

# Summary

## **Expressive Dance: Challenging Assignments in Physical Education**

### Introduction

Physical Education (PE) is a mandatory subject in Swedish lower and upper secondary schools. As a subject, PE is facing a multitude of issues and challenges. International and Swedish researchers have observed that PE, as it is currently designed, is based around a “smorgasbord” of activities, and emphasizes practice over theoretical knowledge (e.g. Annerstedt, 2008; Kirk, 2010; Larsson & Redelius, 2008; Ward & Quennerstedt, 2016). Previous studies have shown that the sports movement significantly impacts priorities within PE (e.g. Larsson & Redelius, 2008; Londos, 2010). This may result in an element of insecurity for the teacher, concerning both curriculum content and marking criteria (e.g. Larsson & Redelius, 2008; Redelius et al., 2015; Svennberg et al., 2014). PE is one of the most popular subjects in lower secondary school. Simultaneously, there are clear indications that the subject is not equally approachable to all students. Both Swedish and international research indicates that PE is generally more closely aligned with male students’ needs and preferences, and that so-called masculine sports are valued more highly than sports that are coded

as feminine (Flintoff, 2008; Hay & Lisahunter, 2006; Larsson et al., 2005, 2007; Oliynyk, 2014; Redelius et al., 2009). Furthermore, many studies highlight that an aesthetic perspective on movement is currently lacking in PE (Carli, 2004; Ekberg, 2009; Lundvall & Meckbach, 2003; Lundvall & Schantz, 2013; Mattsson & Lundvall, 2015). The subject appears previously to have explored elements of aestheticism, but these aspects seem mainly to have been addressed to girls. In order to meet some of the issues and challenges that PE faces, this thesis will focus on a bodying of knowledge that emphasizes the purpose and meaning of movements rather than their function and performance.

## Research aim and issues

This thesis is a subject didactic study, whose overall focus is teachers' pedagogical methods as well as students' learning processes in regards to expressive dance as part of the Physical Education (PE) curriculum. Expressive dance centers on the experience of movement, aesthetic expression, and the intention to convey thoughts, feelings, and moods through movement. The aim of this thesis is to highlight and discuss teachers' and students' processes of meaning-making in the performance of expressive dance assignments as part of the curriculum of Physical Education. The thesis will investigate which actions and learning processes are made possible through the teaching, and aims to answer the following research questions:

1. How do teachers introduce expressive dance assignments in PE?
2. How do PE teachers experience teaching expressive dance assignments in PE, and how can their experiences be interpreted and understood?
3. Which processes of meaning-making can be seen in students' actions when they participate in expressive dance assignments, and how can changes in students' actions be interpreted and understood?
4. What kind of meaning-making do students experience while participating in a dance theme, and how do they choose to describe what is occurring in the classroom?

## Background

Dance has always existed in different forms and cultures, and people throughout history have indisputably valued dance highly (Adshead-Lansdale, 1981; Bond & Stinson, 2000; Buck, 2006; Shapiro, 2008; Smith-Autard, 2002). Dance is often depicted as an essential and delightful human activity, and simultaneously as bodily, poetic, and existential. As it is currently structured, PE allots limited time to dance, which is mostly taught through the imitation of dance steps, or included as a form of exercise to music. This is congruent with the purpose and values of dance as presented in the PE syllabus (Mattsson & Lundvall, 2015). Skills such as expression with a focus on the subjective experiences of movements have been increasingly downplayed. Explanations as to why PE has developed in this direction include the influence of the sports movement, increased theorization, and the reform of coeducation (Lundvall & Schantz, 2013). However, the steering document *Lgr11* (Skolverket, 2011a) emphasizes the school's responsibility to allow all students to experience and hone a variety of skills, including dance skills. The focus of this thesis lies within the borderland between dance as it appears in the syllabus and dance in a larger context.

