades especially the end of her career. The loss of the physical capability, uncertainty of the future and the threat of disappearing social relationships keep Kaisa pursuing her career despite her injury. Continuing the career with the physical disability offers Kaisa a time-out as aggregate time with the dance group, as well as additional time for the detachment:

*I remember that it was so hard, that if I could not have joined the last choreography (with special role, dancing with disability; HP)... There was lot of swallowing (of tears; HP) and I felt bad. But I had to go through that, that phase. I wonder if anybody finishes their career while being healthy. But that was necessary to go through. To notice that you do not dance with this (body; HP) as a profession. It was a phase that had to be processed. (Kaisa)*

The turning point in the narrative is in the description of the exact moment when Kaisa realizes that her injury and lessened physical functioning have an effect on the whole dance group in which she works. It made her aware of the questions of her incompetency, insufficiency, fear of losing control and her ability to work as one dancer amongst the other dancers in the group. Kaisa states that the process where she had to face the reality that she could not dance as a professional dancer any longer was *necessary*, something that *had to be gone through* to

be able to make new choices. The loss in her physical abilities is therefore presented as the key factor in the contemplation of the decision to retire. She discovers herself to be a brake to the other dancers in the group, and is not able to find any reasonable cause to hang on. She describes the limitations as follows:

*It (the situation; HP) went as far as asking the choreographer if we could do it (the movement; HP) this way and with this x (body part; HP). And that was hard. It was... It was mentally hard because I felt myself a burden. I asked myself are there not people who could actually perform these movements. Why do I hang around here? (Kaisa)*

At the end the life change in Kaisa's story proves to be a positive experience and clarifies her vocational focus. The termination of the career enables Kaisa to contemplate and rediscover her genuine interest in dancing as a performing artist. This awakens her to a new, perhaps forgotten, insight that her main interest is in performing, and not in dancing. Thus Kaisa seems to be more attached to the experience of being a performer, which facilitates her process of the transition. Hence the story of Kaisa can be seen as a narrative of emancipation and liberation that allows her to become who she is. It enables Kaisa to rebuild her new vocational identity during the end of her career offering a safety net, *spare nutrition*, as she specifies it. This preparation towards the change brings a gliding and fading perception of time where the old and the new social life forms melt into each other facilitating the transformation of the dancer into a non-dancer. This enables the transition to be experienced as a natural one:

*I was still dancing (in the company; HP) when I started the other school. It overlapped. That for me it was not something rapid. / ... / I was still dancing when the other things were entering. It must have been relieving, that I was not left with nothing at all. (Kaisa)*

### **Pasi's Story: Process of the Self and Autonomy**

The third story presents a process of the self where the dancer's vocation is seen as a bilateral reflection of both the social and the personal identity. The social identity of the narrator is carefully controlled through *consciousness of choices* and *processing*, whilst the personal identity in dancing is perceived as a *constructional tool* for a more subjective and intimate level. This enables Pasi to *observe the world* while forming a relation between the social world and the personal identity as a dancer. It also offers a path for Pasi to be empowered in his sexual orientation.

For Pasi, the emphasis in the social identity lies in *taking care of the career independently through carefully prepared choices in which* he *commits* himself to decisions such as *when and with whom* to work with. These are driven by his personal artistic motives instead of reaching fame, money or financial security, as Pasi claims. Thus the professional career of Pasi as a dancer is based on his subjective concepts of dance as a form of art. Pasi could be described as an independent and autonomous "lonely rider", a freelancer, underlining the choices that he makes in the social environment of the dance field, and the process of building up an image of ideals he wants to pursue as a dancer. He redeems his place in the center of the dance field, outlining his physicality by *performing the hardest work in the hardest roles* and by choosing his projects and co-workers

based on his *artistic motives*, but also attaching to the aesthetic image of the dancer of the era:

*I embodied that certain image of the dancer in that era, that what kind of a dancer should be alike. In a way, there was prevailing thought (of the ideal dancer; HP), and choreographers wanted to use that. (Pasi)*

Pasi states that he was orientated *to the world through his bodily senses* while *exploring the world and himself through the body*. He describes dancing as a *pleasurable tool in working with himself*, and mentions *the discovery of the self with the audience*, which he relates to the essence of being looked at. In his view the gaze and the spectators have a role of witnessing the project where the body of the dancer is represented symbolically as an ontological origination. This allowed Pasi to explore his personal limits, as well as contemplate his existence. The self and personal identity do not exist in a vacuum. They are reconstructed at each moment they are witnessed by others. They are felt, seen and heard within the spectating bodies as a dimensions pre-reflective understanding. This is something Pasi relates to as a performer as well. While being on stage, he is simultaneously in dialogue with himself as well as with the project of the expression that enables the narrative formation of the self and identity. Being on stage allows Pasi to explore, play with and reveal himself:

*Well, let's say... That I enjoyed it. I enjoyed the gaze and I enjoyed that I reveal. I reveal something of myself, and others watch me. Watch what I want to reveal. I wanted to be seen. (Pasi)*

Pasi describes dance also as a means to develop his sexual identity while growing towards manhood.

He contemplates manhood and homosexuality through role models and expectations set on men by society. He states that he committed himself to a strong and powerful image of a man *through physicality in attaching to the traditional description of the manhood* that he describes as concepts of *leadership, strength and physical performance*. That seems to offer a shelter from where he can observe and build his own sexual identity and the relationship with the world as gay in the society as he describes:

*I was thinking that I constructed identity as a man through (physical; HP) training and physical ability. That way I know, that I am in a good shape and I manage. That I am strong, and I will be accepted because of it. / ... / When I was younger, I was wondering that manhood... That does it belong to us (gays; HP)? And how are we men as gays? (Pasi)*

As mentioned earlier, for Pasi his vocational identity is attached to both the social identity of a dancer and to personal growth as well as their inter-relationship where the emphasis is in the development of the self and sexuality. In short, dance and dancing as a profession are therefore presented as enablers of the project of the self where Pasi can withhold more private layers of the identity. Underlined physicality and strength in his professional practice unfold into more private layers of the self. Therefore it is understandable that the change brought on by his injury does not correlate with his carefully constructed image of the masculine, powerful and physically capable dancer. Thus the injury wounds the physicality of the narrator and is a possible threat to the essence of the vocational identity. Having a dysfunctional body after the injury, the narrator does not resemble the former ideal he constructed in his new situation.

Pasi finds himself remarkably different, and *pursuing the career* as a dancer with the physical dysfunction does not correlate with his subjective concept of the ideal dancer. Hence he experiences that it is *more pleasurable* to continue the process of the self in a context of a new vocational identity; as continuum of the identity and building a similar image of the autonomous practitioner in relation to it. He considers the termination of his career natural, since in his view the essence of a dancer's vocation is not to be found in bodily abilities or "performance-skip" but in such layers that can exist in another social environment. Therefore Pasi is willing to relinquish his identity as a dancer.

## Discussion

The stories of identity attachment give examples of variable forms of how the identity of the dancer is constructed, nourished and reinforced through different meanings given to injury, occupational (physical) functioning and life change. Johanna's experiences provide insight into the impact of the injury on identity, Kaisa's comments suggest personal development arising in experiencing a new understanding of vocation and personal identity, and Pasi's experiences reveal processes in negotiating changes in his social and personal identity. Thus the different stories reveal that vocational identities are differently attached or contain different meaningful relations to the dancers' social environments. The essence of these relations seems to be in understanding the possible connections between the occupational identity and the personal levels of identity. These are presented in the recounted sameness of identity and the self, as the clarification of the social identity, and as the process of the self that is not bound to dancing and where the personal and the social are kept aside and partly private.

