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The procedure of guided core
reflection for supporting the professional
development of novice dance teachers

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The procedure of guided core reflection for supporting the professional development of novice dance teachers

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TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

LIST OF ORIGINAL PUBLICATIONS

I. **Sööt, A.,** Leijen, Ä. (2012). Designing Support for Reflection Activities in Tertiary Dance Education. *Procedia – Social and Behavioral Sciences,* 45, 448−456, 10.1016/j.sbspro.2012.06.581.

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III. Leijen, Ä., **Sööt, A.** (2016). Supporting pre-service dance teachers' reflection with different reflection procedures. *Research in Dance Education, 17*(3), 176−188, 14647893.2016.1178713.

IV. **Sööt, A.,** Anttila, E. (2018). Dimensions of Embodiment in Novice Dance Teachers Reflections. *Research in Dance Education*.
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Article IV: Designing the study, formulating the research questions and conducting the study, correcting the model of reflection, revising and completing the questions for reflective discussion and written reflection. Conducting reflective discussion and written reflection. Transcribing the recordings, coding and analyzing results, drawing conclusions from the findings and writing the paper in cooperation with Eeva Anttila.

Related conference papers:

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Sööt, A., Leijen, Ä. (2015). Supporting pre-service dance teachers' reflection with different reflection procedures. Paper presentation. In: *13th Dance and the Child International World Congress.* Copenhagen, Denmark.

Sööt, A. (2015). Embodied Cognition. Paper presentation. In: *Tradition and Innovation in Education Conference.* Tallinn, Estonia.

Sööt, A., Leijen, Ä. (2014). Tantsuõpetajate refleksiooni toetamine erinevate refleksiooni protseduuridega. Paper presentation. In: *ISATT conference Theory meets practice: important issues in teaching practice.* Tartu, Estonia.

Sööt, A., Leijen, Ä. (2014). Supporting pre-service dance teachers' reflection with different reflection procedures. Paper presentation. In: *18th Conference of the JUnior REsearchers of EARLI (European Association for Research on Learning and Instruction).* Nicosia, Cyprus.

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Sööt, A., Leijen, Ä. (2012). Designing support for reflection activities in tertiary dance education. Paper presentation. In: *5th Intercultural Arts Education Conference: Design Learning.* Helsinki, Finland.

Sööt, A., Leijen, Ä. (2012). The role of guidance in supporting novice dance teachers' core reflection. Paper presentation. In: *12th Dance and the Child International World Congress.* Taipei, Taiwan.

1. INTRODUCTION

Approaches to dance education have changed considerably in recent decades. The role of today's dance teacher is not merely teaching dance steps but rather the conscious guidance of students in the world of different options for using dance. Moreover, in light of the needs, expectations and awareness of contemporary learners, dance teachers need a wide range of teaching strategies to motivate and engage their students. The dance scholar, Ralph Buck (2003) states that two essential and complementary purposes in dance education are the development of literacy in and about dance, and the development of learning through dance, where dance experiences can be used to enhance learning in other areas. By exploring movement concepts within a structured learning environment through guided improvisation, creative problem solving, sharing, responding and critical reflection, shared meanings are constructed within the context of the learning.

Like other educational disciplines, the field of dance education is developing dynamically and searching for suitable formats, strategies and methods. For a long time now, dance education has not only been for those who seem to be talented in dance but has become a part of formal and non-formal education at the level of primary, hobby, basic and higher education in Estonia as well as in other parts of the world. On the one hand, dance education is related to the increased need for and awareness of the important role of being physically active in our modern society's physically passive lifestyle. On the other hand, dance as an expression of emotion creates the opportunity to experience artistic self-expression. The kinesiology researchers, Meredith Sims and Heather Erwin write, "Dance is a creative art form. The type of thinking fostered in a creative environment can be rich and deep, involving a symbiotic relationship between the mind and the body. When dance teachers only expect students to repeat movements, they underestimate the power of creative learning and the thought processes that can take place" (2012, p. 132). There are dance styles that are more inclined towards movement as a sport or movement as an art, but they share one and the same ambition – **the need for a reflective dance teacher**, who analyses, gives meaning and discusses his or her teaching experience to support realizing the learning potential of his or her students.

According to the Estonian Qualifications Authority (2013), the competencies and qualification of the teacher should be expressed in five fields: devotion to their students and improving their studies; academic and pedagogic knowledge of the subject matter; responsibility for organizing and supervising the studies; the ability to systematically reflect on their practices; study their experiences and be a part of the learning community. In the context of dance education five skills have been highlighted for the 21st century. They could also be called the five Cs: Community, Critical thinking, Creativity, Collaboration and Communication (daCi, 2015). Based on presentations from the most recent conferences

on dance education (daCi, 2012; 2015), it can be said that the ability to reflect has become more and more topical in the context of dance education.

One part of the professional training of a dance teacher is general pedagogical knowledge and skills that are based on general teacher training. The other part – physical experience, embodied cognition, embodiment, the somatic point of view, understanding and having an awareness of the connection between mind and body is of fundamental importance in dance education to which the emotional, cognitive and creative point of view of the dance is added.

Although pedagogical practice in dance education recognises the importance of reflection at the different levels of learning and teaching (see e.g. Leijen, Admiraal, Wildschut and Simons, 2008a; Leijen, Lam, Wildschut and Simons, 2008b), there still seems to be confusion regarding the focus of reflection and limited awareness of different methods to support reflection in dance education. As the dance scholar, Teija Löytönen (2010) mentioned: The systematic reflection of one's own professional practice is only taking the first steps in the community of dance teachers. Despite that, specifically learning practices in the profession and the shared analysis of everyday phenomena have proved to be important tools for professional empowerment and renewal as well as for transferring tacit knowledge (2010, p. 9). **The issues of how to carry out the process of reflection, and how to guide it consciously, have not been clearly brought out in the theory or practice of dance education.**

The developments in dance education in Estonia are related to the developments in dance education around the world. To the author's best knowledge, reflection assignments tailored to support the specifics of dance education have not been studied in the Estonian context. But while training future dance teachers, there is clearly a need to educate teachers able to give meaning and reflect on his or her activities. In the Estonian context, tertiary level dance education is different from that of many other countries due to the smallness of the country and future work prospects. The graduates have to be prepared for employment in different roles – dance teacher, choreographer and dancer. Therefore, the tertiary education curriculum has to correspond to different expectations and competences. The students may have their own preferences, but the training programmes provide preparation on different levels. In such a complicated situation it may happen that while trying to focus on one aspect, some other aspects may suffer. The dance art programme, which forms the context of the current study, prepares students to graduate with a diploma as a dance teacher from the University of Tartu Viljandi Culture Academy (UT VCA). The graduates could start working as dance teachers, but the actual professional post they assume will depend on their own decisions and the options afforded by the job market. The current study, therefore, focuses on the initial dance teacher preparation, trying to find a more profession-specific approach and procedures that support reflection in novice dance teachers.

The **aims** of the current research were i) to explore the aims, focus and methods of reflection in the context of novice dance teacher education; ii) to study how to implement reflection in the most suitable way while preparing

novice dance teachers at the level of higher education; iii) to create a reflection model that would support novice dance teachers, and to evaluate how the model works and what kinds of results it delivers. Based on these aims, the following **research questions** were posed:

1. What kinds of reflection methods are suitable for supporting novice dance teacher reflection?
2. Which activity and argumentation levels do novice dance teachers reach when using unguided and guided reflection procedures?
3. How is it possible to specify a reflection procedure for the context of dance education to support the understanding of the unity of body and mind in novice dance teachers?

To answer the research questions, three empirical studies were carried out. This dissertation consists of a theoretical overview (Ch. 2) that describes recent trends in dance education, introduces the concept of reflection in education and common approaches to reflection in teacher education, and focus on reflection in the dance field covering somatics, embodiment and embodied cognition. Chapter 3 of the dissertation presents the methodological basis of the studies, describes their design, the participants, the role of the researcher, the reflection procedure, data collection and data analysis methods, and the trustworthiness of the studies. Chapter 4 incorporates the results and discussion of the empirical studies. Chapter 5 presents the conclusions, implications, limitations and suggestions for further research.

2. THEORETICAL BACKGROUND

2.1. Dance education

The first years of the 20th century can be considered the beginning of contemporary and child-centred dance education which was greatly influenced by Isadora Duncan and Rudolf Laban. In 1905, Isadora Duncan (1877–1927), the American moderniser, innovator and creator of modern dance, established her first dance school in Berlin, the purpose of which was to give all children the opportunity to dance and experience artistic self-expression regardless of their prerequisites. Duncan comprehended the social as well as educational side of dancing and her main principle was that dance is a basic right and natural part of every person and is not only meant for the chosen ones (Duncan, 1977, p. 89). At the same time, Rudolf Laban (1879–1958) – the dancer, choreographer and the visionary leader of dance and movement and the creator of European modern dance – had a very clear idea of dance education. The idea logically grew out of his belief that movement is the only way to discover yourself and your environment. For teaching, Laban suggested ideas that were innovative for his time – he aimed to monitor and analyse movement. He suggested raising questions rather than offering answers; to see what the students offer and build up the lesson based on that, rather than create over-thought schemes and demand compliance with them; to lead the students to the search for new knowledge; to improvise and study different approaches so that students would start to develop interest and they would find contact with the subject (Hodgson, 2001, p. 218).