## Theoretical perspectives

This thesis is founded upon the idea of pragmatism, and uses John Dewey's transactional perspective in order to study teaching, students' learning processes, and expressive dance as a part of the curriculum. Dewey has opposed a dualist model based on divisions between body and consciousness, subject and object, inside and outside. Central terms used in this thesis are, for example, experience, aesthetic experience, transaction, habits, meaning-making, learning, and risk. The term *experience* comprises both the person experiencing and what is being experienced, and is the way that living organisms access reality. Dewey attempted to bridge the gap between subjectivity and objectivity by underlining that humans coordinate their experiences through social interaction. *Transaction* signifies a dynamic, reciprocal process of interplay, through which both organism and surroundings are impacted and changed (Dewey & Bentley, 1949/1991). Another term often used in

the thesis is *aesthetic experience*, which is portrayed as something unique; a fulfillment of purpose allowing humans to feel especially present (Dewey, 1934/2005). *Habits* are crucial in determining how an individual will respond to an event, and it is through previous transactions with the surroundings that habits enable more specific and differentiated responses (Biesta, 2004). Central to a transactional approach is to study *bodying*, meaning that which occurs through actions. In this sense, the body is not only biological, but also constituted by transactions with its surroundings (Sullivan, 2001). When a person acts within the world, guided by his or her experiences and is changed through transactions, *meaning-making* occurs. This is defined as an individual's response to a certain event (Biesta & Burbules, 2003). Purpose is generated in the consequences of an action, and changes can occur *within* the transaction, in the interplay between individual and surroundings. Learning opportunities are created through observation and understanding of the relations between actions and consequences (Biesta & Burbules, 2003). In this thesis, the term *risk* is also used, (Biesta, 2013) to render visible the pedagogical consequences of teachers' methods, and in order to clarify and understand the process of transaction. Teaching methods that include risk allow students to take responsibility for their own learning processes, and meet in open, unexpected, and unpredictable situations.

## Methodological considerations

Sixty-eight students (14 to 15 years old) from three different secondary school classes at a municipal school in a town in Skåne participated in the pedagogical intervention. In total, 4 PE teachers, one female and three male, partook in the study. All PE teachers were licensed to teach PE at the secondary school level, and they also each taught one other subject (Home economics, Math, and Swedish as a second language). The female PE teacher had many years of experience teaching PE, while the three male PE teachers had a few years of teaching experience. The school does not emphasize aesthetics or dance in any particular way as part of its profile. The teachers' preparations for the dance theme commenced in May 2013 and lasted until November 2013. The preparations included a presentation of the project, reading

and discussion of dance literature and scientific articles, workshops with various main proponents of artistic dancing, and an educational visit and dance show at Skånes Dansteater (eng. “The Skåne Dance Theatre”). The dance theme, consisting of eight lessons with each class, stretched from the beginning of November until the end of term in December 2013. The ideas for how a dance theme could be designed and implemented in this pedagogical intervention was founded upon dance artist and choreographer Rudolf Laban’s framework of movements (Laban 1948/1988). Laban has a holistic view of movements, and his ideas about movement were transformed in this pedagogical intervention into dance education within PE. The PE teachers’ teaching methods in the intervention are based on a holistic view of movements, and are congruent with the scholarly approach of this thesis.

Multiple methods, such as video recordings of the teaching methods, interviews with teachers, and narratives from logbooks kept by the students, were used to highlight the questions of this thesis from different perspectives (Johnson & Onwuegbuzie, 2004). Twenty-four lessons in total were filmed. Two cameras were used, and the overall process was transcribed in order to provide an overall view as well as to create a narrative about the course of events that occurred during the lessons. In order to analyze the teachers’ experiences, interviews were conducted before and after the implementation of the dance theme. The aim of these interviews was to gain other perspectives on the material than what was visible in the videos, and to discover *why* the teachers chose to act in certain ways. All interviews were fully transcribed. In order to highlight the experiences of all the students participating in the pedagogical intervention, and offer them a space for reflection, the students were asked to keep logbooks throughout the lessons constituting the dance theme. This resulted in a total of 68 logbooks, all of which were fully transcribed.

The analysis of the material from the video observations and logbooks was furthered by practical epistemology analysis (PEA), a concept developed by Wickman and Östman (2002) in order to highlight different knowledge processes. Didactic situations that were understood to have played a significant role in the learning processes that occurred during the pedagogical intervention were selected. The terms *gaps*, *relations*, and *encounters* from PEA were applied, and an analytical tool was used to single out various types of transactions. An expected transaction means that students’ actions are congruent with

the stipulated purpose of the dance assignments. In an unexpected transaction, students' actions are also in line with the purpose of the assignment, yet, the students act in ways the teacher has not been able to anticipate or expect. In interrupted transactions, the students' actions are not consistent with the purpose, and the transaction is interpreted as having failed. In order to study students' movements more closely, the micro processes involved in chosen tasks were analyzed. PEA terms, such as *purpose*, *stand fast*, and *gaps*, were used in the analysis. In the analysis of the teacher interviews, the terms *experience*, *habits*, and *risk* were utilized and, additionally, the teachers' statements were discussed in relation to previous research on PE teachers and the Physical Education Teacher Education (PETE). In the analysis of the students' logbooks, PEA was an appropriate approach to investigate how students experience and describe participation in expressive dance assignments, and how students' aesthetic experience can be understood in relation to meaning-making.