According to the stories, attachment (e.g. emphasis) of identity may influence decisions of retirement and transition by facilitating or hindering them. This can be interpreted clearly in Johanna's story, where the self and vocational identity as a dancer seem to be intertwined into the experience of sameness, and where the early retirement due to the injury does not change only the professional reality but shatters the self. This hinders the transition. For Kaisa, the injury sets her on a process that brings relief, liberation and emancipation. Her consequent insight into the essence of dancing brightens the connection between her vocational identity and the self. Therefore, the life change is described in the end as a positive experience, and the transition into a new phase of life is seen as a natural one. The story of Pasi underlines a strong connection to and commitment by him in developing himself that emphasizes dancing as a tool for personal growth that can be continued as continuum in another profession.

Both the stories of Kaisa and Pasi offer a view where a crystallization in their identity attachment is not bound to dancing and the experienced existence of the self, and therefore does not vanish with the termination of the career. This also facilitates the decision of the life change and influences the transition phase positively. On the contrary, Johanna's story is an example of a shattering of the self, where her identity is so entwined with dancing and the social environment of dance that it hinders her career transition in the beginning of the process causing resistance and chaos. Her identity as a dancer and her self-esteem are both closely attached to her body image and the physical capabilities. Therefore the injury and consequent early retirement shatter not just her sense of herself but her world as well.

## Conclusion

This paper suggests that the life change of an injured dancer forces them to reflect upon their lives and modes of self-realization in ways that both reveal and locate different strands of identities that might not have been visible before. The article also suggests that the social identity of a dancer is both nourished and reinforced by as well as detached from the context of social processes and relationships within the dance field. Thus the termination of the professional dancing career due to the injury is not experienced merely as a physical process and phenomenon. It seems that it has socially originating implications for retirement that either might facilitate or hinder the construction of a new vocational identity. In short, these stories indicate that the nature of attachment to the dancer's identity is related to career transitions.

The reconstructed and analyzed stories have provided a context to discuss identity attachment and its significance in career transition. This paper has outlined narratives on dancers' experiences. Continued research in the area could focus on exploring social structures (such as dance field, dance curriculum, dance institutions, choreographers etc.) and their relationship with dancer's injury and career transitions.

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## BIOGRAPHY

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## ABSTRACT

Dance is not prioritized in our official plans and curriculum (L-06) for Norwegian primary education, even though dance has become generally more recognized in society at large. If dance is going to have a future in Norwegian primary education, dance as a subject needs to be defined, delimited and verbalized (Nordaker 2010). An important component of this is to define qualities and criteria salient when setting achievement goals for the subject. In this article a subset of criteria for use when teaching creative dance are suggested to accommodate this. The criteria are empirically grounded and can work as a starting point for further research on criteria for teaching and assessing dance in primary education. A starting point for the study was the *School of Contemporary Dance* (SCD) project "My Body", an individual assignment set for all the students at the school at the time. The article is a spin-off and continuation of my master's thesis (Eliassen 2007a).

## SAMMENDRAG

Hvis dans skal ha en framtid i norsk grunnskole, er det et behov for å definere, avgrense og legitimere dans som et eget kunnskapsområde (Nordaker 2010). En viktig oppgave i dette henseende er å definere sentrale kriterier i utviklingen av kompetansemål for dans. I denne artikkelen presenteres et lite knippe empirisk funderte kriterier, til bruk i vurdering i *skapende dans*, ment som et utgangspunkt for videre forskning og styrking av dansen i grunnopplæringen i fagene kroppsøving og musikk. Utgangspunktet for studiet er dokumentasjon, kartlegging og systematisering av vurderingskriterier som fem veiledere ved *Skolen for Samtidsdans* (SFS) brukte i undervisning og vurdering i prosjektet "Kroppen min", et soloprojekt alle studentene ved SFS gjennomførte den perioden jeg fulgte dem. Artikkelen er en spin-off og videreføring av min masteroppgave 'Er dette en god dans' (Eliassen 2007a).

*Du spør hva som kjennetegner en god dans. Jeg kan angripe det filosofisk. Finnes det ond dans og slem dans? I utgangspunktet er all dans god, det finnes ikke slem dans. Dette er grunnideen bak responsen jeg gir (veileder ved Skolen for Samtidsdans).*

## Innledning

Dans er allmenndannende og sammen med andre fagområder, som kroppsøving og musikk, bidrar dans til å oppfylle opplæringens sluttmaal om å utvikle meningssøkende, skapende og samarbeidende mennesker, i stand til "å realisere seg selv på måter som kommer fellesskapet til gode" (L-06). Siden dans ble innført som *estetisk element* i kroppsøvingsfaget med innføringen av Normalplan av 1939, har dansen vunnet stadig større terreng i de norske læreplanene. Men med innføringen av kunnskapsløftet (L-06), ble danseundervisningen i læreplanene i følge Dag Jostein Nordaker (2010, 102) betydelig svekket, og veien virker igjen lang for at dans skal bli "et eget fag i den norske grunnskolen". I revidert læreplanverk for Kunnskapsløftet finner vi dans i hovedområdet 'idrettsaktiviteter' i læreplanen i Kroppsøving (Udir 2013a), ved siden av hovedområdene 'musisere' og 'komponere' i læreplanen for musikk (Udir 2013b). Hvis dans skal ha en framtid i norsk grunnskole, er det et behov for å definere, avgrense og legitimere dans som et eget kunnskapsområde i skolen (Nordaker 2010). En viktig oppgave i dette henseendet er å definere kvaliteter og kriterier

som er sentrale i utviklingen av kompetansemål for fagene. Mål og kriterier har med innføringen av Kunnskapsløftet blitt stadig viktigere for å sikre en ensretting og likhet (standardisering) mellom ulike skoler og landsdeler når det kommer til basisfag som matte og norsk. Målene identifiserer den kunnskapen som elevene skal lære i ethvert fag, som de også blir vurdert i forhold til. Forskning viser at målene (eller kriteriene for måloppnåelse) i dans er vagt formulert og at det er et generelt behov for å videreutvikle disse (Eliassen 2007b; Skaug 2008).

I denne artikkelen presenteres et lite knippe empirisk funderte kriterier, til bruk i undervisning og vurdering i *skapende dans*, ment som et utgangspunkt for videre forskning og styrking av dansen i grunnopplæringen. Skapende dans, også kalt kreativ dans, er en type dans med lang tradisjon i norsk skole (Gurholt og Jenssen 2006). I skapende dans skal elevene utforske sitt eget bevegelsesmateriale, og lage og danse sine egne danser. I kunnskapsløftet finner vi skapende dans i tilknytning til noen av målformuleringene i læreplanen for kroppsøving og musikk, som at elevene skal kunne 'eksperimentere med kroppslige uttrykk' (læreplan i Kroppsøving, etter 7. årstrinn), 'uttrykke egne ideer, tanker og følelser gjennom bevegelser og dans' (læreplan i musikk, etter 7. årstrinn) og 'skape enkle dansekomposisjonar' (læreplan i Kroppsøving, etter 10. årstrinn).