The ideas of the two "pioneers" seem to be still alive in dance education today, at least in the Western world. Many dance educators attempt to make dance education meaningful to students at different levels of education who have different interests, wishes, opportunities and willingness. It is still necessary to support dance teachers and, through them, dance learners to monitor and analyse, raise questions and search for answers, in summary, to reflect on their activities. The world's biggest dance education organization Dance and the Child International (daCi), which unites representatives from 18 countries and organizes triennial conferences for dance teachers, artists, researchers, educators, dancers and choreographers, has formulated its vision similarly to Duncan and Laban, stating that, "Every child has the right to dance. We believe that all children and young people should be able to express themselves through dance. Our aim is to create possibilities for children and young people around the world to experience dance as creators, performers and spectators. Through dance they can be physically engaged in the world and connect with others across boundaries of culture, language, age, or socio-economic status" (daCi, 2017). Former Chair of daCi, the American dance education scholar, Susan W. Stinson writes:

As we prepare teachers for the challenges of the 21st century, it is not enough for any of us to teach the kinds of dance we already know to the kinds of students we have taught in the past, in the kinds of schools we used to attend, using only the same methods with which we feel comfortable. I still think that life skills students can learn in dance (concentration, focus, self-discipline, working hard to achieve a goal, being your own teacher, being fully alive and present, problem solving, making connections, seeing relationships, collaboration) are more important than any dance content we teach. … Future dance educators will need to create their own responses to new challenges, and they will need to work collaboratively with others in doing so (Stinson, 2010, p. 142).

While at the beginning of the 20th century, Duncan and Laban claimed that artistic self-expression should be available to everyone, in 1973, in the US, Mary Joyce wrote about an innovative approach to dance education for children and youngster in her book "First Steps in Teaching Creative Dance: A Handbook for Teachers of Children, Kindergarten through Sixth Grade" introducing a new term "creative dance". In creative dance, there is no right or wrong, there is just "your" movement/moving. Everything can be a dance, starting with a pair of doves skipping up to Pavlova's "Dying swan". Dance and movement make it possible to express one's deepest inner self despite one's skills and abilities (Joyce, 1973). Joyce, similarly to other researchers, such as Erna Grönlund, Birgitte Boman and Eva Dahlgren in Sweden, and Marion North and Valerie Preston-Dunlop in the UK, brought the qualities of Laban's Movement Analysis to the context of dance education for children and youngsters making them understandable and available to each dance teacher. They changed dance education towards a more student-centred practice and emphasized the view of "from inside to out". This led to discussions of the relationship between dance techniques and creativity.

Jacqueline Smith-Autard, acknowledged internationally as an expert in dance education, seeks to bridge the gap between the theory and practice of teaching the art of dance by: examining the processes of composing, performing and appreciating dances; and analyzing how dance education can contribute towards artistic, aesthetic and cultural education. In the reprint of "The art of dance education" in 2002, Smith-Autard brought out the characteristics of the educational model in which the focus was mainly on the process and its empirical contribution to the participants' overall development rather than on the outcome, product or result (2002). The educational method is still used in improvisation, contact, composition and creative dance lessons, and as a teaching method, the problem-solving method is used. "The opposing model which influenced much of what was going on in dance education in secondary schools, further and higher education colleges in the 1960s and 1970s, could be called the professional model, in that the main aim was to produce highly skilled dancers and theatically defined dance products for presentation to audiences" (Smith-Autard, 2002, p. 4). The directed teaching method is used as a teaching method whereby – teacher is expert, pupil is apprentice.

In the 1990s, discussion in the field of dance education came to a situation where the shortcomings of both the educational and professional model were recognised and the need for a new approach arose. The educational approach had neglected the student's technical development; the professional approach did not address the student's subjective experiences nor develop their creativity and ability to think. Many authors (Green Gilbert, 1992; Smith-Autard, 2002; Stinson, 1997, 1998) criticized such one-sided approaches in dance education and encouraged dance teachers to find methods to support the student's technical development parallel to developing creativity, imagination and individuality. In the 'midway model', a term coined by Smith-Autard, student creativity, imagination and individuality as well as technical development are equally emphasized. The midway model connects the characteristics of the educational and professional approaches, the teaching process adopts both the problem-solving method and the directed teaching method, to which a somatic aspect has been added that pays attention to analysing the experiences acquired and individual development through moving (2002). The characteristics of the educational, midway and professional model created and described by Smith-Autard (2002) are presented below in Table 1.

Table 1. The features of the art of dance according to educational model (Smith-Autard, 2002, p. 27)

Educational model	Midway model	Professional model
process	process + product	product
creativity imagination individuality	creativity, imagination, individuality + knowledge of public artistic conventions	knowledge of theatre dance repertoire
feelings subjectivity	feelings + skill subjectivity + objectivity	skill acquired objectivity
principles	principles + techniques	techniques
open methods	open + closed	closed methods
creating	THREE STRANDS composition performance appreciation OF DANCES leading to ARTISTIC EDUCATION AESTHETIC EDUCATION CULTURAL EDUCATION	performing

To this day, there are representatives of both the "pure" educational and professional model at different levels of dance education, but it seems that there is an increasing tendency to combine both sides as their importance is understood.

The dance scholar, Susan W. Stinson has written extensively about the different aspects in dance education since the 1980s. Her pioneering embodied research work in arts and dance education continues to be relevant to researchers today. She sees the role of dance education more widely than just teaching dance techniques or steps. For example, in 2001 she wrote, "Instead of asking what students should know and are able to do or whether they are learning, we pose much more difficult queries such as these: What do I believe in, and why? Am I living according to what I believe? Are these values embodied in the curriculum I teach? What kind of world am I creating/supporting in the decisions I have made? Whose interests are being served in this world – who gains and who loses?" (Stinson, 2016, p. 54). Already in 1991, she wrote about educating dance teachers, "I think that dance educators must be engaged in both freeing students from oppression and freeing them to engage in activities that will allow them to find personal meaning in their lives. How can teacher education programmes in dance prepare students to contribute to these two kinds of freedom for their students, both the freedom *from* and the freedom *to*?" (Stinson, 2016, p. 27). Her message at the daCi conference in 2015 explored the dance teacher's role in creating a world that is good to live in, of being a person that people want to live with, of caring for others as subjects not objects, of learning from students and being rather a fellow traveller than an expert. In 2003, the Finnish dance researcher Eeva Anttila addressed a pedagogical approach called dialogical dance education in her doctoral thesis. Her conception was grounded on the theories of Martin Buber and Paulo Freire. "Dialogue in education does not mean that the teacher and the student have similar roles, tasks, and responsibilities. What is needed, however, is a resolution of the traditional teacher-student contradiction. In critical or dialogical education, the teacher and the students are jointly responsible for a process in which all grow" (Anttila, 2008, p. 161). As the components of dialogical pedagogy, Anttila brings out the terms 'holistic learning' and 'embodied knowledge'. "I propose that this kind of conception of learning and knowledge has pedagogical implications because it appreciates the significance of bodily experiences, including internal sensations and concrete interactions with others and the world" (Ibid, p. 178).

To obtain an overview of the trends in dance education within the last decade, the author conducted a literature analysis. An overview of professional literature was compiled[1] (Sööt & Viskus, 2014), where answers to the following questions were sought: *What are the general development trends and challenges in dance education in the contemporary world? What are the essential aims and teaching methods currently in dance pedagogy?* After examining

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[1] The literature review study comprises articles in academic journals published 2002–2012. The search was conducted in the EBSCO database using the keyword "*dance pedagogy*", selection basis "*academic journal*" and "*full text*", which resulted in 242 articles. After the first filtering, we worked through 143 articles of which 56 were selected as relevant. The current review summarizes the 28 articles that matched the research questions but did not focus on excessively specific aspects.

articles published in academic journals in 2002–2012 under the keyword "dance pedagogy", seven main topics were identified: 1) dance teacher education in the direction of the holistic model; 2) self-regulation and reflection in learning; 3) somatic approach; 4) dance as an art form in relation to dance pedagogy; 5) cooperation between art forms, the role of new technology and mass media in dance education; 6) multi-cultural approach; 7) gender and sexuality (Sööt & Viskus, 2014). Two of these, the somatic approach and reflection, form the central theoretical foundation of the current dissertation. The somatic approach is considered to involve an understanding and awareness of the connection of mind and body, and in the context of the current research, it represents the profession-specific aspect that also needs to be considered while designing support for reflection.