## Findings

### *Teaching expressive dance - transactional processes and risks*

Following the teaching process in a coherent dance theme, involving a variety of movements, the analysis focused on which movements are enabled through the teaching of expressive dance. In light of Dewey's pragmatism (Dewey, 1934/2005, 1938/1997; Dewey & Bentley, 1949/1991), the transactions generated from the dance theme are understood as being part of the context. This means that the actions of teachers and students are guided by sociocultural prerequisites, and that movements are constituted in transactions with the surroundings. The majority of transactions occurring during the lessons were interpreted as expected transactions. The teachers initiate a dance assignment, using a particular concept or exercise as a shared starting point. The interpretation of the expected transactions was that the students' actions would be formed by certain patterns, that were predictable and had been expected by the teachers. Unexpected transactions occurred when students responded in new ways, which highlighted new manners of acting. This demonstrated that teaching methods that contain a certain degree of

risk can enable unexpected transactions. When students were given the opportunity and responsibility for finding their own solutions to the dance assignments, the results were creative and exciting, and included students suddenly dancing in the wall bars of the exercise hall; a ring round dance consisting of only two students dancing next to the rest of the group; or spontaneous meetings that occurred between students in the dance assignments. Interrupted transactions are also worth observing, as they can show how relationships are created and the directions of the students' actions in relation to the purpose. In an interrupted transaction, the actions are stopped, and these are occasions where no meetings occur, which in its turn obstructs students' learning processes. This is sometimes because students feel unsafe or uncomfortable with a dance assignment, and can be a result of earlier experiences and habits in the shape of predispositions (Dewey, 1938/1997) to act in a certain way, as well as the ways in which students wish to be seen by their classmates.

It proved important for the teachers not to assign all responsibility to the students. This came to be interpreted as an abuse of the concept of risk. When students were allowed to dance freely to their own music, hierarchies formed dividing those students who were perceived as good at dancing from those who were not. Choice of music was identified as a deciding factor in how the students were able to create new movements. When the students were allowed to dance to music they themselves had suggested, or to music that they were familiar with, they clearly reproduced existing dance moves and dance styles. When the students utilized tools from Laban's framework of movements, and when the music was not connected to any specific dance style, the students started to explore new movements and expressions. Furthermore, it became evident that students require assistance in order to be able to handle assignments involving an element of risk. A dimmed light was found to provide an opportunity for students to choose where and how they wanted to dance in the room. Another way of handling the element of risk was to offer students to work with the assignments undisturbed, in separate rooms. Laban's concepts became important starting points for both students and teachers in handling the aesthetic aspects of movements. As the dance theme progressed, the students acquired an increasing number of tools to express themselves through movements. In the concluding student choreographies, it became evident that the students had something to tell through movements. This demonstrated

that dance, in the form of expressive dance assignments as part of PE, could help students express themselves, thus focusing on the purpose and meaning of the movements.

### *PE teachers' experiences, meaning-making and habits*

In the analysis of the PE teachers' experiences of participating in the pedagogical intervention, it was discovered that prior experience and dance habits had a crucial effect on how dance was taught within PE, including extent, content, and teaching methods. Prior to the implementation of the dance theme with its expressive dance assignments, the teachers used to teach particular dances or dance steps. According to the study, teachers gravitate towards teaching the areas they themselves are comfortable with, and partly imitate methods taught to them during PE teacher training. A PE teacher with previous experience of different kinds of dance styles is more likely to be comfortable in the teaching situation, and can therefore surrender some control to allow for more unpredictable teaching situations. This facilitates more nuanced and differentiated interplays with the surrounding environment, and improves the ability to take and manage risks in the teaching methods.