For å utvikle gode vurderingskriterier til bruk i undervisning i dans i grunnskolen, besøkte jeg i tråd med danseforsker Judith Lynne Hanna (1999) forskningsmodell en etablert danseinstitusjon, Skolen for Samtidsdans (SFS). Hanna (1999) skisserer en modell der uavhengige danseskoler og akademia samarbeider om utvikling av teori. I følge Hanna (1999) er lærerne ved de uavhengige danseskolene bærere av kunnskap om undervisningsprinsipper, teknikker, sammenhenger og estetiske kvaliteter. Sammen med en forsker kan deres kunnskap dokumenteres, utvikles og systematiseres videre. Grunnen til at jeg valgte nettopp SFS er at undervisningen ved denne skolen har visse likhetstrekk med hvordan skapende dans ideelt sett skal undervises i grunnskolen. Dens vektlegging av refleksjon og dialog i kombinasjon med kreativ utfoldelse, med siktemål om å styrke den enkeltes individuelle/særegne uttrykk i dansen (Nesse and Myhre 2010, 7), passer godt overens med kompetansemålene satt for skapende dans i læreplanen for kroppsøving og musikk.

Det overordnede formålet med artikkelen er å avdekke og systematisere kriteriene som brukes i undervisning og vurdering i dans ved SFS. Artikkelen er en spin-off av masteroppgaven min: 'Er dette en god dans?' (Eliassen 2007a) skrevet ved pedagogisk forskningsinstitutt ved Universitetet i Oslo. I den første delen av denne artikkelen beskrives casen (SFS) og metodene som inngår i studien. I den andre delen presenteres kriteriene veilederne ved SFS bruker når de gir feedback på dans. I den tredje delen sammenliknes og drøftes dette settet med kriterier i lys av andre sett med kriterier utviklet i feltet. Til sist presenterer jeg en vurderings sirkel som kombinerer kriteriene ved SFS og andres kriterier. I følge Hannas (1999) agenda for danseforskning utgjør dette arbeidet en nødvendig og viktig første fase i utviklingen

av gode verktøy for undervisning i dans i grunnskolen<sup>1</sup>.

### Problemet med å vurdere dans

Det er vanskelig å beskrive dans i ord, og det er derfor utfordrende å definere kriterier for å vurdere dans. Ella Ursin Steen (1998) skriver: "Dansen lar seg vanskelig fange av ord. Derfor må vi gå varsomt frem når vi skal forsøke å beskrive, forklare eller forstå dansen nettopp ved hjelp av ord". Det er nødvendig å utvikle et språk til å beskrive dans, slik at vi kan snakke om dans, likevel kan vi mislykkes i å fange inn de mest essensielle aspektene i ord ved fenomenet dans. Noen aspekter er lette å fange inn ved hjelp av ord, som kondisjon, styrke og spenst (Philpott i Ross 1986). Andre aspekter, ofte knyttet til estetiske kvaliteter, er mer utfordrende å sette ord på. I følge danseforskeren Susan Stinson (2010, 2012) er vurdering i dans et av de vanskeligste områdene i danseundervisningen, men også et av de viktigste. Hun skriver:

I have moved beyond resisting formal assessment to recognizing how it can not only help teachers become more effective so that students will learn better, but also help us consider what matters most in the dance curriculum. (Stinson 2010, 142)

Når vi vurderer *noe*, tillegges vi det en verdi (Lysne 2006). Hva vi vurderer som godt, dårlig, fint eller stygt bestemmes av verdiene et samfunn og den enkelte av oss til enhver tid har. Fordi dans er flyktig og bevisst laget for å skape en estetisk opplevelse, kan vurdering i dans lett bli et uttrykk for personlig og uforutsigbar smak, snarere enn en kriteriebasert argumentasjon. Vurdering kan selvfølgelig aldri bli 100 % objektiv, men den trenger heller ikke å være bare subjektiv. Hvor legitim en vurdering er, beror på lærerens

bevisføring og argumentasjon. Stinson (2012, 2) skriver: "I think it is important to ask, 'How do we know what students are learning in dance?' and 'What is the evidence?'. However, obtaining good evidence and analyzing it well are challenging". Legitim argumentasjon må referere til aspekter og egenskaper i dansen selv, formulert og referert til som kriterier. Det er derfor svært viktig å avdekke, formulere og verbalisere slike kriterier slik at de kan brukes til å vurdere dans på en transparent måte som åpner opp for kritikk og diskusjon. Ifølge McFee (1994) gjør dette vurderingen pålitelig og troverdig. Han skriver: "Being public and shareable in this sense is the same as being objective" (McFee 1994, 178). Kriteriene utviklet i dette studiet kan derfor forstås som et verktøy for en pålitelig og troverdig vurdering av dans.

### Metode og analyse

#### Å kartlegge kriterier ved SFS

Jeg har valgt en kvalitativ empirisk tilnærming og benytter meg av deler av rammeverket til Juliet Corbin and Anselm Strauss (2008), Grounded Theory (GT). Over en relativt lang og intensiv periode observerte jeg fem veiledere ved SFS. Det var nødvendig med god tid til refleksjon og ettertanke i arbeidet med å dokumentere, utvikle og systematisere aspekter ved dans. På tidspunktet undersøkelsen ble foretatt, hadde lærerne ved SFS en variert bakgrunn innen samtidsdans/moderne dans, mime, teater og performance art. Utgangspunktet for studien var prosjektet 'Kroppen min', et individuelt soloprojekt alle studentene ved SFS gjennomførte den perioden jeg fulgte dem. Studentene fikk i oppgave å lage og danse sin egen dans. Undersøkelsen besto av 21 observasjoner av veiledning, tilstedeværelse på fire eksamensforestillinger og individuelle intervjuer med hver av de fem veilederne<sup>2</sup>.

Studentene var delt inn i fem ulike grupper, hver med sin veileder. På veiledningsmøtene danset studentene etter tur dansene sine, de fikk deretter fortelle om dansene, for til sist å få feedback på det de hadde gjort fra veilederne og medelever. Gruppene hadde 10-12 slike møtepunkt gjennom prosjektperioden. Jeg gjorde mellom 3 og 7 observasjoner av hver gruppe. I intervjuene snakket vi om undervisningen og forestillingene jeg hadde observert, og veilederne fikk muligheten til å beskrive de aspektene ved dans som de var opptatte av i veiledningen sin. Hvert intervju tok i gjennomsnitt tre timer.

Jeg har forsøkt å ha en induktiv holdning når det gjelder analyse og koding (Corbin and Strauss 2008; Kvale et al. 2009). Jeg har vært opptatt av å finne fram til og bruke veilederens egne termer for å navngi kriteriene, og ikke teoretisere over kriterier og mulige merkelapper 'på forhånd'. Analysen kan i grove trekk deles inn i to ulike faser. I første fase fokuserte jeg på å finne passende merkelapper for kriteriene som brukes ved SFS. Etter denne relativt utforskende og åpne prosessen besto den andre fasen av å systematisere kriteriene. Noen kriterier var overordnede, som refleksjon og kommunikasjon, mens andre var mer underordnet som å 'gi bevegelsen flyt' og 'tydelig problemstilling'. I analysen brukte jeg software-programmet Weft QDA, et enkelt CAQDAS-program, til å kode materialet. Jeg ønsket, i tråd med Eleonor Rosch (1978), å finne fram til et abstraksjonsnivå som inkluderte viktige aspektene ved et kriterium, som samtidig utelukket de unødvendige. Resultatet av denne analysen var et kart med kriterier som kan danne et godt utgangspunkt for videre forskning og verbalisering over diskusjonen om kriterier til bruk i dans som del av grunnopplæringen.