2.2. Reflection

Reflection creates the opportunity to learn from experience by analysing the experience and giving it meaning either through individual inquiry or cooperation with others. Through reflection, it is possible to reach new, alternative models of action. Although reflection is important and relevant in many different fields (education, medicine, social work, arts, etc.), the concept of reflection in education is often unclear and controversial. The concept includes a large variety of different, even controversial sub-concepts and strategies. There are many different interpretations of reflection in education, (see also Leijen, Valtna, Leijen, Pedaste, 2012), which are embedded in different philosophical traditions: pragmatism (e.g. Dewey, 1933; Schön, 1983; Kolb, 1984; Korthagen, 1985), critical social theory (e.g. Habermas, 1972; Van Manen, 1995; Mezirow, 1991), and the Kantian approach (Procee, 2006). In teacher education, the most widely-spread tradition is pragmatism started by John Dewey. Carol Rodgers (2002), based on Dewey, offers us an opportunity to examine reflection and reflection practices using the following four criteria:
1. Reflection is a meaning-making process that gives the learner the opportunity to move from one experience to the next, understanding their connections with other (people's) experiences and ideas better.
2. Reflection is a systematic and disciplined way of thinking that consists of the following phases: spontaneous interpretation of an experience; naming the problem(s) and question(s) that arise from the experience; generating possible explanations for the problem(s) posed; developing and testing/checking the explanations; efforts to sort out, or live with, the problem(s) posed.
3. Reflection needs to take place in interaction with other people. This is crucial because expressing one's ideas or thoughts to other people with sufficient clarity for them to be comprehensible reveals both the strengths and weaknesses in one's thinking.
4. Reflection requires an attitude/stance that values your own personal and intellectual development and that of others. Dewey emphasized that this

attitude may open or hinder the road to studying. Awareness of our attitudes is an integral part of reflection practice (Rodgers, 2002).

It is most important to be able to learn from one's experiences. Reflecting upon one's activity supports a novice teacher becoming a master. According to Mälkki, "reflection is often regarded as a part of the highest cognitive functions of humans; it is associated with meta-cognition, which refers to the knowledge of one's own mental functions." (2011, p. 27). To make changes happen, it is necessary to have the personal will and readiness for change. The dimension of *volition* is crucial because the learning process is led by personal learning needs (Korthagen et al., 2001; Korthagen & Vasalos, 2005). Based on Mezirow's transformative learning theory[2] (1991) as discussed by Mälkki (2011, p. 27), the notion of reflection refers to becoming aware of and questioning our assumptions, beliefs and values within the context of meaning; that is, the set of assumptions based on our previous experiences that orient our thinking, feeling and acting. Based on previous research, teachers believe they are reflecting upon their practical work all the time anyway, and far too often this is true because reflection is a personal cognitive process which may be spontaneous, intuitive and not verbalised (practised while sleeping, walking, swimming) (Daudelin, 1996; Korthagen & Vasalos, 2005). Unconscious reflection may not always be enough to improve one's professional practice because unconscious processes do not enable you to make conscious and considered judgements about learning (Boud, Keogh, & Walker, 1985; Daudelin, 1996).

2.2.1. The ALACT model, onion model and core reflection

The **ALACT model,** which was developed to support student teachers' reflection process by Fred Korthagen (1985), will be introduced here. This is one of the most well-known general models for supporting reflection in teacher education, and it seems to be a suitable framework for enhancing the reflection of dance teachers as well. According to the model, the process of reflection consists of five phases, which form an acronym of sorts: 1) *Action,* 2) *Looking back on the action,* 3) *Becoming aware of the essential aspects,* 4) *Creating alternative methods of action,* 5) *Trial.* Such a model of cyclical reflection promotes the active role of students in finding solutions to complex problems in the tradition of Dewey. The ALACT model describes a structured reflection process but does not give much information about the content of reflection: what are teachers reflecting upon or what should they reflect upon? The **onion model** created by Fred Korthagen and Angelo Vasalos (2005) indicates which

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2   Jack Mezirow presents the critical social tradition of reflection, the main idea of which is transformative learning. "We come to acquire values, attitudes and modes of thinking and feeling through socialization and interaction with significant others. … Reflection is often triggered by a disorienting dilemma, a real-life crisis or a more moderate, growing sense of dissatisfaction with one's old meaning structure (Mälkki, 2011, p. 5–6).

level of teacher activity they should reflect on. From outside in, these levels are: *environment* (everything that is outside the person), a person's *behaviour* (both effective and ineffective), the different *competencies* of the person, the different *beliefs* of the person, *identity* (the self-concept of the person), and *mission* (the calling and inspiration). When reflection extends to the two deepest levels in the onion model, it is referred to as **core reflection.** It is characteristic of core reflection to give attention to the core qualities in people; for example, empathy, compassion, love and flexibility, courage, creativity, sensitivity, decisiveness and spontaneity. Core reflection helps connect all levels and helps form the teacher's professional development, based on the teacher's inspiration and strengths (Korthagen & Vasalos, 2009).

When people refer to their strengths then it correlates with the feeling that "this is the real me". If in a critical teaching situation, the person is focusing on his/her strong sides and recollections of how similar problems were solved, it helps the person to mobilize his/her core characteristics. Peterson and Seligman say that the movement of positive psychology is a reaction to an overly long focus on pathology, weaknesses, harm done to people, and therefore "treatment". They emphasize that "treatment" does not fix anything that is broken but "feeding and growing" of the beast. Therefore, they refer to the importance of positive characteristics that they call strengths of character (Peterson & Selgman, 2003). Korthagen and Vasalos admit that in general, the process of core reflection is enjoyable; this is a satisfying experience to make contact with one's internal potential and use it as the basis for future activities. In contrast to different therapeutic approaches, core reflection does not assume the deeper immersion into a person's past (and the potential pain that comes with that). Even so, this process also goes rather deep and causes fundamental changes (2005).

Furthermore, in her study of the nature of reflection that leans on Mezirow's theory of transformative learning (1991) and Damasio's neurological theory of emotions and consciousness (1999), Mälkki (2011) claims that people often unfortunately do not reach deeper levels while reflecting – at least, not further than their comfort zone. Then, the aim of reflection – increased awareness, transformative learning, development or change – may actually remain unreached. Mälkki (2011) states that "the very process of reflection is by nature inherently inseparable from emotions, and thus linked to the biological basis of an organism" (Ibid, p. 28) and "emotions also play a role in the construction of consciousness." (Ibid, p. 29). She argues that "when the edge-emotions emerge, our natural reaction is to try to return to the comfort zone and avoid the unpleasant emotions as well as the stimulus that aroused them." (Ibid, p. 31). Mälkki states that first step towards reflection is the acceptance and recognition of those unpleasant feelings.

To sum up, the aim of reflection is to guide people to become aware of their activities by emphasizing their strengths as a teacher and a human being, to become aware of their core characteristics that can be relied on in complicated teaching situations. It is also important to guide a novice teacher to reflect

during her studies and internship and prepare her to do this independently in her subsequent professional life. In addition, to have the need, knowledge and skill to observe herself from the outside, as an objective observer.

2.2.2. Supervisors guiding the reflection process and interventions

Reflection can be carried out alone, in pairs, and in groups, under the guidance of a colleague, supervisor or peers. Based on Jukka Husu, Auli Toom and Sanna Patrikainen (2009), the reflective approach to thinking needs guidance and support so that it would fulfil its learning potential. Novice teachers can be assisted to be more competent and effective by helping them identify and understand their work and its contradictions: the gap between what they aim to achieve and what they are currently achieving. The practical model of **guided reflection** by Husu et al. (2009) is based on an understanding that the guided reflection of the cumulative usage of 1) stimulated recall interviews, 2) reflective discussions, and 3) written recordings ensures effectiveness in developing the competency of a teacher. According to Korthagen and Vasalos (2005), **guidance** in the reflection process presumes the supervisor's awareness of reflection, procedure and intervention. When the novice teacher has become aware of the progress of the learning process, it is also easier for supervisors to understand their role when assisting the student (Korthagen, Kessels, Koster, Lagerwerf, and Wubbels, 2001). In other words, the supervisor has to understand what kind of assistance the novice teacher needs at one stage or at another and needs to make sure that the provided support is optimal. The most important aspect is the student's willingness to learn because the learning process is led by personal learning needs (Korthagen et al., 2001; Korthagen & Vasalos, 2005).

Furthermore, our social environment and culture influence our reflective potential. Community norms implicitly create the assumption of what is suitable to reflect on and what not, which topics are suitable to handle, and how deeply something can be reflected upon. Mälkki (2011) writes "a question of utmost importance is *whether reflection is oriented by the need for social acceptance and integration or the need to understand one's experience."* (Ibid, p. 34). Social pressure on how to think, behave and teach is highly represented in the dance community. There are tacit agreements on how, for example, ballet, ballroom dances or contemporary dance are taught. A reflective approach to thinking assumes the teacher has a very deep personal belief and awareness. Furthermore, the entrenchment of a reflective way of thinking needs a paradigmatic change in approach or attitude and the readiness of the socio-cultural community.

