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ARTICLE



Teaching creative dance in school – a case study from physical education in Norway

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ABSTRACT

In this qualitative case study, the authors examine teacher students' experiences from teaching creative dance in their practicum in physical education (PE) in Norwegian schools. From a phenomenological perspective, and taking concepts such as *participatory sense-making*, *embodied affectivity* and *embodied interaffectivity* as a point of departure, the authors ask: How do the students experience their interaction with their pupils? How do the students' interact with their pupils in their creative dance teaching? How can these experiences contribute to – and illuminate – teaching creative dance in PE more general? The data material consists of interviews and reflection notes, carried out and written between August 2011 and December 2012. The results show how students starting from instructing set movements and facilitating expressive exploration, evolved toward a teaching practice that encompassed the connections between movements, emotions and language for teaching and learning. The authors conclude that there is a need for further research both on what creative dance as a subject in a school context can become, and on how teaching creative dance can be practiced. The authors suggest further research is needed on how awareness of intercorporeal and interaffective experiences can be relevant concepts for understanding teaching and learning creative dance.

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Introduction

In this article, we examine teacher students' experiences with teaching creative dance in their practicum in physical education (PE). According to Buck and Snook (2017, 332), 'we strive to understand how to ongoingly improve the teaching of the arts in our schools' in general, and they elucidate that teaching dance involves both specific and more general challenges. Since teaching dance is regarded as a difficult task for students as well as teachers in PE (Chappell 2005; Rustad 2012) we were interested in *starting with the students*. We used material from Ørbæk's (2018) dissertation based on students' experiences from a dance course

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(10 European Credit Transfer and Accumulation System (ects)) in physical education teacher education (PETE) in Norway. We were particularly interested in how the teacher students experienced teaching dance, how they interacted with their pupils during teaching and how we, through analyzing the teacher students' experiences, could contribute with knowledge that illuminate the 'how' of experiencing teaching creative dance in PE. In Norway, Physical Education is a subject that is taught 2 hours a week for 13 years, from 1st year in primary school to third year in upper secondary school. Dance is a major part of the content in the PE-curriculum, and creative dance is a minor part of the curriculum in dance. To become a teacher in PE, the students either study for 60 ects as part of their teacher education, or as the students in this study, study for a bachelor in Physical Education and Pedagogy.

Research on teaching creative dance

In current research on creative dance in a PE context, creative dance is described either as a way of expressing subjective experiences (Cone 2009; Mattsson 2016; Minton 2007; Steinberg and Steinberg 2016; Torrents et al. 2012) or as a way of composing dances with set movements from various dance forms (Keun, Keun, and Hint 2006; Larsson and Karlefors 2015; Morin 2008). These two approaches to teaching and learning creative dance in PE is in line with what Dragon (2015) describes as two paradigms within dance education in general: a student-centered approach focusing on dance as education and a teacher-centered approach centering on dance as performance. According to Chappell (2005), several facets of teaching creative dance in PE need further attention in order to focus on *how* to enable pupils to create dance in PE. First, there is a need for achieving a readiness for creativity and standing firm on the rarity of original creative outcomes by focusing on children's starting points. Second, there is a tension between embodied and language-based ways of knowing in creating dances, and a tension between incorporating and inter-relating individual and collaborative creativity.

There are also similarities and agreement between the findings in current research, of what is important in teaching students how to teach creative dance in PE. First, it is important to activate the teacher students' previous dance experiences before they start teaching creative dance (Minton 2007). Second, it is important to create a safe learning environment for creating dance at the university and, third, to give space for reflection on the teacher students' understanding of creative dance and on their teaching practice (Mattsson 2016; Steinberg and Steinberg 2016; Stevens and Huddy 2016).

Most of the studies in creative dance in a physical education research field are intervention studies or research on own practice, where the research objective is to explore pupils', students' and/or teachers' experiences of creating dance and students' and teachers' experiences with teaching creative dance (Ørbæk and Engelsrud 2019). Only a few studies, such as Ashley (2014), Chappell (2005) and Minton (2007), discuss what creative dance as a subject in a school context can become, and how to teach creative dance in accordance with the pedagogical aims in school.