## Resultat

### Et kart med kriterier basert på praksis ved SFS

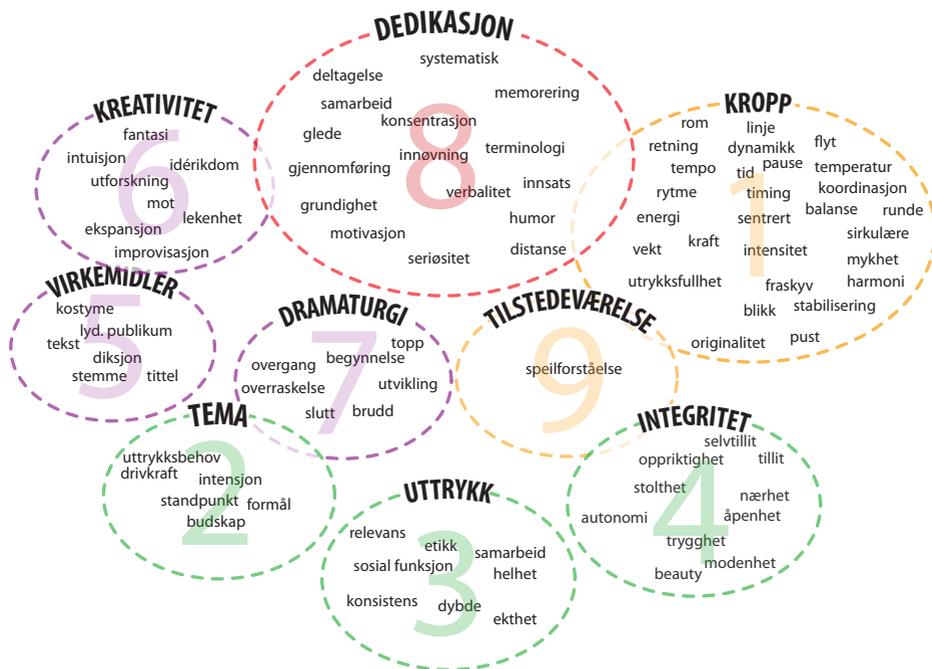
Kartet over kriterier (figur 1) som presenteres i dette avsnittet, er åpent for videre tolkning og tilføyelser. Det er viktig å merke seg at det er umulig å fange opp kompleksiteten i dans, som i enhver kunstform, i et begrenset sett med gjensidig ekskluderende termer. Jeg har prøvd å finne merkelapper jeg mener representerer materialet på en god måte, med utgangspunkt i veilederne ved SFS' egen terminologi. Kriteriene vil både overlape hverandre og ha relevans og betydning også i andre kategorier enn der de er plassert. Kartet består av 69<sup>3</sup> hovedkriterier, samlet i ni kategorier. De ni kategoriene er: kropp, tema, uttrykk, integritet, virkemidler, kreativitet, dramaturgi, dedikasjon og tilstedeværelse. Danse-orienterte kriterier er å finne på høyre siden av kartet

(kategori 1 og 9), koreografi-orienterte kriterier på venstre side (kategori 5, 6 og 7), håndverks-orienterte kriterier øverst på kartet (kategori 8), mens kunst-orienterte kriterier er plassert nederst (kategori 2, 3 og 4). En frekvensanalyse viser at noen kriterier blir brukt mer hyppig enn andre, som energi, tid og rom. I det følgende vil jeg presentere kategorier og kriterier mer i detalj.

### Kropp

I følge veilederne ved SFS handler denne kategorien om hvordan studentene bruker sin egen 'kropp', med kraft og intensitet i tid og rom. En veileder ga for eksempel følgende feedback til en student: "Du ble ekstremt tydelig. Du ble stor og massiv i rommet her" (Veileder 4, 6/4).

Figur 1.  
Kriteriekartet forsket frem ved SFS. 1=Kropp, 2=Tema, 3=Uttrykk, 4=Integritet, 5=Virkemidler, 6=Kreativitet, 7=Dramaturgi, 8=Dedikasjon, 9=Tilstedeværelse.



For veilederne ved SFS er kroppen den viktigste byggesteinen når studentene lager dans. En av veilederne gir følgende beskrivelse i intervjuet: "Kropp er essensielt, kanskje den [mest] essensielle byggeklossen innen dansekunst [...] Som dansekunstner må du vite hvordan kroppen din ser ut, hva den kan gjøre og hva den sier i seg selv" (Veileder 4, 30/6). Følgende kriterier tilhører denne kategorien: rom, tid og energi, blick, pust, balanse, flyt, uttrykksfullhet, originalitet, mykhet, koordinasjon, sirkulære, temperatur og harmoni.

### Tema

Hvordan studentene utvikler sitt eget danseprosjekt, og hvordan de forstår hva de ønsker å formidle, faller inn under kategorien 'tema'. Følgende feedback ble gitt til en av studentene på et veiledningsmøte: "Tema kom godt frem og det var interessant også i en samfunnskontekst" (veileder 1, 6/6). Tema handler videre om viljen og behovet studenten har for å uttrykke seg – om studentens evne til å kunne forholde seg kritisk, ta standpunkt og reflektere omkring dette. Følgende kriterier tilhører denne kategorien: intensjon, formål, uttrykksbehov, standpunkt og budskap.

### Uttrykk

'Uttrykk' handler i følge veilederne om hele bildet eller totaliteten av danseforestillingen. Kategorien omfatter kriterier knyttet til komposisjon og handler om hvor godt studentene har jobbet med alle komponentene de benytter seg av i dansen. Relevans, mening og etikk er viktige aspekter ved kategorien uttrykk. Studentene må vite hva deres danser betegner og samtidig kunne utvikle sin individuelle og særegne stil. En veileder gav følgende kommentar til en student: "Det som kunne

vært interessant ville vært om du kunne gått mer i dybden og problematisert hvilken type dans det er snakk om her" (Veileder 1, 6/6). Følgende kriterier tilhører denne kategorien: helhet, sosial funksjon, dybde, konsistens, ekthet og etikk, basert på materiale og analyse.

### Integritet

Veilederne ved SFS bruker aldri selv 'integritet', men jeg tror denne termen fanger inn mange av de aspektene som de snakker om i veiledning knyttet til personlige evner som selvstendighet og selvtillit (bl.a. trygghet på egen kropp). En veileder ga følgende feedback til en student: "dansen blir ikke kjedelig for andre. Stol på at du gjør bra ting" (Veileder 3, 11/5). I intervjuet bruker hun begrepet 'beauty', som betyr å være seg selv uten skam. Hun sier: "Jeg kaller det beauty, å være fullt og helt akkurat det man er, uten skam" (Veileder 3, 15/6). Kategorien inneholder følgende kriterier: trygghet (beauty), selvtillit, tillit, autonomi, åpenhet, nærhet, stolthet og oppriktighet.

### Virkemidler

I prosjektet "Kroppen min" var det bare lov til å bruke kostyme, tittel, tekst og rekvisitter/ting som virkemidler i forestillingen. Belysning og andre virkemidler ble derfor ikke kommentert i veiledningen. Denne kategorien har nær tilknytning til uttrykk, men handler om de enkelte virkemidlenes bidrag til helheten. En veileder var svært opptatt av tekst og ga følgende kommentar til en student: "Det er litt sånn rart at det med tekst skal være så skummelt, men tekst kan være til hjelp" (Veileder 2, 20/3). Kategorien består av kriteriene: tekst (stemme), publikum, kostyme, tittel og lyd.