2.2.3. Levels of argumentation

In addition to considering teacher activity levels, it is also possible to evaluate reflection based on depth – to observe successive stages of **argumentation.** Many authors (Cowan, 2013; Leijen et al., 2012; Tsangaridou & O'Sullivan, 1994; McCollum, 1997) have described different levels of argumentation. The basis for this dissertation is the categorisation by Poldner, Van der Schaaf, Simons, Van Tartwijk and Wijngaards (2014), who, in turn, developed it from the four-level division by Leijen et al. (2012). Poldner et al. employed the following categories: *description* (the what, when, and how regarding the action), *evaluation* (judging the quality of the action and its effect on the pupils, the evaluation of the student's and pupil's goals, and other evaluative comments), *justification* (justification of the student's action, of the pupil's or student's goal, of the student's choice of situation, as well as of the student's own opinion), *dialogue* (critically reviewing different solutions or alternative methods, e.g. objective and subjective reframing), and *transfer* (how the next action becomes different or better than what was previously done) (2014).

2.3. Somatics as a focus of reflection

Reflection can also be guided to a specific **focus**. One of the aspects that dance teachers should consider is body-mind alignment or embodiment, which is emphasized in the somatic approach. Below I will first introduce the concept of somatics followed by the concept of embodiment, which forms one of the important foci of reflection in the current study.

The field of **somatics** has developed over the last century through a process of inquiry into how consciousness inhabits the living body. The term is derived from the word 'somatic' (Greek 'somatikos', *soma*: 'living, aware, bodily person') which means pertaining to the body, experienced and regulated from within. According to Thomas Hanna, who first coined the phrase, 'somatics' is the study of self from the perspective of one's lived experience, encompassing the dimensions of body, psyche and spirit (The International Somatic Movement …, 2015). Thomas Hanna has said: "Inside out, where one is aware of feelings, movements and intentions, rather than looking objectively from outside in" (2004). The field of somatic movement education and therapy represents a variety of approaches to the process of awakening an awareness of the human body, or soma, through movement. This transformational learning process can include sound, breath, touch and imagery in addition to movement. The purpose of somatic movement education and therapy is to enhance human function and body-mind integration through movement awareness (The International Somatic Movement …, 2015).

Since the 1990s, the somatic approach has been forming into a key learning component in contemporary dance education. In addition to certain somatic practices, like the Alexander technique, Ideokinesis, Eutony, the Feldenkrais

method, Laban/Bartenieff movement studies, the Klein technique, Body-Mind Centring, yoga, Pilates and others, the somatic aspect is becoming a more important principle in all movement practices. External imitation of exercises or copying is more and more being replaced by the individual cognition of the exercise and the performance proceeding from one's own body. The same approach is being used in traditional ballet classes as well as in other dance styles using certain dance techniques and skills like modern dance, jazz dance and ballroom dance. From the very beginning, the somatic aspect has been characteristic to the improvisation, contact dance and creative dance used in dance education for children and youngsters. Their characteristics are moving from "inside out" or "feeling from inside". In creative dance, the utterance "there is no right or wrong movement/moving" is accepted. In order to increase and activate inner perception, several images are used; for example, stretch out like a tree, bend like a bow and others. To find body perception, body awareness and internal movement impulses, also to create individual choreography and to access contact with yourself, techniques based on the organ system are used working on fine levels like the nervous system, liquid system and so on. All these techniques and approaches listed above can be described using the terms somatics, somatic approach or somatic techniques. In addition, Stinson brings out the somatic aspect of the audience, "This internal sensing has great significance not only for how one learns and performs dance but also for how we perceive the art. Without it, we certainly can see movement and patterns on stage, and hear any accompanying music, but internal sensing allows us to feel the dance and our response to it" (2016, p. 81).

Even though the somatic approach seems to be self-evident in contemporary dance education and familiar to all dance teachers, the other somatic needs and sensations may be left unattended. It is still possible to suppress bodily signals, for example pain, hunger, thirst, fatigue and others. Although dance deals with the body and its awareness, it is possible that the somatic point of view or awareness is suppressed either by a teacher, choreographer, or trainer or by the person him/herself in order not to notice the inner processes because of a desire to experience success or other ambitions (Sööt & Viskus, 2014). Several authors (Stinson, 2004; Enghauser, 2007) have highlighted that as dance is definitely a physical and aesthetic discipline, it has become increasingly important to use an awareness of one's body in learning and in teaching. The role of the teacher is to encourage students to use their bodies and its special characteristics as a source. Our lived body is always with us. "From my life in dance education, I bring my lived body, subject of my embodied experiences" (Stinson, 2016, p. 80).

2.3.1. Embodiment

Embodiment is a key, albeit complex, concept in the study of dance education. In humans, references to the notion of embodiment always include the notion of the *mind*; embodiment thus, cannot be separated from either the notion of the *mind* or that of the *self* (Varela, Thompson, & Rosch, 1991). Although in the context of the present study, the notion of embodiment is used as it pertains to the field of the humanities, the term has a much wider application. Anttila proceeds:

> "Embodiment is a rich and multifaceted concept. Depending on the domain, its scope ranges from small scale life forms (cells, bacteria) to complex systems and ecologies that consist of living and non-living elements and their relationships. Embodiment is also a central concept in studying non-living things, like robots and other objects. In art, inanimate objects become alive through artistic means and imagination, such as puppetry. The same kind of transformation happens in children's play" (2015, p. 372).

Recently however, several concepts about the relationship between body and mind have been developed. What is common to these concepts is the idea that the body plays an important role in our emotional, social, and cognitive lives. Anttila (2007), following Thompson (2007) names the organic, biological body as the living body and the phenomenological, subjective body as the lived body. Moving further, we can look at these different bodies from different angles. When the professor of the philosophy of psychology, Lawrence Shapiro (2011, p. 55), says that embodiment involves a deep connection between perception and action, then our perception and activity can be manifested in different views that the cognitive scientists, Francisco J. Varela and Jonathan Shear (1999) call first and second person view. First person view is a view from the subjective side, manifesting in a self or subject that can provide an account, which is conscious experience or simply experience. Second person view is an emphatic resonator with experiences that are familiar to us and which find in us a resonant chord. They also bring out a third person view, which concerns descriptive experiences associated with the study of other natural phenomena (i.e. of biochemical reactions, black holes or synaptic voltages) that are not clearly or immediately linked to the human agents who come up with them (Varela & Shear, 1999). Anttila (2015) studies embodied learning in the context of arts education and highlights that embodiment is a focal concept in under-standing the phenomenon of learning in the arts. She concentrates on the first and second person view in the context of art education: "A first person view, as we do when we focus on our inner experiences that become available to us through the proprioceptive senses. … we use a second person view when we perceive, interpret and act upon others' embodied existence" (p. 373). If we focus too much on the second person view in art education, dance education among it, on the outward performance of movements, we might forget the first person view where attention is drawn to the feelings, thoughts and primary

impulses, the basics of art production. At the same time, a second person's viewpoint helps to see you from a different perspective, reflect on your activity, and take a step back to plan the activity further. Therefore, it is important to strengthen both sides by integrating them. A second person view also comes forth while receiving art, reflecting on it, giving feedback on it, activity that also has a social dimension – perceive the received object and be open to it. The second person content, core, activity, does however, stem from the first person view; that is, from a conscious look inside oneself, from trusting and inter- preting the messages that our embodied system generates and transmits. In order to be able to give feedback and be socially responsible, we must be in contact with ourselves – have a first person view.

Considering the aspect of reflection, we must highlight that the second-person view can be a mediator, moderator, and reflector. It can be another person, in the context of dance education a mirror, a camera, something that provides a view from the side through which the first person can start describing their activity, then analysing it and giving meaning to it and become aware of it. The first person seeks confirmation of their activity and expression through the second person view that contains an evaluation of their activity, observations from the side and validation, and that turns into self-observation as an object. It may happen that the individual can take the role of both the first person and then the second person, at one point perceiving them as a subject and then again as an object, but there is the possibility that the second person remains in the role of a mediator. The task of the mediator is to make the first person verbalise their activity. Although verbalisation is but one aspect of reflection, it is still important for becoming aware of one's activity.

Based on Varela and Shear (1999), we can talk about reflection when an individual has taken the position of the second person; that is, approaches the lived experience, the activity as *an object*, having conducted the activity and being in the position of the first person. At the same time, when a person as if lives through the point of view of the second person, they will lose the connection with their self, with their roots and their body-mind. *The first person view,* according to the aforementioned theory, is when we talk about a *pre-reflective level* and the *second person view* is when we talk about a *reflective level*. Anttila (2015) says: "Activities in arts education involve movement bet- ween pre-reflective and reflective levels and support the process of transforming inner experiences into symbolic form that can be communicated to others. … Reflective activities provide possibilities for clarifying and articulating our pre- reflective experiences, and thus foster our meaning-making process and connect to cultural meanings ... and this is highly valuable" (p. 375).