In this article, we build on these studies to further explore what students in PETE experience when they start to teach creative dance. From a phenomenological perspective we draw on concepts such as *participatory sense-making*, *embodied affectivity* and *embodied interaffectivity* – we ask: How do the students experience their interaction

with their pupils? How do the students' interact with their pupils in their creative dance teaching? How can these experiences contribute to – and illuminate – teaching creative dance in PE more general?

Theoretical framework

We use an approach for researching teaching creative dance that understands teaching as a socially interactive situation in which teachers and pupils are interwoven with each other in what Fuchs (2016) describes as *mutual incorporation*. According to Fuchs (Ibid.), all socialization takes place through an intercorporeal interaction between subjects. This socialization process begins from *intercorporeal* and *interaffective* experiences (Ibid., 195). The interaction with others creates bodily resonances that can create an intuitive understanding of the feelings of others and make it possible to have a primary form of empathy. Fuchs (Ibid.) uses the concepts *embodied affectivity* and *embodied interaffectivity* to express the idea that bodies create affect and are created in affective encounters. The emotional impression of being in a situation triggers a specific bodily resonance, which both creates affects and prepares the body for movement (the affective and emotive component of emotions). He describes this sort of circular emotional interaction that the subject is part of with the surroundings with the term *embodied affectivity* (Ibid., 197). Another form of circular emotional interaction occurs, for which Fuchs (Ibid., 198) introduces the concept *embodied interaffectivity*. Such intercorporeal interaction takes place quickly, and people are not able to control it cognitively or rationally. By adjusting their movements to each other, the participants' bodies bond together so that 'the other's body extends onto my own and my own extends onto the other' (Ibid., 201). In the classroom, the teacher and the pupils become parts of a dynamic sensorimotor- and inter-affective system that connects their bodies by reciprocal movements and reactions, in what Fuchs (Ibid.) describes as *interbodily resonance*. In such a mutual incorporation, the interactors will experience a specific feeling of being bodily connected with the others. For example, as we will present later in this article, when the students chooses to move away from the pupils in the beginning of the pupils' creative process, the pupils moved more freely than if the students chooses to stand close to them. These connections mean that the sense-making of interactors acquires coherence through their interaction and not just in their physical manifestation, but also in their significance (Jaegher and Di Paolo 2007). This is what (489) call *participatory sense-making*, which can be understood along a spectrum of participation. On one end of the scale, the sense-making remains largely an:

individual activity that is at most modulated by the existence of coordination in interaction. At the other end, where participation is highest, we fully and directly participate in a joint process of sense-making and the whole sense-making activity becomes a shared one. (Jaegher and Di Paolo 2007, 496).

According to Fuchs (2016), we, as bodily subjects, are always involved in such a shared affective and emotive relationship with the environment and others. Thus, our *social musicality* (Ibid., 196) is developed from the time we are born and is like 'a practical sense, a musicality for the rhythms, dynamics and patterns of interactions with others [where] intermodal kinematics and bodily resonance are key to attuning and sharing

each other's affects within the primary dyad' (Ibid., 205). From this perspective, the students' previous experiences of dance in general, and creative dance, will take part in how they experience starting to teach creative dance. Furthermore, the students' teaching competence in creative dance depends on their interaction with the teaching environments and the pupils they meet in their practicum.

In order to examine and analyze how the teacher students experience their interaction with their pupils, we have designed a case study based on the theoretical perspectives presented above (Yin 2018).