After the completion of a coherent dance theme with expressive dance assignments, it was possible to identify a number of consequences, as described by the teachers. Utilizing Dewey's terms as a theoretical lens, these changes have been interpreted as increasing and as created in the interplay between the individuals and their surroundings. The study shows that the teachers altered their teaching methods as the dance theme progressed, going from acting as dance instructors to pedagogues teaching dance. The teaching methods shifted focus, from the reproduction of given dance moves to the students themselves producing their own movements to music. This was possible as there was a framework to start out from, and a language to communicate the assignments to the students. Furthermore, the study shows that the teachers learned to scan the learning situations and make use of the surroundings by altering spatial conditions and music. The teachers were surprised that many students enjoyed dancing. The teachers also discovered "new" students; the ones who did not normally take on leading roles in PE class. One explanation for such discoveries of "new" students was the time aspect, and the regularity of the teaching

methods. Another explanation is how the teachers experimented with lighting and spatial usage, in order to create a permissive environment in which the students could feel comfortable dancing. Based on the teachers' experiences, it can also be said that some conventions regarding the movements of boys and girls in PE shift when expressive dance assignments are introduced. Conceptions of dance being a feminine activity are derailed. This has been interpreted to mean that the expressive dance assignments themselves are not gender coded, but that PE teachers require knowledge of norm critical PE pedagogy in order to be able to handle the situations that may arise in class.

### *Students' aesthetic experience, bodying, and habits*

In order to analyze students' meaning-making *in situ* in PE, a modified analytical tool was applied, based on practical epistemology analysis (PEA). Using individual, couple, and group encounters with expressive dance assignments as a departing point, this highlighted the complexity of students' actions in interplay with their surroundings. The analysis centers on a transactional approach, which sheds light on mutual processes of interplay between individuals and the surroundings through which both parties are changed.

The individual encounters with the dance assignment showed how students attempt and explore isolated, soft, mindful movements to music. The analysis focused both on different parts of the body (what) and processes of shape (how), in other words, how bodying occurred. Aesthetic experience was interpreted as a kind of fulfillment of experience, and a situation of particular presence. The analysis shows that some students' preconceived notions that soft and sensuous movements are inherently feminine were obstacles to meaning-making and learning. Some students, mainly boys, used joking comments or exaggerated movements to distance themselves from the activities. This created gaps and missed encounters. However, over the course of the dance theme, the students' actions changed and they began participating in the dance assignments together. An explanation for this change in their actions was the way the teacher continuously provided new conditions for the dance assignments, and that the students' individual actions created a sense of community in the room. Interacting with the environment by dimming the lights in the gym hall created a space

for action where the students could feel secure attempting new and uncomfortable movements.

Various obstacles to the students' meaning-making arose during the couples' dance assignment, since it proved challenging for the students to cooperate and read each other. The students attempted various aspects of movements in time and it appears that meaning-making occurred in congruence with the purpose when time contrasting movements were practiced. The students found it difficult to produce new movements, and they did not make use of the various directions and height levels of the room. In another analysis, it was highlighted that students' bodying could change when they danced with someone of the same gender. Two boys initially avoided physical contact with each other in a couples' dance assignment. After a while they began a sort of playful struggle. Girls seemed less uncomfortable performing the same dance assignment. Furthermore, the boys' actions subsequently changed again in order to test and explore different aspects of balance as a quality of movement by balancing on top of each other. The analysis show how students' habits and perceptions of same-sex physical contact as strange could be challenged and altered.

Two micro processes were analyzed in the group dance assignment, where the students were asked to depict an emotion they connected to the music. In one of the assignments, the students wrote the feeling using their bodies, interplaying with their surroundings in a way that included everyone in the group. This was interpreted as meaning-making in line with the purpose as well as an aesthetic knowledge. The group that was supposed to express a feeling they associated with the music through dance had more trouble. These students did not create any movements of their own, and did not make any decisions together. This has been interpreted to mean that it is challenging for students to handle the abstraction of the movements, and that they would have needed guidance from the teacher in order to advance in their learning process. The students' own dance choreographies concluded the dance theme. They came to involve both powerful movements and soft movements, and there were no partitions between boys and girls. Clearly, the students had many ideas and thoughts that they wanted to convey through their choreographies. In contrast to earlier studies about boys and dancing, the results of this thesis show that neither the students nor the teachers in the pedagogical intervention were confined to gender positions.