Based on Vermersch (1999), who brings in the idea of meta-reflection, in which the focus of the problem has been shifted. In order to become conscious of it and describe it (which is the whole point of it), the mediator or the second person has to bring about a new reduction/mode of givenness, which later, at the formalisation level, is directed at the act of introspection carried out as meta- reflection. The content of meta-reflection is the past lived experience. Through

such a procedure, the first person may have the opportunity to find solutions to their problems, to meaningful situations and thus have a chance to solve them in a different manner at a new level in a new activity. The role of the mediator is not to provide answers or advice, but to guide the first person with their questions to open up and describe the activity and introspect from a distance. If the first person looks at themselves as a *subject,* then with the help of the second person they can look at the lived experience as an *object*. At the same time the partnership offers a possibility to experience both positions.

To conclude, when embodiment is looked at from the perspective of the first and second person, it gives a broader understanding of the importance of such awareness not only in the context of art creation but also in the context of teaching the arts. It can also be called holistic education in which an individual is engaged as an integral whole together with their feelings, experiences, thoughts and values. As Ann H. Dils, Susan W. Stinson, with Doug Risner recognise: "All of our activities – dancing, research and writing, computing – are embodied. Our question should not be if an activity is embodied or not, but what the activity requires of our bodily complex, how it organizes us, and how we can recognise ourselves and the activity in question to best advantage" (2016, p. 173).

2.3.2. Embodied cognition

The notion of **embodied cognition** provides a theoretical basis for understanding how bodily processes and actions influence our thinking and learning. The intellectual roots of embodied cognition date back to the early 20th century philosophers Martin Heidegger, Maurice Merleau-Ponty and John Dewey, and have only been studied empirically in the last few decades (McNerney, 2011). The growing body of research by cognitive scientists and neuroscientists supports the idea that mental development is connected with movement and depends on it. The key figures who have empirically studied embodiment and are the authors of one of the more groundbreaking books in cognitive science, George Lakoff and Mark Johnson (1999) argued that the mind is inherently embodied, thought is mostly unconscious and abstract concepts are largely metaphorical. What is left is the idea that reason is not based on abstract laws because cognition is grounded in bodily experience (Lakoff & Johnson, 1999). From this point of view, cognition depends on the kinds of experiences that come from having a body with particular perceptual and motor capacities that are inseparably linked and that together form the matrix within which memory, emotion, language, and all other aspects of life are meshed (Cowart, 2005).

A key question is how can the notion of embodied cognition support the aims of somatic approaches and enhance reflective work in the context of dance education. Often, it seems, the student's body is physically present but the focus is somewhere else. When the teacher is aware of their own body-mind unity they may be better equipped to also foster such awareness in their students. As a dance teacher, it is necessary to be aware of how to deal with the mental and

physical bodies of people, often children and youngsters, without harming them. As a dance artist/choreographer, it is necessary to know how the people or objects operate and cooperate in a stage situation and how it affects the audience. As a dancer, it is necessary to be aware of your own body and bodily processes, in other words – to have a somatic view of where a movement begins and where it ends, perceive from inside out and vice versa. Based on Anttila and Löytönen (2010), reflective work based on bodily experiences, that is, embodied modes of reflection create a 'missing block', a bridge between the body and the (disembodied) mind. Once we become more familiar with our bodily sensations, we may have a greater readiness for concrete interaction with others and the world. It is important to note, however, that this process does not necessarily take place without any conscious attention and focus on reflection. In brief, it can be concluded that the role of the today's dance teacher is not merely teaching dance steps but rather consciously guiding the student through the world of different possibilities with the skills of teaching how to dance. Important aims include the training of a reflective and active teacher, dancer or choreographer, and supporting the individual's general development against a background of acquiring dance technical and compositional knowledge and skills.

2.3.3. Dimensions of embodiment

Charlotte Svendler Nielsen (2015), a Danish dance researcher and practitioner, distinguished six different **dimensions of embodiment.** These include different ways of being physically involved in a variety of movement exercises: *the social body – relational dimension; the sensing body – kinaesthetic dimension; the creating body – creative dimension; the cultural body – symbolic dimension; the moving body – physical dimension; the expressive body – artistic dimension*. Svendler Nielsen (2015) has not elaborated the content of the dimensions more thoroughly in her study, so for the current research, each dimension is described by the author (Table 2).

These dimensions are utilized in the current study to guide novice dance teachers towards a profession-specific focus on reflection, next to other foci such as the teacher activity levels presented by Korthagen and Vasalos (2005), which could be considered a more general approach to focusing on reflection in teacher education.

Table 2. Dimensions of embodiment

Dimensions of embodiment (Svendler Nielsen, 2015)	Content from the author
The social body – relational dimension	Describes the social view, in the centre of which are other people (students, colleagues, co-students). Describes relationships between oneself and others, and relationships between others. Describes one's activity for the others, because of others or on the impulse of communicating with others. Elicits the effect of one's expressions, both verbal and non-verbal, on others. Represents understanding oneself through others or through interacting with others.
The sensing body – kinaesthetic dimension	Describes a broader kinaesthetic view rather than a merely physical one, i.e. feeling the unity of body-mind, sensing it from outside in and inside out, a somatic view. Brings out a broader kinaesthetic knowledge both in oneself as well as in the students. Represents one's own inside out view through cognition and experience rather than through thinking. The standpoints of both sides are represented, noted with plus and minus signs, i.e. expressing-feeling and not expressing-not feeling.
The creating body – creative dimension	This deals with the creation of something – the creation of a lesson, the creation of the unity of body-mind, developing something as a creation. It means creativity not only as artistic self-expression and the completion of creative tasks but rather as a process and approach to thinking. It highlights the recognition of one's strengths, in the sense of the creation of self, on the level of thinking; tuning to be ready for a lesson.
The moving body – physical dimension	Describes the mere physical activity, which might have its origin in the unity of body-mind, but that is still expressed through physical movement, which is the ultimate goal. Describes the performance, the ability to perform well, and less the thoroughly felt movement from the point of view of body-mind unity.
The cultural body – symbolic dimension	Describes general cultural differences as well as the differences in a smaller environment and community that need to be taken into account; for example, the behavioural rules in the school environment. It also describes the mental environment – verbalisation, how people understand/misunderstand the content and terms. Discusses how the words (i.e. symbols agreed upon) are understood/misunderstood. Contains external norms, obligations, agreements and aspirations to be strived for. Highlights patterns of movement, signs and symbols originating from the environment and community and that are carried in/shown through the body.
The expressive body – artistic dimension	Describes the artistic-expressive view where something is done for artistic-expressive reasons, for the achievement of artistic quality. Here the artistic expression is either the original impulse behind the activity or the outcome.

3. RESEARCH METHODOLOGY

The research paradigm is a philosophical stance and worldview that underlies and informs the style of research. There are many ways to classify and to categorise research paradigms that shape and inform research methodologies, methods and procedures. The following section gives an overview of the philosophical paradigm and research method the current study is based on.

3.1. Four worldviews of qualitative research

John W. Creswell (2009) considered research methodology as the overall approach to the design process in conducting research including all phases from the theoretical underpinning to the collection and analysis of data. Although the paradigms of research continually evolve, he points out four different philosophical traditions that underlie different qualitative research traditions: postpositivism, constructivism, advocacy/participatory and pragmatism.

Table 3. Four worldviews of qualitative research from Creswell (2014, p. 6)

Postpositivism[3]	**Constructivism**
Determinism	Understanding
Reductionism	Multiple participant meanings
Empirical observation and measurement	Social and historical construction
Theory verification	Theory generation
Advocacy/Participatory	**Pragmatism**
Political	Consequences of actions
Power and justice oriented	Problem-centred
Collaborative	Pluralistic
Change-oriented	Real-world practice oriented

Based on Creswell (2014), there are many forms, but for many, pragmatism as a worldview arises out of actions, situations, and consequences rather than antecedent conditions (p. 10). He provides a multifaceted philosophical basis for research, and this is pointed out below, describing the methodological standpoints of the present study:

- Pragmatism is not committed to any one system of philosophy and reality. It applies to mixed methods research in that inquirers draw liberally from both quantitative and qualitative assumptions when they engage in their research.
- Individual researchers have a freedom of choice. In this way, researchers are free to choose the methods, techniques, and procedures of research that best meet their needs and purposes.

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[3] A different interpretation and approach of post-positivism as a research paradigm will be dealt with in Ch 3.2.