Methodology and methods

The data material for this qualitative case study stems from the students' PE education and practicum from August 2011 to December 2012. At campus, the students created dances based on their own movement experiences and interest, and in their practicum, they aimed to explore how to teach pupils from 6 to 19 years at various university schools in Norway. The purpose of practicum in teacher education in Norway is to provide students with subject-specific knowledge and skills, and to be a learning arena where students can practice and learn to solve occupational-specific challenges (The Norwegian Agency for Quality Assurance in Education 2019). To develop knowledge of dealing with these occupational challenges, students must observe, analyze, plan and execute tasks in an authentic environment repeatedly and reflect on their experiences (Ibid. 2019). The main PhD-study included 15 students in the age range from 21 to 32 years. In this article, with our thematic choice, we base our analyses on material from eight of the students who are from 21 to 27 years. The data material consists of transcribed individual interviews with eight teacher students and their obligatory reflection notes. The reflection notes were written in response to an obligatory task all students completed after their practicum. The notes included descriptions and reflections on a dilemma they had experienced during teaching creative dance. We asked the students to think of a situation in which they had felt uncertain about how to act. They could also refer to similar situations in books they had read, movies, conversations with others, places, sports experiences and so on. They were permitted to use a first-person format and were encouraged to include descriptions of feelings and thoughts about how they experienced to teach creative dance in their practicum. The first interview was conducted immediately after the students' practicum period, and the second interview took place after the students had finished their final courses and exam in creative dance, in December 2012 (Kvale and Brinkmann 2009).

The decision on which students we wanted to invite to this study was closely linked to the first author's teaching context (Fangen 2010). She was a PhD student, and her main responsibility in the physical education teacher education program was to teach creative dance at all levels. When she taught first-year students in dance in 2011, she recruited the students who had started their physical education teacher education fall 2011. The selection criteria were being (a) a teacher student and (b) being confident in various dance forms and looking forward to teach dance in PE or lacked dance experience and was uncertain in teaching dance in PE. The main PhD-study included 15 students in the age range from 21 to 32 years. In this article, with our thematic choice, we base our analyses on material from eight of the students who are from 21 to 27 years. We have

given them these fictive names: Anders (male), Charlotte (female) and Ella (female), that had experiences from learning various dance forms, such as salsa, swing, folk dances and so on, and Caroline (female), Mons (male), Vidar (male), Sigurd (male) and Øystein (male) that lacked dance experiences within various dance forms. None of them had experienced creating their own dances, nor teaching creative dance.

In the thematic analytical process, inspired by Jaegher and Di Paolo (2007) concept of participatory sense-making, we first looked for the teacher students' affective and inter-affective experiences and meaning making in their teaching environment, and in their interactions with the pupils. Further, by use of Fuchs and Koch (2014, 6) definition of components of interaffectivity, we elucidated examples and descriptions of bodily resonances, such as mirroring, or complementing movements, body awareness and kinaesthetic empathy. Then, we included the students' reflections on these experiences. Finally, we analyzed the various experiences in relation to relevant theoretical concepts. The four themes 'fear of unconnectedness', 'creating trust', 'giving time and space' and 'unfolding freely' are themes that emerged during their experiences. Moreover, these themes do not just reflect a chronological ordering of their experiences; they proved to be key experiences that need to be recreated in every teaching situation. The presentation of these four themes follows the order just described. First, we present the students' experiences with teaching creative dance, and then we examine their experiences in relation to relevant research literature and theoretical concepts.

Results

We have organized the findings into four themes. The first theme, 'fear of unconnectedness', concerns how the students base their experiences of dance and teaching in physical education on their own experiences as pupils in earlier school days. In relation to 'creating trust', we show how the students develop a trustful learning environment together with the pupils. In relation to the third theme, 'giving time and space', we describe how we frame the teacher students development in teaching as an intercorporeal awareness and how they interacted with the pupils while they created their dances. Finally, in relation to 'unfolding freely', we draw on our theoretical framework to illuminate teaching creative dance as an intercorporeal and intersubjective phenomenon.

Fear of unconnectedness

When the students began to teach creative dance, they started by showing movements from different dance forms and instructed the pupils to imitate. The purpose was to give the pupils ideas about what kinds of movements they could include in their dances. According to Mons, it was 'important for the teacher to show what could be done so that the pupils could get some ideas.' Most students, however, knew that showing movements from different dance forms did not stimulate the pupils to dance. Mons felt that he was 'not good at it.' He had little experience and formal training in dance and felt that he had 'a poor sense of rhythm to music.' He also experienced that he was 'not the most creative person in terms of dance movements.' As he put it: 'I didn't show the pupils any good moves because I'm just not good enough.' At this point, he felt that not being able to move in different dance forms limited his ability to develop as a teacher of creative dance

in physical education. For Ella, teaching creative dance was 'scary', and she felt unable to 'live up to the perfect role model' for her pupils. She lacked experience of moving within different dance forms, so she did not manage to give instruction on dance moves that the pupils could include in their dances. Teaching creative dance through instruction of set dance movements made the teacher students feel incompetent and insecure.