## Kreativitet

'Kreativitet' handler i følge veilederne ved SFS om utforskning, fantasi og om å tåle at en ikke alltid vet hvor det ender. Veilederne kunne for eksempel si til studentene: *"Du har en fantastisk fantasi"* (veileder 3, 28/3) og *"Jeg fikk inntrykk av at du ønsket å eksperimentere og ingenting er bedre enn det"* (Veileder 2, 7/6). En av veilederne uttrykte følgende i intervjuet:

*Det er lett å tro at man må være så innmari kreativ, finne på så veldig mye nye ting hver gang. Det er ikke det jeg mener. . . for jeg tenker man må jo ikke finne opp hjulet hver gang. Det handler like mye om å være tilstede i det valget man tar, som kanskje er pent og pyntelig og normalt (Veileder 5, 16/6).*

Kategorien inneholder følgende kriterier: utforskning, mot, ekspansjon, idérikdom, improvisasjon, lekenhet, intuisjon og fantasi.

## Dramaturgi

'Dramaturgi' er knyttet til tema og virkemidler og til alt det som er med på å bringe en eventuell historie eller form fremover. Kategorien handler om tidens og stedets enhet, om konflikt, brudd, topp og slutt. Dramaturgi er en kvalitet ved komposisjonene som i grove trekk handler om å porsjonere ut virkemidler for å skape opplevelse for publikum. Følgende kommentar til en student kan brukes som eksempel: *"( . . . ) Det bruddet kan du også bygge opp underveis, til at det store bruddet kommer. Begynner litt i det små, inne i mellom bryter mer og mer. Så har du en oppbygning på det"* (Veileder 1, 4/4). Kategorien består av følgende kriterier: topp, utvikling, begynnelse, slutt, overgang, brudd og overraskelse.

## Dedikasjon

'Dedikasjon' handler om arbeidsinnsats og det å kunne ha distanse (avstand) til sitt eget tema og kunstverk. En veileder ga følgende feedback: *"Det er fint at du er så dedikert eller tro i forhold til det du holder på med. . . Du har en arbeidsinnsats som er kjempeflott"* (Veileder 2, 7/6). En annen student fikk følgende kommentar på at hun manglet distanse eller at hun ble for selvpoptatt i dansen sin. Veileder sa:

*Selv om man har et personlig utgangspunkt, så scenisk så må en finne ut når det er det private, jeget som kommuniserer, eller ikke. Det private skal ikke kommunisere på scenen, sånn er jeg. Det kan en være uenig. . . at det ikke bare meg selv, som viser brystvorta mi (Veileder 2, 7/6).*

Kategorien består av følgende kriterier: distanse, verbalitet, deltakelse, innsats, memorering, innøving, motivasjon, systematisk, konsentrasjon, samarbeid, seriøsitet, glede, gjennomføring og grundighet.

## Tilstedeværelse

Denne kategorien var jeg mest usikker på, både fordi jeg var usikker på innholdet og på abstraksjonsnivået, men også fordi jeg ikke klarte å plassere kategorien under noen av de andre kategoriene. 'Tilstedeværelse' handler om *"forståelsen av seg selv i rommet, forståelsen av underlaget og pusten. . . at du kan reflektere over situasjonen der du er. . . kall det gjerne dialog som kan gå inne i hodet ditt"* (Veileder 4). Jeg valgte å la tilstedeværelse fungere både som kategori og kriterium, og inkluderte kriteriet *spilforståelse*, som handler om å vite hvordan kroppen ser ut når man danser (Se figur 1).

## Diskusjon

I det følgende skal jeg drøfte og sammenlikne i hvilken grad kriteriekartet utarbeidet ved SFS sammenfaller med kriterier foreslått i danselitteraturen. Formålet med denne diskusjonen er å komme fram til en vurderingssirkel: en mulig plattform med rimelig god støtte både i praksis (SFS) og teori, til nytte for videre forskning på kriterier for vurdering av skapende dans i grunnopplæringen. Jeg har valgt ut to britiske og et nordisk bidrag: Janet Adsheads *Dance Analysis* (1988), Jacqueline M. Smith-Autards *Dance Composition* (2004) og Gertrud Ericsons *Assessment of Schoolchildren's Performance in Dance* (1996). Modellene som foreslås, er skapt i ulike kontekster for ulike formål, men har det til felles at de ønsker å komme fram til et verktøy som kan brukes til å vurdere dans. Grunnen til at jeg valgte å inkludere Adsheads (1988) modell, er at den er en del av den etablerte danseteorien – hennes modell og analyseverktøy er godt kjent og mye brukt verden over. Grunnen til at Smith- Autards (2004) og Ericsons (1996) bidrag er inkludert, er at jeg ønsket å sammenlikne kartet utviklet ved SFS med modeller som har et særlig fokus på dans i skolen, ettersom vurderingssirkelen er ment å brukes til dette formålet. Ericson (1996) er meg bekjent det eneste empiriske studiet i de nordiske landene, ved siden av dette, som har forsket på kriterier i dans. Flere forskningsprosjekter er nå på gang, blant annet i regi av den svenske PhDKandidaten Ninnie Andersson (2012, 2013), hvis forskning er knyttet til formativ vurdering og dans. I gjennomgangen som følger, omtaler jeg kriteriekartet jeg har utviklet – basert på pedagogikken ved SFS – som 'kartet til SFS' eller bare 'kartet'. Analyseverktøyene som presenteres i de tre bidragene, omtaler jeg som 'modellen/e'.

## En sammenlikning mellom ulike modeller og kriteriekartet ved SFS

Adshead (1988) beskriver fire analysestadier: 1) å kunne skille, beskrive og sette ord på dansens ulike komponenter (de deskriptive og observerbare egenskapene ved dansen), 2) å kunne gjenkjenne og beskrive dansens form (relasjonen mellom komponentene), 3) å kunne forstå dansens mening/signifikans (dansens karakter, kvalitet og mening) og 4) å kunne gi dansen verdi (evaluere dans). En analyse av disse begrepen, viser at det er et stort sammenfall mellom denne modellen og kartet til SFS. En av grunnene til dette er at Adshead (1988) inkluderer kriterier knyttet til både danseren og koreografen, som gjør at 6 av 9 kategorier i kartet til SFS berøres, det gjelder kategoriene: virkemidler, dramaturgi, tema, uttrykk, tilstedeværelse og kropp. Det er bare de tre kategoriene kreativitet, integritet og dedikasjon som blir ikke berørt av Adsheads (1988) modell.

Smith-Autard (2004) beskriver en totrinns analyse knyttet til helhet og del. Helhet handler i følge Smith-Autard (2004) om en totalvurdering av alle delene som dansekompisjonen består av og er knyttet til elevenes koreografiske arbeid (som signifikans, stil, dybde, variasjon, form). Delen består av de syv komponentene: tema, bevegelsesinnhold, form, stil, fremføring, inspirasjon og virkemidler. Analysen viser også her et stort sammenfall mellom denne modellen og kartet ved SFS. På samme måte som hos Adshead (1988) skyldes dette at Smith-Autard (2004) har inkludert elevenes koreografiske arbeid, og det er visse likheter mellom begrepsbruk og inndeling mellom disse to modellene. De kategoriene på kartet som ikke finnes hos Smith-Autard (2004), er de samme

som mangler hos Adshedd (1988): dedikasjon, integritet og kreativitet.

