

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

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ABSTRACT

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

SAMMENDRAG

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

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

Theoretical framework

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

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

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

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

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

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

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

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

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

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

Methodology

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

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

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

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

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

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

Analysis

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

1. Experiences of daring

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Daring to make mistakes is often mentioned in

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

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

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

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

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

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

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

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

2. Being in a process

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3. The meaning of daring

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

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

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

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

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

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

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

Conclusion—developing life skills for the 21st century

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

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

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

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

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

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

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