This nervousness related to uncertainty about how the pupils perceived their teaching. Sigurd pointed out that when he taught other movement activities, where he knew how to perform the movements, he rarely got nervous. When teaching creative dance, Sigurd was most nervous on 'behalf of the pupils,' that they would not be able to 'feel free enough' to move. Thus, his nervousness connected with worries about the 'dreads' of not managing to move the pupils, and not knowing what 'might happen' during the class. These unpredictable factors in teaching creative dance challenged the students' expectations of how to be a teacher in physical education. Ella was also dreading to teach creative dance; freeing herself from the ideas of a 'perfect role model' made it easier. In the next class, instead of showing set dance movements for the pupils, she planned to let the pupils explore their own movement experiences and movement interests.

Even though the students felt incompetent and insecure in teaching creative dance, the pupils' feedback gave them a feeling that teaching creative dance was something they still wanted to try to do. According to Vidar, the class was 'very nice' and the pupils were 'easy to deal with' because they 'basically' did what he told them. The fact that the pupils enjoyed creating dances supported the students' willingness to continue to develop their teaching in creative dance in their practicum.

When the students started to teach creative dance, they were unable to use what they had done in their classes in creative dance on campus. Their limited experiences with teaching creative dance, as a way of expressing subjective and intersubjective experiences, was not yet incorporated in their teaching practice. Instead, when they met their pupils, the students discovered that they had embodied the 'old school' tradition of teaching dance, and they tended to act like they did in other classes in physical education (Larsson and Karlefors 2015; Ørbæk and Engelsrud 2019). Lecturing and standing in between the pupils, showing movements the pupils should adopt, and then evaluating whether the pupils had made the right movements, was part of embodied experiences from other teaching traditions in physical education. Their bodily memory (Fuchs 2016) of how to move when teaching in physical education was reactivated when they started to teach this new subject.

These descriptions illustrate the challenges that occurred when the teaching students started to teach. Their expectations of how to be, and becoming, a teacher in physical education, did not align with the emotions they experienced when they started to teach creative dance. Teaching known movement activities creates a feeling of mastery, while teaching creative dance opens for uncertainty. This uncertainty resides in a tension between the ability to connect to the pupils in order to support their creative processes in dance, or not. Further, the concern related to mastering dance movements related to a fear of failing by not showing movement possibilities the pupils could use to create their dances. Being concerned about what might happen during class if they diverge from the strategies they follow in other subjects in physical education, was also present. According to Jaegher and Di Paolo (2007, 495), the students' *pre-disposition* for teaching breaks down when they start to teach creative dance. However, in line with Fuchs and De

Jaegher (2009, 474), this breakdown might ‘bring the subject’s separateness and autonomy back to his awareness’. Through reflecting on the tension between being able to connect to their pupils – or not, the students become aware of how their experiences from previous experiences in dance and physical education influence how they move, think and feel when they start to teach creative dance.

Alongside the tensions, awareness of the pupils’ engagement in their class grew stronger, which is in line with what Mattsson (2016) shows. Even when dominated by insecurity and incompetence, the feedback from the pupils motivated them to continue to find ways to teach creative dance that they could manage in a meaningful way. Their experience might be characterized using Fuchs’s (2016) concept *mutual incorporation*, which applies to socialization taking place through an intercorporeal interaction with other subjects. By moving together in the gym, mirroring and following each other’s movements, something else occurs. Imitating the student’s movements develops the pupils’ connectedness to the student, and the pupils’ experience of the subject creative dance, which they express both through actions and in words. The students’ impressions of the pupils’ expressions connect the students to the pupils and engage the teaching students to find new ways to teach creative dance. This circular emotional interaction, or *embodied interaffectivity*, as Fuchs (2016) describes it, is relevant for promoting a meaningful intercorporeal and interpersonal dialogue (Fuchs and De Jaegher 2009, 478) between the pupils and the students.