Ericson (1996) gjennomførte omfattende forskning i forbindelse med doktorgradsarbeidet: *Assessment of Schoolchildren's Performance in Dance*. Hennes hovedfokus var å finne variabler som kunne fange inn den fremførte eller utførte dansen, ikke prosessen med å skape den. Hun foreslår følgende aspekter: det motoriske (som koordinasjon, kroppsutstrekning), det musikalske (som rytme, bevegelseskarakter), personlig-estetiske (som utholdenhet, villighet) og det sosiale aspektet (integrasjon, sosial stemning). Analysen av disse begrepene viser at det er forholdsvis liten grad av kongruens mellom denne modellen og kartet til SFS. En av grunnene er at Ericsons modell ikke inkluderer det koreografiske arbeidet til studenten. Men gjennom å inkludere kriterier som utholdenhet og villighet, er Ericson (1996) den eneste som bekrefter kriterier knyttet til 'dedikasjon' i kartet til SFS. En av grunnene er at Ericsons modell ikke inkluderer det koreografiske arbeidet til studenten.

### En vurderingssirkel som grunnlag for videre forskning

Basert på denne analysen kom jeg fram til at over halvparten (39 av 61) av kriteriene ved SFS fikk støtte i danseteori. Det var de viktigste kriteriene ved SFS som fikk mest og bredest støtte, som: energi, tid og rom, og de minst viktige kriteriene ved SFS som fikk minst støtte, som: harmoni, mykhet og temperatur. Et unntak er kriteriet 'flyt' som i mine analyser ble tillagt mindre vekt av veilederne ved SFS, men som var å finne som variabel i alle de tre modellene. Modellen til Smith-Autard (2004) hadde det største sammenfallet med kartet til SFS, samtidig som denne modellen også fanger inn de mest sentrale kriteriene ved SFS. Dette

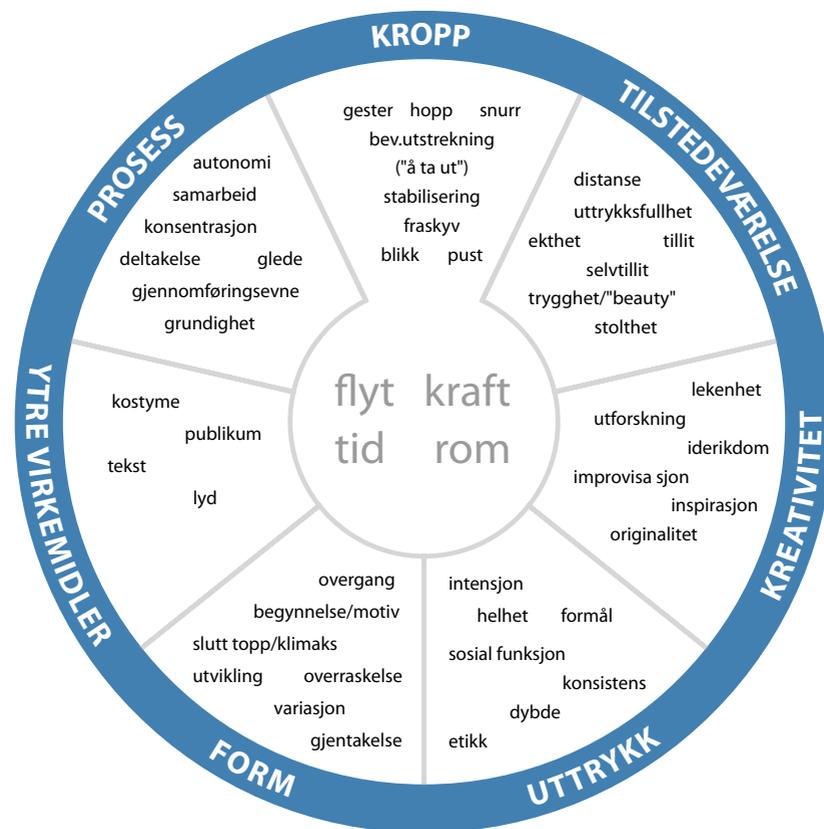
er et interessant funn ettersom kriteriene hun har utviklet er ment for skapende dans i skolen. Når det gjelder Ericsons modell, som hadde likhetstrekk med mitt eget forskningsdesign, så er det relativt få kriterier som sammenfaller, selv om denne modellen er den eneste som bekrefter kriterier knyttet til kategorien prosess ('dedikasjon') ved SFS. På den andre siden var det nettopp fremføring Ericson ønsket å finne kriterier for, så hun kan ikke kritiseres for ikke å ha inkludert det kompositoriske. Adshedd (1988) modell har store likhetstrekk med Smith-Autards og SFS' kriteriekart.

Videre fikk de tre kategoriene integritet, dedikasjon og kreativitet lite støtte i teori. Flere av kriteriene i disse kategoriene berører personlige egenskaper, som tillit og trygghet, og de kan også være svært vanskelige å få øye på/observere. En kan derfor stille spørsmål ved om den type kriterier egner seg for å definere kjennetegn på dans som et kunnskapsfag i grunnskolen. På den annen side ble flere av disse kriteriene tillagt svært mye vekt av veilederne ved SFS (både i veiledning og i intervjuet). Et eksempel er kriteriet 'trygghet' (i kategorien integritet) som av veileder 3 ble definert som helt essensielt når man skal gi feedback i dans. Det handler om evnen til å være "fullt og helt akkurat det man er, uten skam" (veileder 3, 15/6). Så kanskje dette er noe elevene i grunnskolen kan og skal lære i dans – være trygg i seg selv i sin egen kropp i sin egen dans? Veilederne ved SFS tilbrakte mye tid sammen med studentene sine. De kjente studentene og deres individuelle prosesser svært godt, noe som gjorde at de kanskje fanger inn slike prosessuelle og dypt forankrede personlige egenskaper. Med bakgrunn i dette har jeg valgt å inkludere flere av kriteriene i disse tre kategoriene, fordi de løftes fram som svært sentrale i vurderingspraksisen ved SFS.

Basert på denne analysen ønsker jeg å forenkle og korrigere kartet ved SFS på enkelte punkter. Jeg har valgt følgende fem premisser for et forslag til vurderingskriterier som kan prøves ut når det skal undervises i skapende dans i skolen:

- Å beholde alle de kriteriene som ble ansett som viktige ved SFS, uavhengig om de fikk støtte i litteraturen eller ikke, som kriteriene selvtillit, stolthet og trygghet (i kategorien integritet).

- Å ekskludere alle kriterier som ble vurdert som mindre eller lite viktige ved SFS, som heller ikke fikk støtte i teori, som kriteriene sirkularitet, harmoni og temperatur (i kategorien kropp).
- Å inkludere nye begreper fra modellene som fanger inn, rydder opp i og styrker materialet ved SFS, som bevegelsesutstrekning ('å ta ut'), som både ble omtalt hos Smith-Autard (2004) og Ericson (1996), og inspirasjon som ble omtalt hos Smith-Autard (2004).