## *Students' aesthetic judgments and meaning-making*

The analysis of aesthetic judgments in the students' narratives allowed the direction of aesthetic experience and meaning-making to be studied in relation to the purpose. By distinguishing students' aesthetic judgments and use of words in a given context, it is possible to see how their personal judgments affect meaning-making. Five different types of aesthetic experience appear in the students' written statements: consistently positive aesthetic experience, consistently negative aesthetic experience, transition from positive to negative aesthetic experience, transition from neutral to positive aesthetic experience, and unclear aesthetic experience. A majority of students, and an equal number of boys and girls, express positive aesthetic judgments in their logbooks such as fun, nice, good, magical, and enjoyable. The students fill in gaps with relations in direction towards completion of the purpose. Since the expressive dance assignments are not focused on performing particular dance steps, the direction towards the purpose was interpreted as recognizing the value of being able to express oneself through movements, and the ability to create choreographies together with other students. In that way, the positive aesthetic judgments helped students advance in their learning processes. A few students expressed negative aesthetic judgments, which were interpreted as signs of consistently negative aesthetic experience throughout the entire dance theme. The students used judgments of taste such as unnecessary, boring, or hard. The analysis showed that the students did not fill the gaps with new relations in direction towards the purpose. Aesthetic experience can be dynamic and changeable. One group of students described having positive aesthetic experiences at the beginning of the dance theme. However, their aesthetic experiences changed as the dance theme progressed, leading to negative aesthetic experiences. These students clearly had prior experience of dance gained outside of school, and their expectations of what the dance theme would contain were not met by the tasks assigned in the pedagogical intervention. This shows that the context, namely, the interplay with surroundings, is central to understanding the aesthetic experiences of the students. One group of students, which consisted solely of boys, expressed no aesthetic judgments in the initial stage of the dance theme. This was interpreted as an inability to fill gaps with new relations, or to distinguish important elements in the learning process. However, the students' aesthetic

judgments changed in the later stage of the dance theme. The students gave voice to positive aesthetic experiences, which were interpreted as signs of a positive aesthetic fulfillment of the purpose. The fact that the students were given increased responsibilities and opportunities to affect movements is likely to have caused a change in direction. Collaboration with other students to create their own choreographies could also have had a role in altering the students' aesthetic experience. The fifth category of aesthetic experience consisted of a few students, three boys and one girl, who did not express any aesthetic judgments. This was interpreted as unclear aesthetic experience. The reason for students' unclear aesthetic experience could have been a lack of interest, an inability to express themselves in text, or having been absent from class.

## Concluding discussion

The title of this thesis – *Expressive dance: Challenging Assignments in Physical Education* – indicates that the teaching content and pedagogical arrangements that were part of the pedagogical intervention are challenging. In order to address some of the problems that the subject of PE is facing, the focus was directed towards a bodying of knowledge that has its foundation in the meaning rather than the function of movement. The aim was to highlight and discuss teachers' and students' meaning-making processes in the performance of expressive dance assignments as part of the curriculum of Physical Education

### *A change of teaching methods*

The study shows that the teaching methods of PE change when teachers provide students with exploratory assignments, and when the focus is directed towards the content and meaning of the movements. The teachers became collaborators in various dance assignments, took more risks, and provided space for the students to explore various ways of movement independently. Laban's framework provided analytical tools that could be applied as the students strove to express themselves through movements, as well as a language for teachers and students

to communicate teaching and learning. Over the course of the eight lessons of the dance theme, the hierarchy and power structure between the students and teachers was partly altered. Both students and teachers account for feelings of liberation when participating in the pedagogical intervention, and state that they were able to be playful and be guided by feelings of delight and cooperation. From the analysis of the teachers' teaching methods it is evident that they aim to change the role of dance in the PE subject. The teachers express a will to depart from the traditional way of teaching dance through the reproduction and imitation of movements. When teaching during the dance theme, teachers repeatedly stressed that there is no "right" or "wrong" way to solve the expressive dance assignments. This thesis has presented the *in situ* implementation of the teaching within the dance theme, and shown that the teachers' presentation of the lessons was vital to the kind of transactions that were made possible. When teachers take risks in their teaching methods, unexpected transactions can occur. This broadens the space that students can act within. Gaps (PEA) entail some sort of disruption in the teaching, which obstruct the learning process, but in the present case, gaps can also be interpreted as opportunities for students to refrain from acting, or to act in a different way. When the teaching is thematically structured and implemented over a longer time period, there are opportunities for students to participate in a later dance assignment. A pedagogical implication can be that there is less pressure on teachers to force student participation in specific assignments, allowing them to accept that students can learn in different ways. Teaching methods that focus on measurable activities rarely allow students to avoid restraints and control. The teachers could read situations that arose during the lessons and experiment with the spatial setting by, for example, providing directions for the students' movements or enlarging or reducing areas in the room. The choice of music was clearly of significance in terms of challenging students to produce new movements. The teachers' changed experiences and habits are linked to methods of teaching where the students' actions are challenged, altered, and developed. The dimmed lighting and the possibility for group work in secluded rooms allowed the students to venture outside of their movement comfort zone, thereby generating opportunities to handle risks in the expressive dance assignments. As students were not exposed to an audience when moving in darker or secluded rooms, this opened up for the transactional process.