Creating trust

In the next classes, new approaches to teaching creative dance was explored. The teacher students quickly agreed on the importance of creating a trustful learning situation where they and the pupils could feel safe. They chose various strategies. First, they wanted to encourage the pupils to explore their own movement experiences and interests. Jens had noted, ‘everyone was constantly looking at whether others were better than themselves at performing movements.’ He wanted to change the pupils’ focus on comparing their movement performances in various dance forms to show that dance was also something ‘everyone could do’ if they started creating dance from movements they already mastered and liked to do. As part of facilitating this approach, the students began to deliberately look silly or fooling around by moving in ‘weird’ ways. Jens assumed this could work as a ‘safety factor’ that might encourage the pupils to explore their own movement possibilities. Another strategy was to allow the pupils to move together either by mirroring each other’s movements, by touch or by participating in ‘body contact exercises,’ as Vidar described it. According to Vidar, allowing pupils to move together created trust. He also wanted the pupils to experience that ‘it was okay to touch each other,’ and that touching was nothing to be afraid of. A third strategy was to think of where to place the pupils in the room. Gathering all the pupils in a circle at the beginning of the class, which all students had good experience with from their own education, contributed to making the pupils feel safe, according to the students. When exploring various exercises, Vidar thought that creating a large dance circle, where each pupil performed their own movements in front of all the others, would be ‘very unsafe’ because ‘everyone would be watching you.’ Instead, he wished to give them an opportunity to move where everyone else was moving, without full attention on the individual. In order to achieve this, he placed the pupils in a ‘controlled chaos in the room,’ so that it would not be so ‘clear what

everyone else did.’ Furthermore, to explore whether the pupils experienced the situation as trusting or not, the students paid attention to where the pupils moved in the room. According to Ella, Jens and Vidar, the more trusting the pupils were, the greater space was in use when they moved. When insecure, the pupils would move to the walls or toward each other. The students recognized these spatial actions from their own experience with creating dances. In this way, observing where the pupils moved in the room gave the students valuable feedback on how the pupils experienced the situation, the movement task and the other people in the room.

In the following classes, the students investigated a student-centered approach to teach creative dance. The focus on how to encourage the pupils to create dance based on their own movement experiences and interest, and the students’ awareness of space could inform them if the pupils felt safe or not, in the creative situation, were meaningful both to the pupils and to the teacher students. In this process, creating a sense of trust seemed important, which is in line with Steinberg and Steinberg (2016) and Weeks (1986). The students’ investigation also included paying attention to how the pupils connected with them, to their movement possibilities, with each other and to the space. The students and the pupils trusted each other when moving, and they dared to explore their own movements together. In addition, by paying attention to the pupils’ movements the students also became aware of how their own experiences with creating dances could be used as a tool for understanding how the pupils experienced the situation. According to Fuchs and De Jaegher (2009, 473), ‘the lived body extends to whatever object it is interacting with,’ such as the room. We incorporate the room by ‘forming a sensorimotor gestalt cycle towards it. In this, our lived body is ambiguous: It is at the same time here and there, preparing for a move while also already extended towards its goal and outcome’ (473). Through an interaffective and intercorporeal awareness, these experiences helped the students determine where to place the pupils, and themselves, so the pupils were enabled to explore known and new movements. This tension, between the intercorporeal and bodily facets that occurred in the pupil’s creative process is what Chappell (2005) describes as the tension between incorporating and inter-relating *individual* and *collaborative creativity*. Through an embodied affective and an embodied interaffective awareness of their interaction with the pupils in the teaching moment, the students gradually found a way of connecting to the pupils that set the ground for daring to further explore how to teach the pupils how to dance creatively. According to Chappell (2005), there is need for achieving this kind of *readiness* for exploring the pupils’ starting points when they create dances.

Giving time and space

Teaching several classes in creative dance made the students aware of how placement in the room during the class resonated with the pupils’ creative processes. Standing by the music box, and amongst or in front of the pupils, as is characteristic for traditional teaching approaches in physical education, influenced the pupils’ creative process. The room had thus been given the character of contributing to the teaching and as being significant for the alternation between being close and maintaining distance to the pupils. In order to give the pupils enough space and time for their movement exploration, it seemed necessary to move and stand differently when interacting with the pupils.