- Pragmatists do not see the world as an absolute unity. In a similar way, mixed methods researchers look to many approaches for collecting and analyzing data rather than subscribing to only one way (e.g. quantitative or qualitative).
- Truth is what works at the time. It is not based in a duality between reality independent of the mind or within the mind. Therefore, in mixed methods research, investigators use both quantitative and qualitative data because they work to provide the best understanding of a research problem.
- The pragmatist researchers look to the *what* and *how* based on the intended consequences or where they want to go with it. Mixed methods researchers need to establish a purpose for their mixing, a rationale for the reasons why quantitative and qualitative data need to be combined in the first place.
- Pragmatists agree that research always occurs in social, historical, political, and other contexts. In this way, mixed methods studies may include a postmodern turn, a theoretical lens that is reflective of social justice and political aims.
- Pragmatists have believed in an external world independent of the mind as well as that lodged in the mind. But they believe that we need to stop asking questions about reality and the laws of nature.
- Consequently, for the mixed methods researcher, pragmatism opens the door to multiple methods, different worldviews, and different assumptions, as well as different forms of data collection and analysis (2014, p. 11).

John W. Creswell's view is just one way to classify research paradigms. According to Creswell's interpretation, the current doctoral thesis is positioned in the pragmatic worldview. It is also important to note that in the last study of this thesis a more interpretive approach was applied compared to the first two studies, this in turn is more connected to the constructivist approach, according to Creswell. Dance researchers Jill Green and Susan W. Stinson (1999) classify the interpretive approach as a postpositivist one. Postpositivism, however, is comprehended differently by Creswell, and Green and Stinson. The classification by Green and Stinson will now be introduced.

3.2. Postpositivist inquiry

Green and Stinson (1999, p. 91–123) examine qualitative and quantitative inquiry and delineate the most common approaches to investigating dance. They present postpositivist research – as an umbrella term to describe the variety of approaches to the research that have arisen in response to the recognition of the limitations of the positivist tradition in research. Green and Stinson (1999) explain that the prefix *post* is ordinarily assumed to mean "after" and do not wish to imply that positivism may be viewed in the past tense. To the contrary, it remains the dominant worldview for research. Based on educational theorist,

Patti Lather, and her book, *Getting Smart: Feminist Research and Pedagogy With/in the Postmodern* (1991), Green and Stinson present postpositivist inquiry as opposed positivism:

Table 4. Postpositivist inquiry (Green & Stinson, 1999)

Predict	*Understand*	*Emancipate*	*Deconstruct*
positivism	interpretative naturalistic constructivist phenomenological hermeneutic	critical neo-Marxist feminist praxis-oriented educative Freirian participatory action research	poststructural postmodern post-paradigmatic diaspora

Source: Lather, Patti, 1991. *Getting Smart: Feminist Research and Pedagogy With/in the Postmodern*. New York: Routledge.

Green and Stinson (1999) show that the approaches adopted in postpositivist inquiry include the following:

- Postpositivists tend to believe that reality is socially constructed – that we construct reality according to how we are positioned in the world, and how we see reality and truth is related to the perspective from which we are looking.
- Many postpositivist researchers reject the claim that research can be value-free or that one sole truth can be found through objective research methods.
- Furthermore, some postpositivists believe that subjectivity is not only unavoidable but may even be helpful in giving researchers and participants a more meaningful understanding of people and research themes (p. 93).
- The postpositivist researcher consciously selects from the reservoir of possible data and seeks to determine what seems important or significant in relation to the research context.
- The postpositivist theorist is seeking the coherence of a statement more than correspondence to an external reality. The researcher's selections are based at least partly on what seems to "fit" in this particular piece of work; this means that the choices are, at least in part, aesthetic ones.
- Postpositivist research attempts to interpret or understand a particular research context and usually seeks multiple perspectives and meanings (p. 94).

Postpositivist research in dance provides a framework for understanding strategies that respect the qualitative nature of dance. As Green and Stinson state, "If the primary purpose is to understand an aspect of the dance experience from the participants' point of view, and to reflect on the meanings that are expressed, then an interpretative approach will be most helpful" (1999, p. 113). In order to have a better comprehension of the qualitative nature of dance, the study here employs the interpretative approach defined by Green and Stinson (1999).

3.3. Design-based research

The term "design experiments" was introduced in 1992, in articles by Ann Brown (1992) and Allan Collins (1992). Design experiments were developed as a way to carry out formative research to test and refine educational designs based on principles derived from prior research (Collins, Joseph & Bielaczyc, 2004). A blend of empirical educational research with the theory-driven design of learning environments, design-based research (DBR) is an important methodology for understanding how, when, and why educational innovations work in practice; DBR methods aim to uncover the relationships between educational theory, designed artefact and practice. Characteristics of design-based research experiments (Collins et al.,) include:

- addressing complex problems in real, authentic contexts in collaboration with practitioners;
- applying the integration of known and hypothetical design principles to render plausible solutions;
- conducting a rigorous and reflective inquiry to test and refine innovative learning environments;
- intertwining the goals of (1) designing learning environments and (2) developing theories of learning;
- research and development through continuous cycles of design, enactment, analysis, and redesign;
- research on designs that must lead to sharable theories that help communicate relevant implications for practitioners and other educational designers;
- research must account for how designs function in authentic settings;
- the development of such accounts relies on methods that can document and connect processes of enactment to outcomes of interest (2004).

Design research was developed to address several issues central to the study of learning, including the following:

- The need to address theoretical questions about the nature of learning in context.
- The need for approaches to the study of learning phenomena in the real world rather than the laboratory.
- The need to go beyond narrow measures of learning.
- The need to derive research findings from formative evaluation.

Although design research is a powerful tool for addressing these needs, this kind of work brings with it serious challenges, including the following:

- Difficulties arising from the complexity of real-world situations and their resistance to experimental control.
- Large amounts of data arising from a need to combine ethnographic and quantitative analysis.
- Comparing across designs (Collins et al., 2004, p. 16).

For this study, a design-based research methodology was applied because the whole research was conducted in the real-life setting of the studies/curriculum of novice dance teachers. The empirical studies were not based on situations created in laboratory conditions but real situations that occurred in practical teaching situations and the need for improvement. The study was based on three cycles that grew out from one another and included the application and development of the reflection process.

3.4. Design and the participants of the study

The following table summarizes the research aims and research questions.

Table 5. Research design

The **aims** of the current research were i) to explore the aims, focus and methods of reflection in the context of dance teacher education; ii) to study how to implement reflection in the most efficient way in the training of novice dance teachers at the level of higher education; iii) to create a reflection model to support the novice dance teachers and to evaluate how the created model works and what kinds of results it provides.		
Study I The aim of study I was to support reflection by novice dance teachers on their teaching and their students' learning.	**Study II** The aim of the study was to investigate which teacher activity and argumentation levels university students employ when using different reflection procedures.	**Study III** The aim of the study was to observe how students reflect under the circumstances of guided reflection, the focus of which was specified; that is, directed at the acknowledgement of the unity of body-mind in teaching.
RQ 1 What kinds of reflection methods are suitable for supporting reflection in novice dance teachers?	**RQ 2** Which teacher activity and argumentation levels do novice dance teachers reach when using unguided and guided reflection procedures?	**RQ 3** How can a guided reflection procedure for the dance education context be specified to support novice dance teachers in their understanding about body-mind unity?

RQ – Research question

All three studies were carried out with students of dance art in the department of performing arts at the University of Tartu Viljandi Culture Academy (UT VCA). The aim of the 4-year professional higher education curriculum is to "Provide the students with the possibility to acquire an extensive education in

the field of dance art. Educate choreographers and dance teachers who master their field and who are able to work at a general educational institution, in the field of hobby education, in theatres, as freelancers, and so on. Guarantee preparations for continuing studies to pursue an MA degree." (Study Information System, 2016). The dance art curriculum 240 ECTS comprises the following courses:

- General and foundation courses module 30 ECTS
- Streaming module: stage arts 30 ECTS
- I Introduction to dance art and body-sense skills 30 ECTS
- II Dance technical courses 30 ECTS
- III Creative and staging courses 30 ECTS
- Major module I pedagogy 30 ECTS
- Major module II dance teacher 30 ECTS
- Scientific research and creative work module 30 ECTS (including writing a graduation paper or taking the graduation exam) (SIS, visited 29.05.2017).

Even though the students of the UT VCA dance art curriculum graduate with a professional qualification as a dance teacher, the dance art curriculum of the UT VCA provides a wide range of preparations for dance teacher-choreographer – the teacher as a choreographer, and the choreographer who is able to teach. Dancers are not prepared at tertiary level in Estonia, although contemporary dance art has expanded the concept of the dancer, where the dancer is assumed to be a partner for an artist but not the performer with acquired skills and certain parameters. Therefore, the graduate may still find him or herself in the role of a dancer.

At tertiary level, dance art is taught at the UT VCA via a 4-year curriculum, and choreography at the Baltic Film, Media, Arts and Communication School of Tallinn University (BFM) via a 3-year curriculum. Even though both curricula seem to have found their focus – preparing dance teachers at the UT VCA, and choreographers at BFM, the real situation reveals that their roles in the area tend to merge. The graduates of the UT VCA work in choreography, perform as theatrical artists and dancers, and work as dance teachers. The graduates of BFM, who are not trained to become dance teachers, teach dance, perform dance, and create performances and choreography. Consequently, there is no clear distinction between the roles, sometimes they perform in one role, sometimes the other. In other parts of the world tertiary dance curricula are more profession-specific preparing dancers, dance artists-choreographers or dance teachers separately at post-graduate level. So, the Estonian context is more challenging and complicated with its convergent roles.