### *A changed teaching content*

The expressive dance assignments in the pedagogical intervention focused on experiences and feelings of being here and now. The teaching content served as a way to reinstall the aesthetic aspects of movement in PE for *all* students. This implies that both teaching contents and methods are fundamental to the possibility for learning within PE. The students learned to create movements to music in order to express thoughts, ideas, and ambiances. In the different dance assignments, the learning could take place individually, in pairs, or in groups. The students successively and systematically learned to use Laban's framework of movements, which concerns the body, effort, space, and shape. In the early stages of the dance theme, the teachers led and guided the expressive dance assignments, but the students were given more freedom and responsibility as the theme progressed and they acquired tools and language to handle the assignments. The concluding student choreographies show that the students had learnt to apply Laban's framework to their own movements, and that they had been challenged to create new movements to a type of music that was previously unknown to them. An altered teaching content, which involved an exploration of movements that had not previously been stipulated, furthers students' actions towards getting to know themselves and others better. By trying calm and sensuous movements as well as powerful and explosive movements, and using both small and large portions of the room, it is possible to change and expand students' habits. The expressive dance assignments are well suited to an exploratory way of teaching, and this interplay can challenge preexisting logics of competition and ranking in PE.

### *New groups of students*

One finding of this study is that "new" groups of students emerge through the teaching, as teachers discovered "new" students who did not usually dominate PE classes. Students who had previously refrained from participating in PE classes took part in the pedagogical intervention. The teachers themselves indicated that the regularity, thematic contents, and darkness may have made students feel comfortable enough to attempt new kinds of movements. The students experienced

the teaching as being different, and the majority of students of both genders made positive aesthetic judgments throughout the whole dance theme. This shows that the teaching was approachable and meaningful to the students. It is argued that the expressive dance assignments and the methods of teaching were key to discovering new groups of students. The teachers talked about “silent” students taking a more active role because of this manner of teaching. The students developed new habits, which predisposed them to more complex actions, thus making them more receptive to their surroundings. Another possible reason for the appearance of new groups is the altered power balance between students and teachers. The students felt that they were allowed to take responsibility for their own learning processes and come up with their own ideas for how to solve the dance assignments. Previous research has indicated that dance is often perceived as feminine. However, another group that stood out in the pedagogical intervention was boys who dance. This thesis analyses students’ actions and shows that it is possible to change preconceived notions of dance as a feminine preoccupation. The analysis shows that boys can change their actions in expressive dance moves, thus remaking the gender codes. This shows that habits are dynamic and that it is possible to change bodying.

## Contribution of the study

This thesis has brought focus to the bodying of knowledge and highlighted the content and meaning of movements. Empirically, it has contributed to the scientific study of teachers’ teaching methods and students’ learning processes in expressive dance in the context of Physical Education. Thus, it has been possible to unite dance research, PE, and pedagogy. Theoretically, the thesis has contributed an analysis of what a pedagogical intervention in expressive dance can facilitate and accomplish in regards to teaching methods and learning processes. Laban’s framework of movements provided the concepts for the syllabus content, while Dewey’s practical theory of action and Biesta’s pedagogical terms were invaluable in the analysis of teaching and learning processes in an ongoing project. The term transaction was fruitfully used to highlight processes of change and flows of actions in the encounter between students and various dance tasks. Furthermore,

practical epistemological analysis (PEA) was used to analyze motion guided actions and students' texts, thereby underlining processes of knowledge. This thesis treats dance, but its purpose is also the possible broadening of the teaching contents to other motion based activities, leading to a shift of focus from the technicalities and functions of movements to the experience, exploration, and meaning of movements. The knowledge contributed by this thesis can hopefully inspire other researchers to extend and deepen the knowledge in subsequent research.