According to Sigurd, it was a ‘known thing’ that everyone needed ‘work peace’ when trying out new things, especially from a teacher, due to that, trying new things put pressure on their performance. Caroline felt that when she moved away from the pupils and let them work alone, activation happened, and the pupils moved freely. This made her aware of where she placed herself in the room during her class. The reason why there was improved activation, she believed, was that some pupils were ‘more insecure’ and therefore did not dare to ‘let go completely’ when the teacher stood and ‘observed and assessed’ their movements. Distancing themselves from the pupils opened a space that encouraged the pupils’ movement explorations.

When Sigurd was teaching, he was anxious about whether he managed to support the pupils in creating dance through exploring their own movement experiences. He thought it could ‘turn out very wrong’ if he ended up ‘going around and giving instructions’. One strategy for avoiding giving instructions on how the pupils could move was to pay attention to their experience of each situation, and each pupil, before they decided when and how to move. For example, when Øystein was teaching, he experienced two groups standing ‘for a long time talking’ instead of ‘starting to dance.’ In that situation, he had to make a choice. Should he let them ‘get some time,’ go in and try to ‘help them get going’ or maybe ‘change the group composition’? According to Øystein, *creating dance* was an ‘unfamiliar social setting,’ so he chose to give the pupils a little ‘time to think’ and to ‘try out’ how to create their dances, which he himself had experienced as ‘appropriate’ when he had created dances himself in his education.

An awareness of placement indicated the relevance of *embodied appraisal* (Prinz 2006) to developing experiences of how and when to situate oneself to connect with the pupils, and to follow the pupils further in the process of creating dances. In this way, the students developed a bodily competence, a body that knows how to move in different situations, in different places and at different times. These intercorporeal experiences are in line with what Cone (2009) suggests, namely that the teacher must be supportive and give the pupils time and space to explore their own movements. These findings indicate that there is an intercorporeal interaction between the students and the pupils in the teaching situation, in which the pupils’ actions intertwine with what the teaching students feel, think and do. This dialectic relation shows that such experiences and awareness of what is happening between the bodies in the room occurs in the teaching situation, what Fuchs (2016) describes as *embodied interaffectivity*. By seeing how the pupils move in the room, the students remembered how they themselves moved in relation to their own teacher when they learned to create dance. Using Fuchs’s (2016) terms, their *bodily* and *inter-bodily memories* of moving in the room while creating dance are activated as the pupils begin to create their dance. An awareness of bodily and interbodily experiences opens for an understanding of teaching that includes a competence of listening and sensing what happens in situation to situation and from pupil to pupil. What had been frightening earlier – not knowing what would happen in the teaching situation – was at this point stimulating continued exploration of how to teach creative dance.

Unfolding freely

When an alertness of when, where and how they could move in their interaction with the pupils as a group had been developed, an awareness of how to facilitate for the individual

pupil occurred. For Vidar, facilitating meant that being a teacher in creative dance concerned how to be a 'supervisor' who could facilitate a creative process in which the pupils 'did the work themselves' and 'the result depended more on them than on me.' For most of the pupils, 'general guidelines' were enough to enable them to create dance on their own, as Vidar described it. If the creative process stopped, asking individual questions seemed to be a good strategy to encourage the pupils. According to Anders, 'reflective questions were fine,' since the pupils themselves decided how and why they would and could move. These questions aimed both at encouraging the pupils to move according to their assumptions and interests, as well as at raising awareness of how they felt while moving. As suggested by Anders's questions 'what did you feel when you made that move?' and 'how can you move your arm in a different way?', and his instruction to 'think about your arm, your foot, and the possibility of moving it' and 'try to do it at the same time,' with the follow-up question 'how does the elbow joint really work?'. Anders experienced that by asking such questions, he connected with the pupils more 'individually' than before. This interaction with each pupil afforded him an opportunity to adapt questions to the pupil's individual assumptions and interest for moving. For Anders, 'seeing the individual pupil' and 'exploring the individual' in this way, involved ways of teaching that made him aware of the pupil's various challenges and opportunities in the creative process.