The current study focuses on the role of the initial dance teacher preparation. All three studies were carried out with one complete course – the first and last study with fourth-year students, and the second study with third-year students – a total of 27 participants. All the students in the corresponding year took part in

the study, and at that moment, were working on their final thesis as dance teacher (IV year) or in their practice sessions as dance teachers (III year), both of which are part of the curriculum and aim at practising for the future profession of a dance teacher. In this way, during the period of the study, all participants were actively taking part in the teaching process either in general education institutions or hobby schools.

3.5. Researcher's role

In qualitative research, the role of the researcher as the primary data collection instrument necessitates the identification of personal values, assumptions and biases at the outset of the study (Creswell, 2014). Creswell continues that as qualitative research is interpretative research, the inquirer is typically involved in a sustained and intensive experience with participants, and they must explicitly and reflexively identify their biases, values, and personal background, such as gender, history, culture, and socio-economic status that shapes the interpretations they form during the study (2014). While the dissertation has been written mainly in the third person singular, the following part uses the first person due to the importance of the researcher's voice.

My first contacts with tertiary dance education go back to 2001 when I started teaching dance art to undergraduates in UT VCA. First, I taught creative classes only but my interest in teaching soon took me to supervising the internship of dance teachers and to teaching the didactics of dance. At the same time, I trained children and youngsters in a hobby school, where I also experienced two aspects that should ideally complement each other – the need to know and implement pedagogical as well as specific dance skills. At that time, the questions about two, seemingly opposite dance teaching models – professional or technique-oriented, and educational or learner creativity oriented arose. Later, I found a theoretical solution to this based on Smith-Autard (2002). The third aspect, which is a wider view of dance education, emerged when I visited the daCi conference in The Hague, Netherlands in 2006. Since then I have been regularly visiting the conferences of the worldwide dance education organization daCi that are held every three years. Since 2012, I have made presentations about dance education in Estonia, and *reflection* in the context of dance education based on my own master and doctoral studies.

Thanks to this wider view of dance education in Estonia and beyond, it seemed a logical continuation to integrate this knowledge in academic and scientific work. As a teacher and researcher, I enthusiastically started the research processes. What I could not notice at that moment was whether my role as a teacher could affect student responses and results for me as the researcher. One might argue that their responses could have been affected consciously or subconsciously by the desire to look better or, alternatively, to demonstrate a superficial attitude. However, the bias for superficiality is not really supported by the small sample size – a small community where we had

known each other for several years (3rd and 4th year students were included). In addition, my findings have not been unique; there is a clear concurrence with the results of other researchers, the occurrence of similar patterns and tendencies, which I also discuss in the later sections. Moreover, my choice of research method, which was based on video-recorded material and included analyses of certain situations added to the authenticity of the results. This method was selected to support my students and me in focusing on actual specific episodes from practice.

In multiple roles – as researcher, lecturer, and thirdly, reflection guide – I gained a lot of help from Korthagen and Vasalos (2005) and their description of the important characteristics of a supervisor. These include the ability to be quiet, accept, and make specifications and generalisations. The biggest challenge was to give the student enough space, not to answer or talk instead of the student, to give them enough time to think during the interview and only then reply. To be supportive and encouraging for them to have the courage to open their deepest corners and suggest new thoughts, even if they seem un-achievable at first. I believed that for the participants it was crucial to have an atmosphere that supported opening up, and I either managed or did not manage to establish this. It was important not to be critical or disparaging because novice teachers often presented their most problematic lessons for analysis, not their most brilliant performances, reasoning thus with the desire to find better solutions in these difficult situations and learn from them. I presume that it took quite a lot of courage to present these problematic lessons to their dance didactics and dance practice teacher.

The descriptions above show no clear borders drawn between the roles of the researcher, teacher and field developer, which might be a strength and a limitation at the same time. This distinctness remained clearly undefined from the first study to the final doctoral paper. First, (as researcher) I saw oppor-tunities in the context of the research only. Second, (as teacher) I also saw opportunities in the development of the dance art curriculum, and the develop-ment of the students pedagogically and professionally. Third, (as a developer of dance education) I tried to create a wider impact and advocated the use of reflection at different levels of dance education. The issue of not defining the roles is reflected in more detail in subchapter 5.4 "Limitations".

3.6. Reflection procedure and data collection

In order to collect the data for the current study, methodical instruction in guided core reflection was adapted based on the phases of the ALACT model by Korthagen and Vasalos (2005) – reflection phases, actualisation of core qualities (mapping the ideal situation and limiting circumstances), and the supervisor's interventions. The formal basis of the methodical instruction of guided core reflection was the practical model of guided reflection by Husu et al. (2009).

3.6.1. Pilot interview

In order to test and specify the methodical instruction of guided core reflection, a pilot interview was prepared. Its aim was to test the suitability of the interview while researching the topic, to specify the research questions, and to find new aspects of the questions. It also provided an opportunity to practise interviewing. The pilot interview was conducted with the author's colleague and graduates of the dance art curriculum of 2009. Before the interview, the aim of the research was briefly introduced. During the interview, the general requirements of interviews as suggested by Kvale (2007) were followed. Proceeding from the analysis of the pilot interview results and consulting an expert, the interview questions were adjusted.

3.6.2. Study I – Teacher activity levels

In order to collect data for study I, a research model was designed, the theoretical framework of which was the notion of core reflection (Korhagen & Vasalos, 2005) and the practical model of guided reflection (Husu et al., 2009) that consisted of three stages (see Sööt & Leijen, 2012). The essential process of each stage is described as follows.

Stage 1. Conducting a 45-minute dance lesson with the novice dance teacher's style, and videotaping the full lesson to focus on the novice teacher's actions. A stimulated recall interview took place two days after the dance lesson. The aim of the interview was **to get as close** to the situation in the class as possible and put the thoughts of the novice teacher about his/her actions into words. The novice teacher and the researcher reviewed the videotaped dance lesson together, and the novice teacher explained the situation in the class and his/her actions. Then he/she described the *critical incidents/problematic situations* that took place in the class. Questions about the problems in the class helped the novice teacher to see the situations more clearly and at the end of the meeting the novice teacher chose one critical situation which he/she decided to work with further. This part of the interview was not recorded or used for data analysis because following the procedure of Husu and colleagues, it was important to find the critical incident/problematic situation to analyse more deeply next time. In this way, participants were encouraged to move from the wider view to the narrower one, from the more general class performance to an analysis of a concrete situation.

Stage 2. A reflective discussion or semi-structured interview took place a week after the stimulated recall interview. The critical incident/problematic situation chosen by the novice teacher was set as the basis of the discussion. The task of the researcher was to observe the interventions of the core reflection model and focus on two main aspects: *the awareness of an ideal situation and awareness of restrictions.* The first aspect answered the question *"What did you achieve or managed to create?"* Awareness of restrictions (*restrictions of*

behaviour, feelings, image, beliefs) answered the questions *"What were the restrictions arising from you or the students that hindered accomplishing the ideal/desired situation? How did you avoid restrictive circumstances?" After* that the *awareness of core characteristics and actualising the core characteristics* was the focus. The novice teacher expanded upon the situation in *the*

context of learning and teaching and *the his/her role as a teacher,* things that *inspire* him/her and knowledge from the teaching experience. At the end of the interview the researcher provided the novice teacher with the sub-items from the written reflection and sent it also via email on request. The reflective discussion was recorded using a dictaphone upon agreement and after the interview the research data was fully transcribed.

Stage 3. A written reflection that consisted of the sub-items of the reflective discussion in the previous stage was presented one week after the second stage by the novice teacher via email.

3.6.3. Study II – Levels of teacher activity and argumentation, different reflection procedures

To find answers to the research questions, different reflection procedures were implemented. First, an unguided reflection required the participants to write an essay on the topic 'What kind of dance teacher am I?' The essays were forwarded by email. Second, a guided core reflection used video support and guiding questions following the 3-stage guided core reflection procedure by Sööt and Leijen (2012), which was developed based on the notion of core reflection (Korthagen & Vasalos, 2005) and guided reflection (Husu et al., 2009) and was the same as in study 1.

3.6.4. Study III – Dimensions of Embodiment

Based on previous research and theoretical frameworks related to Svendler Nielsen (2015), the guided core reflection model was developed further, keeping in mind the focus of body-mind unity in reflecting on embodied practice and bodily experiences (Table 6). This procedure was based on methodical instruction for the guided core reflection by Sööt and Leijen (2012) that in turn was developed based on the notions of core reflection (Korthagen & Vasalos, 2005) and guided reflection (Husu et al., 2009).