Figur 2. Vurderingssirkel: kriterier basert på praksis ved SFS og danseteori

- Å slå sammen kategorier for å skape en bedre oversikt og rydde i kartet, som kategorien integritet og tilstedeværelse med tema og uttrykk, gjenfunnet i sirkelen som tilstedeværelse og uttrykk.
- Å omdøpe og justere kategorier og kriterier for å skape klarhet og sammenheng, som 1) kategorien dedikasjon som jeg omdøpte til prosess, som er den vanligste termen brukt og som vi også finner i L-06, 2) kategorien dramaturgi omdøpes til form, som brukes av både Adshead (1988) og Smith-Autard (2004), 3) kriteriet energi som omdøpes til kraft, da denne termen brukes i alle tre modellene. Vi kjenner også denne termen fra effort-teorien til Laban et al. (1980) og til sist 4) flyttes kriteriet 'flyt' sammen med de andre elementene energi/kraft, tid og rom til sentrum av vurderingssirkelen (figur 2) fordi de omtales og likestilles i alle modellene, samt i Labans effort-teori.

I figur 2 presenteres resultatet av denne diskusjonen i form av en sirkel. Sirkelen er ment som et grunnlag for videre forskning. Den gir en oversikt over relevante og meningsfylte kriterier som kan brukes når skapende dans skal vurderes i kroppsøving og musikk i grunnskolen. De viktigste kriteriene er plassert i kjernen av modellen, som har likhetstrekk med Labans effort. Man kan si at de kategoriene Laban et al. (1980) har analysert seg fram til ved å observere all mulig slags bevegelse, også vil kunne anvendes som en kvalitativ vurderingsmodell. Men det var ikke formålet hos ham, og jeg har derfor ikke inkludert denne modellen i min analyse her. Resten av kriteriene er plassert likeverdig rundt. Vurderingssirkelen består av 51 kriterier fordelt på syv kategorier: kropp, tilstedeværelse, kreativitet, uttrykk, form, ytre virkemidler og prosesskriterier.

## En problematisering over bruken av kriterier i dans

Før jeg konkluderer, vil jeg påpeke at det er visse farer forbundet med selve anvendelsen og bruken av en slik sirkel eller modell som jeg her har utviklet. For å sitere meg selv i Karlsen (2007a), kan modeller lett gi det inntrykket at det er ett, og bare ett, sett med karakteristika som utgjør kvalitet for måloppnåelse. Samtlige veiledere ved SFS var skeptiske og argumenterte *mot* den type kriterielister som dansen skal ha tilfredsstillt for å kunne kvalifisere som en god dans. Med utgangspunkt i deres praksis hevder jeg at svært ulike danser kan kvalifisere som en god dans, fordi de tilfredsstillt ulike sett av karakteristika. Utdanningsfilosofen Tone Kvernbekk (2005) beskriver en fleksibel forståelse av hva det vil si at noe er tilfredsstillende eller at noe har nådd et mål. Den går ut på at ulike kombinasjoner av evner og ferdigheter kan kvalifisere som måloppnåelse, der lave og høye verdier på ulike variabler kan gjelde som ekvivalente tilstander. I følge Kvernbekk (2005) kan ulike mennesker ha ulike sett av karakteristika og likevel være kvalifisert, og dette må vi anerkjenne. Hun skriver:

Hvor hardt må du så jobbe, og hvor velinformert må du være? Det er ikke vanskelig å se for seg at ulike personer kan ha høye og lave verdier på forskjellige parametere, men likevel kvalifisere som kritiske tenkere fordi tilstanden vurderes å være ekvivalente. Forskjellig, men likeverdig (Kvernbekk 2005, 115–116)

Veilederne ved SFS argumenterer *for* en slik forståelse av kriterier, som jeg tenker kan gi verdifull innsikt i hvordan dans bør vurderes for å være hensiktsmessig. For *de* resonnerer ekvivalensteoretisk når de argumenterer for at svært forskjellige like fullt kan være likeverdige fordi de

tilfredsstillt ulike sett av kriterier som kvalifiserer som god dans. For å kunne vurdere ekvivalensteoretisk, må man i følge dem ha god kunnskap om dans, eller hva kunstprofessoren Elliot W Eisner (1985) beskriver som å være en kjenner – en må ha god kjennskap til faget man underviser i. På bakgrunn av kunnskap om det signifikante og verdifulle kan kjenneren vurdere dansene på en fleksibel måte der ulike kriterier og kombinasjoner av kriterier kan tilfredsstillt en god dans. Ut i fra et slikt resonnement er utvikling og validering av kriterier et skritt i riktig retning for å styrke dansen i skolen fordi de definerer og avgrensner hvilke kvaliteter eller kriterier som kvalifiserer som måloppnåelse i dans, og på den måten bidrar til å legitimere dans som et kunnskapsfag.

## Konklusjon

Basert på fem veileders feedback på praksis ved SFS har jeg i denne artikkelen utviklet et sett med kriterier som deretter ble sammenliknet med tre kjente modeller i etablert danseteori (Adshead 1988) og modeller for vurdering i skolen (Ericson 1996; Smith-Autard 2004). I en omfattende analyse oppdaget jeg et stort sammenfall mellom disse settene med kriterier. Over halvparten av kriteriene ved SFS fikk støtte i teori, og det var de viktigste kriteriene som fikk mest støtte i denne litteraturen, mens de mindre viktige kriteriene fikk liten støtte (foruten flyt). Det er et interessant funn fordi dans tradisjonelt har blitt sett på som en disiplin der det er særs vanskelig å finne og utforme kriterier. Basert på denne analysen presenterte jeg en vurderingssirkel bestående av 51 kriterier fordelt på syv kategorier: kropp, tilstedeværelse, kreativitet, uttrykk, form, ytre virkemidler og prosess. Kriteriene er ment som et forsøk på å vise hvordan en kan oppnå en mer kriteriebasert argumentasjon – en mer pålitelig og holdbar

vurdering i skapende dans. Hvilke kriterier som til syvende og sist skal brukes, legitimeres, verbaliseres og forstås i skolesammenheng, vil kreve mer forskning i fremtiden. Andre er hjertelig velkomne til å bruke vurderingssirkelen som utgangspunkt for dette arbeidet.

## Noter

- 1 Det må presiseres at situasjonen i de nordiske landene er svært forskjellige. I Sverige, for eksempel, er det utviklet nok så detaljerte kriterier for vurdering i dans i den videregående skole. Så for den svenske leser av NJD, kan vurderingssirkelen som foreslås, brukes som et grunnlag og bidrag til diskusjonen omkring allerede etablerte kriterier.
- 2 To av veilederne ønsket å stille sammen på intervjuet. Det ble derfor gjennomført fire intervjuer totalt.
- 3 Noen av kriteriene har sub-kriterier, f.eks. kriteriet 'tid', som har sub-kriteriene timing, rytme, tempo, dynamikk og pause. Inkludert sub-kategorier består kriteriekartet av 91 kriterier.

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## BIOGRAFI

**Kristine Høeg Karlsen** er utdannet allmennlærer fra Høgskolen i Oslo og Akershus. Utdannelsen hennes inkluderer også '1-årig forstudium i dans' (nå: Skolen for Samtidsdans). Hun har jobbet ved flere barne- og ungdomskoler og høgskoler, undervist lærere og elever i dans og selv deltatt i en rekke danseforestillinger. Karlsen er fortiden stipendiat ved Høgskolen i Østfold, med opptak på doktorgradsprogrammet ved Institutt for Pedagogikk ved Universitetet i Oslo (UiO). Hun er nestleder i Dans i Skolen (DiS) og redaksjonsmedlem i Nordic Journal of Dance.