At the end of their creative dance education, the students felt confident when they taught creative dance in their practicum. Although most of the classes started out 'a little tedious,' as Charlotte described it, the students quickly managed to encourage the pupils to 'let go completely' when they should create their dances. For Charlotte, so much 'joy, laughter and mastery in a physical education class' was rarely experienced when she taught other subjects. Seeing so many pupils 'unfold' while creating dances encouraged her to continue to teach creative dance in her teaching practice. When they managed to teach in a way that made the pupils 'unfold freely', teaching creative dance became one of the most fun classes to teach in practicum. These experiences made it 'very fun to be a teacher in physical education,' as Charlotte describes it.

Asking questions to encourage the pupil's creative process is in line with Chen and Cone (2003) studies that shows how open assignments with a mentoring teacher can help pupils develop their critical thinking through creating dance. According to Torrents et al. (2012) descriptive and metaphorical instructions can also help pupils in their creative processes when dancing. In addition, Hankin (1992), Downey (1996), Morin (2008) and Ritson (1986) emphasize how the use of concepts in Rudolf Laban's (1947) effort theory¹ contributes a language that helps pupils both explore various movements and put various movements together in a composition. In this study, we have seen how awareness of the role of asking questions about how the pupils could move, and how they felt while moving, arose. In this way, the students challenged what Chappell (2005) describes as the tension between *embodied* and *language-based* ways of knowing in creating dances. In the analyses of such experiences, we regard these two diverse starting points as complementary. Seeing teaching creative dance as a joint sense-making process between the teaching students and the pupils allows us to highlight *awareness* of both concepts and feelings as starting points for creating dance. Teaching creative dance involves awareness of the pupils' emotions, intentions and sense making while creating dance. In this ongoing intercorporeal and interaffective teaching situation, there was a development

of a practical sense to attune to, connect to and support the pupils in creating their dances, which is something the students' value. Through this *social musicality*, as Fuchs (2016) describes it, a regulation of identities of being teachers in physical education in general, and in teaching creative dance, expanded.

Discussion

In this section, we discuss how the teacher students' experiences can contribute to – and illuminate – creative dance teaching in PE.

The results show that starting to teach creative dance was challenging. To develop competence in teaching the subject, a change in ideas of what creating dance involves in a PE context, and ideas of how a teacher in physical education should act in class, was needed. This process was an intercorporeal and interaffective process in which the students transformed themselves and their understanding of the subject and teaching through interacting with the pupils in new and different ways than before.

Through the four themes, 'fear of unconnectedness', 'creating trust', 'giving time and space' and 'unfolding freely', we have shown how teaching creative dance as a subject was first understood as a way of encouraging the pupils to create dances based on set dance movements from various dance forms. These findings are in line with the studies by Hankin (1992), Downey (1996), Morin (2008) and Ritson (1986) that shows how concepts introduced in Rudolf Laban's (1947) effort theory contributed by providing a language that helped pupils and teaching students both explore various movements and put various movements together in a composition. During this study, teaching creative dance changed from the idea of composing set movements, to an idea of creative dance as a way of expressing subjective experiences, as Friedlander (1992) and Mattsson (2016) also show us. These two ideas of the subject creative dance are in line with current understanding of the subject creative dance in a PE-context. In our study, these two traditions are tools for connecting with the pupils. In addition to seeing creative dance either as composing set movements or as expressing subjective experiences, creative dance was also experienced as an intercorporeal and interaffective phenomenon in which the creative process involved the pupils' interaction with the room, with the other people in the room and with their own thoughts and emotions.

The idea of what creative dance could be in a PE context expanded when the students' teaching in creative dance developed, which itself changed in concomitance with intercorporeal and interaffective experiences in the teaching situation. The observation that teacher students start out teaching in a traditional way, by following the structure of how other subjects in the physical education profession are taught, is in line with Larsson and Karlefors (2015): the class began with a warm-up, continued with a main activity, before the activities dimmed and ended with reflection and discussion. When instructing the pupils in set dance movements, the teacher students recognized limitations to their experiences with various dance forms. According to Keun, Keun, and Hint (2006), knowing how to perform various dance forms, is a necessity in teaching within this tradition. Exploring various open assignments and descriptive and metaphorical instructions opened for facilitating the pupils' exploration of expressing themselves through creative dance, which is in line with the studies of Chen and Cone (2003) and Torrents et al. (2012). According to Cone (2009) and Giguere (2011), such open-ended collaborative creative processes can support children's

emotional, physical and cognitive development. Further, through reflecting on their affective and interaffective experiences in moment-to-moment situations in their teaching practice, a gradual change took place in their attitudes toward creative dance, toward teaching structures and toward their interrelations with the pupils. Gradually, teaching became a shared participatory sense-making process in which the teacher students experienced, developed and realized how connections between movements, emotions and language were central to the teaching practice and thereby for the pupils learning. The meanings generated emerged spontaneously and was interactive (Fuchs and De Jaegher 2009).

The results are also in line with, and deepen, findings from previous studies of what is important in teaching students how to teach creative dance in physical education. First, current research demonstrates the importance of activating the students' previous dance experiences before they start teaching creative dance (Chen 2000; Minton 2007; Rolfe 2001). The theme 'fear of unconnectedness' concerns how previous experiences were activated when starting to teach in the practicum. Placing themselves in a gym reactivated their affective and emotive experiences of dance and of being a teacher in PE. Second, in relation to the theme 'creating trust', we contribute by describing experiences of how to create a safe learning environment (Steinberg and Steinberg 2016; Weeks 1986) by being aware of what movements are to be performed, placement and moving together. Third, in relation to the themes 'giving time and space' and 'unfolding freely', we show how reflections on intercorporeal and interaffective experiences in the ongoing teaching situation help build understanding of creative dance and on how to teach. This is in line with the studies by amongst other Chen and Cone (2003) who illuminate the meaning of asking the pupils questions, Cone (2009) who shows how the teacher must be supportive and give the pupils time and space to explore their own movements, and Mattsson (2016) and Stevens and Huddy (2016) who shows the importance of giving the teacher students' space for reflection on their understanding of creative dance and on their teaching practice. In addition, our study shows that the experience from the two groups of teacher students (with/without dance experience) did not differentiate. All changed their experience and/or expectations of a traditional teacher-centered approach aiming at teaching set movements, towards a student-centered approach focusing on how to facilitate their pupils' creative process in dance in a PE context.

Most studies in this research field are intervention studies, exploring experiences of creating dance and teaching creative dance from traditional perspectives. In our study we use a phenomenological framework and the concepts *participatory sense-making*, *embodied affectivity* and *embodied interaffectivity* in order to highlight how teaching creative dance develops teacher students' skills to teach creative dance with confidence and trust. Thereby we have been able to complement the current theoretical approaches to teaching creative dance in a physical education context focus either on the individual expression or on mastery of movements. We have, in line with Ashley (2014), Chappell (2005) and Minton (2007) suggestions, investigated what creative dance can be in a physical education context, and how teacher students can develop competence in teaching creative dance in physical education in school. By taking a phenomenological perspective, we have elucidated new facets of teaching creative dance in a PE context that can contribute to how teaching creative dance in PE can be done. In this way, this study is part of the discussion of how to improve the teaching of creative dance in our schools, as Buck and Snook (2017) request.

Our findings reveal a need for more research on how an awareness of intercorporeal and interaffective experiences can be relevant concepts for understanding teaching and learning creative dance. In line with Dragon (2015) who asks ‘What might be the outcome of shifting the focus from technique versus process to dance teacher identity?’, we suggest further research on how a broader amount of teacher students, teachers and teacher educators becomes cognizant of the implications of their pedagogical choices when they teach creative dance in PE. In order to figure out how to improve teaching in creative dance, there is also need for further research on what creative dance as a subject in a school context can be, and on how creative dance teaching can be practiced, in accordance with the pedagogical aims in school.

Note

1. Laban’s (1947) effort theory focuses on that human movement can be summarized by a combination of the following categories, each have two possible elements: Space (direct or indirect), Time (quick or sustained), Weight (heavy or light), and Flow (bound or free).

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