## BIOGRAPHY

**Kristine Høeg Karlsen** trained as a teacher at Oslo and Akershus University College and has worked as a teacher in several schools and university colleges. Karlsen's education also includes '1-year pre-study in dance' (now: School of Contemporary Dance). She has participated in numerous dance performances and has taught dance to students and teachers at primary/secondary schools. She is currently a PhD student at Østfold University College, and has been admitted to the PhD program at the Department of Education/ Faculty of Educational Science at the University of Oslo (UiO). She is vice-chairman of Dans i skolen (DIS) and has served as board member of the Nordic Journal of Dance.



EXTENDED DEADLINE JUNE 15<sup>TH</sup> 2014

**13th World Congress of Dance and the Child International**  
**5<sup>th</sup>–10<sup>th</sup> July 2015, Copenhagen Denmark**

The World Congress will explore the theme of *identity in dance* as it is experienced in formal, non-formal and informal settings of education. It will be a unique opportunity for everyone interested in dance and young people to meet, dance, share, present and discuss issues related to the Congress theme across age levels and professions.

Throughout the Congress the participants will be involved in processes of 'twinning', which implicate two or more partners coming together about a common issue. This is not only sharing ideas, but creating new knowledge together. Twinning creates new possibilities for collaboration between people, new friendships, new dance experiences and for developing understanding about each other, our identities and cultures. Twinning can be part of the proposals, developed before the Congress; or it can occur during the Congress.

**Twin Labs**

Groups of young people and students (up to 25 years) can participate in a Twin Lab during the congress and thereby continue work that has been started with a partner (group) prior to the congress. You will have studio space and possibility of involvement of a moderator. Applications to be selected for this activity are due **1<sup>st</sup> August 2014**.

**Young People's Performances**

Groups of young people (up to 18 years) can perform choreographies of 5 minutes on a professional stage as part of the evening program. Applications for this presentation category are required by **1<sup>st</sup> August 2014** (guidelines and selection criteria can be found on the congress website).

**Submission of proposals**

**Please visit the website [www.daCi2015.dk](http://www.daCi2015.dk) for more info about Congress activities, ways of twinning before and/or during the Congress and for detailed instructions of how to submit your proposal.**

**Organisers**

The Congress is co-organised by and will take place at Dansehallerne, the Carlsberg area, Department of Nutrition, Exercise and Sports, University of Copenhagen, Northern Campus, and The Danish National School for Performing Arts at Holmen.

**Further information**

Congress Manager: Susanne Frederiksen, Dansehallerne: [infodaci2015@dansehallerne.dk](mailto:infodaci2015@dansehallerne.dk)  
Program Chair: Charlotte Svendler Nielsen, University of Copenhagen:  
[programdaci2015@dansehallerne.dk](mailto:programdaci2015@dansehallerne.dk)

## **Expanding Notions; Dance/Practice/Research/Method**

**The 12th Nofod conference  
28th – 31st of May 2014, Reykjavík Iceland**

The realm of dance practice and research manifests itself in multiple ways. The notions of dance, practice and research are constantly challenged and this opens new methodological questions and possibilities. Connections are created between methods in practice and research methods, in ways that lead us to revisit and revise the concept of method as such. This conference will address the multiple understandings of methodologies in dance practice and research.

The presenters may consider any of the following themes:

- the expanded notions of dance/practice/research/method
- changing methods of dance practices
- pedagogical methods and challenges
- choreographic methods and practices
- the practice of research methods
- methodological questions and challenges in an expanded landscape of dance practice and research

For the upcoming 12th international conference the NOFOD board welcomes practice-based, artistic and academic contributions. People will be encouraged to submit a wide range of proposals for presentations: movement workshops, paper presentations, work-in-progress, lecture demonstrations, roundtable discussions, lecture performances, conversations, as well as other formats.

### **Organisers:**

The 12th NOFOD conference will be arranged in cooperation with the Department of Performing Arts, Iceland Academy of the Arts (Ihi.is) and the Reykjavik Academy which is an institution based on collective of independent scholars in Art, Social Science and Humanities. (akademia.is)

**More information about the conference will be found on NOFOD homepage:**

[www.nofod.org](http://www.nofod.org)

## Memberships



**Dans i Skolen (DiS)** is a Norwegian association that works to support the subject of dance in elementary, secondary and upper secondary schools. A membership in **DiS** offers you 1–2 issues per year of the Nordic Journal of Dance, electronic newsletters, reduction rates for courses and conferences arranged by DiS and more. For further information and membership fees see [www.dansiskolen.no](http://www.dansiskolen.no).



**Nordic Forum for Dance Research (NOFOD)** is a non-profit organization that promotes diverse forms of dance research and practice in the Nordic region by organizing a biannual international conference and local events. A membership in **NOFOD** offers you one yearly issue of the Nordic Journal of Dance, newsletters and reduction rates for international **NOFOD** conferences.

For further information and membership fees see [www.nofod.org](http://www.nofod.org).

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# Nordic Journal of Dance

Call for contributions – Nordic Journal of Dance, 5(2), 2014

Present your work in *Nordic Journal of Dance: practice, education and research*.

Volume 5 (2) will be published in November 2014. The deadline for submissions is August 1, 2014.

*Nordic Journal of Dance* invites practitioners and researchers to submit a variety of texts in two categories:

### Research Articles:

NJD expects these articles to present methodology, findings and theoretical argumentation related to diverse dance practices and artistic processes as well as learning and teaching dance/movement in the Nordic context. The maximum length of the submitted article is 5 000 words including possible endnotes and references. Please include two abstracts of a maximum length of 200 words: one written in the language used for the article and the other in a Nordic language (for articles in English) or in English (for articles written in native language), and a 100 word biography.

### Practice Oriented Articles:

NJD expects these articles to document and reflect upon practical work being done within dance and education in the Nordic countries in different artistic and educational settings as well as with different age groups. The purpose is to introduce the experiences and conceptions of dance practitioners and educators. The maximum length of a submitted article is 3 000 words or less including footnotes and references. Please include two abstracts of a maximum length of 200 words: one written in the language used in the article and the other in a Nordic language (for articles in English) or in English (for articles written in native language), and a 100 word biography.

### General Guidelines:

Articles can be written in English or one of the Nordic languages. In creating the document, type text and headings use 12 point font size and line-spacing 1,5. Mark references using Chicago Manual of Style (author-date system, see: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)). **Choose author-date (click on the box)**. For specific details on formatting and other guidelines please contact Dans i Skolen (DiS) at [dis@dansiskolen.no](mailto:dis@dansiskolen.no).

Send submission to [dis@dansiskolen.no](mailto:dis@dansiskolen.no) with subject heading "Contribution to Nordic Journal of Dance Vol. 5(2)"

## Volume 5(1), 2014

### Practice Oriented Papers:

Dance as a Cultural Meeting Point

*Anette Sture Iversen*

Inspiring Change through Collaboration: An Exchange Between Dance Programs in  
Outokumpu and Petrozavodsk

*Ulla Mäkinen*

### Research Papers:

Identity Attachment Influences Contemporary Dancers' Career Transition

*Hanna Pohjola*

Feedback i dans: Et kvalitativt studium av mål og kriterier nyttig i danseundervisning i  
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*Kristine Høeg Karlsen*

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