Table 6. Guided core reflection methodical instruction with a focus on body-mind unity, highlighting the new questions added to Study III

Stages of the study	The stages according to the model of core reflection by Korthagen & Vasalos (2005)	Questions by the researcher
Stage 1. 1. Activity – carrying out a dance lesson and filming it (focused on teacher's activity).	1.1. Experiencing/ a meaningful situation (phase 1).	
Stage 2. 2. Retrospective view of the activity – *watching the filmed material and SRI-interview (stimulated recall interview) with the supervisor* – the goal is to describe the classroom situation as clearly as possible and verbalise the thoughts of the teacher in connection with the activity.	2.1. Experience/ a meaningful situation. What are the problems you have discovered or that are still an issue? (phase 1).	2.1.2. What was the subject of the lesson? 2.1.3. What were the meaningful situations for you (from your point of view)? 2.1.4. What happened in these situations? 2.1.5. Which situation would you like to analyse further?
3. Awareness of the important aspects – *reflective discussion* SRI and reflective discussion are to take place maximum 1 week after the lesson.	3.1. Awareness of the ideal situation and the limitations with the focus on the meaningful situations in the lesson (phase 2).	3.1.1. What did you do, think and feel? 3.1.2. What did the students do, think or feel? 3.1.3. What would be the ideal solution that you would like to reach? 3.1.4. What are the limitations in reaching such an ideal solution?
	3.2. Awareness of core qualities (phase 3).	3.2.1. What are your strong characteristics that would help you cope better in difficult situations? 3.2.2. **What is/what does *body-mind* unity mean for you?** 3.2.3. **To what extent does an awareness of body-mind unity help you find what you really want as a teacher?** 3.2.4. **How does the condition of your body-mind influence your teaching and the receptiveness of the students?** 3.2.5. **Do your facial expressions, gestures, body position express the condition of your body-mind? In which way?** 3.2.7. **Can your expressions, gestures, body position influence the students in accepting the material and participating in class activities? In which way?**
4. Finding alternative models of activity	4.1. Actualisation of core qualities (phase 4).	4.1.1. What supports you in the teaching process? 4.1.2. **Do you pay attention to the unity/condition of body-mind before and during teaching? How much attention do you pay to it?** 4.1.3. **Does the acknowledgement of your strengths (body-mind condition) help you to behave more confidently as a teacher?** 4.1.4. **Do you consciously pay attention to the unity of the students' body-mind? How?**

Stages of the study	The stages according to the model of core reflection by Korthagen & Vasalos (2005)	Questions by the researcher
		4.1.5. **Do you teach the students to proceed from that? How?** 4.1.6. **Does the condition of the students' body-mind affect their capability and ability to cooperate in class?** 4.1.7. **What kind of new knowledge about yourself (somatics) and about your students (social) did you acquire from this teaching experience?** 4.1.8. What would you do differently next time, from your perspective? 4.1.9. What would you do differently next time, from the perspective of the students?
Stage 3. 5. *Written reflection* 1–2 weeks after the reflective discussion.	5.1. Awareness of the ideal situation and the limitations with the focus on meaningful situations in lessons (phase 2).	*Try to analyse your selected cases using the topics below as appropriate for you.* 5.1.1. Meaningful situation. 5.1.2. Your actions and those of your students, your thoughts and feelings in the given situation. 5.1.3. Ideal solution to the situation. 5.1.4. Circumstances that hinder/constrain (that impeded the ideal situation).
	5.2. Awareness of core qualities (phase 3).	5.2.1. Strengths characteristic to you that help you to cope better in difficult situations. 5.2.2. **Unity of body-mind and your conscious attitude towards it.** 5.2.3. **The relationship between body-mind unity with your own actual wishes.** 5.2.4. **The relationship between body-mind unity and teaching and accepting the material learned.** 5.2.5. **The expression of your body-mind unity in facial expressions, gestures, body position and acceptance of the material learned by the students.**
	5.3. Actualisation of core qualities (phase 4).	5.3.1. Eliciting and applying your strengths before and during teaching. 5.3.2. **Paying attention to the unity of body-mind before and during teaching.** 5.3.3. **Drawing attention to the unity of the students' body-mind in teaching and accepting the material taught.** 5.3.4. New knowledge both about yourself as well as the students that stems from the teaching experience. 5.3.8. Your behaviour next time in a similar situation from your point of view and from the perspective of the students.
6. Experimenting with new behaviour. After guided core reflection the teacher will experiment with new behaviour independently	6.1. Experimenting with new behaviour (phase 5).	

3.7. Changes in the research model

The following provides an overview of the changes (based on DBR metho-
dology) taking place during the research procedure and their causes.

Starting with the Study 1, as a beginner researcher, the 3-stage guided core
reflection procedure by Sööt and Leijen (2012) was developed based on
outstanding existing models and followed very precisely. When conducting the
study procedure, the students gave oral feedback that they have already dealt
with one or another topic and there was a slight feeling of repetition. The author
took notice of that and concluded that it is the way it is supposed to be/should
be since some students expressed themselves more orally, some in writing, even
though the same topics were reflected.

In Study 2, exactly the same model was used but the reflective discussions
were usually shorter, most probably because the researcher's questions had
become more compact. Problem situations/critical situations became rather
broader questions about what the participants wanted to find out than direct
problem situations taking place in a specific lesson.

In Study 3, however, the reflection model was made more compact and
easier to use both temporally and in terms of content. The first part remained the
same – the student conducted a dance lesson in a real teaching environment and
recorded it on video, then at an agreed time (not more than 2 days after the
lesson, as in studies 1 and 2), the video recording was watched together with the
researcher and a reflective discussion was led immediately. In this way, one
intermediary meeting – the stimulated recall interview – was removed. After
looking through the video material together, the students were asked to
highlight/formulate a meaningful situation that could either be positive or
negative. This was also an important departure from studies 1 and 2, in which
the basis for the reflective discussion was a problem situation/critical event. In
making this decision, the two previous studies were taken into account, in
which the students could not often point out the problems and it seemed arti-
ficial for them in some cases, even though as a beginner researcher, the author
believed very strongly that students do not "notice" problems. The possibility
that the lesson might go without problems was excluded. Naming the meaning-
ful situation selected for reflection in study III offered the opportunity to expand
the student's view, because indeed, reflecting and learning to reflect, which is of
paramount importance in training novice teachers, can be conducted in relation
to both positive and negative situations. Here, the researcher considered Kort-
hagen and Vasalos (2005), who point out that in the core reflection, analysing
problem situations should have less emphasis because it will lead to a decrease
in the courses of action and thus often the student could lose contact with the
deepest levels of reflection.

In this way, the design of the study became more compact over the course of
time. It is possible that using this model will become even more focused in
everyday practice, which, in the author's estimation, is even reasonable – to
adapt the reflection procedure based on time and location-specific needs. It is

important that the essence of the reflection would remain – based on the present study and theoretical framework, it is a recall procedure in which people reflect upon their activities themselves and/or based on someone else's guiding questions. According to the author's estimate, reflection is considered to be giving feedback. For example, the supervisor/lecturer talks and the student listens to what could have been different. Feedback can be one part of the reflection process but it does not replace it. The supervisor does not provide answers – the student-reflector must seek these themselves.

3.8. Data analysis

In the case of all three studies, the data were analysed using qualitative content analysis that is a research method for the subjective interpretation of the content of text data through the systematic classifying process of coding and identifying themes or patterns (Hsieh & Shannon, 2005, p. 1278). The analysis of essays (Study II), transcribed interviews, and written reflections (Study I, II, II) began by dividing the data into units of analysis; that is, the smallest units that bore independent meaning from the perspective of the levels of reflection. The text was coded thought by thought, with one unit of analysis being one understandable thought or idea with a distinct meaning. Conjunctions, words with no meaning, and embolalia were not coded. Next, the idea units were assigned to analysis categories using deductive content analysis. The deductive approach is used in qualitative content analysis in cases where there are theories and/or earlier studies about the phenomenon in question for which there is a desire to verify or develop the prior research in a specific empirical context (Hsieh & Shannon, 2005).

In the study I, we coded all 840 units of analysis (500 from interviews and 340 from written reflections) according to the coding scheme by Korthagen and Vasalos (2005) created on the basis of the six levels of the onion model. Thereafter, an independent expert with 19 years of working experience in tertiary dance education was asked to code 10% of the interviews and written reflections randomly selected. A concurrency of 81% in the units of analysis and 77% in reflection levels was found. The results occurred at the first attempt and without previous training in categorisation with the expert. The concurrency of determining categories could be considered acceptable as it was the first time the coding schema for the levels of reflection was introduced when researching novice dance teachers.

In study II, the data were coded separately for the first two research questions. In the first stage of answering the first research question, the total number of units of analysis coded was 739, of which 130 were found from essays, 360 from interviews, and 249 from written reflections. In the second stage of the analysis, we coded all 739 units of analysis based on the levels of teacher activity (environment, behaviour, competencies, beliefs, identity, and mission) according to the coding scheme by Sööt and Leijen (2012). An inde-

pendent expert with 22 years of working experience in tertiary dance education was asked to code 10% of the essays, interviews, and written reflections selected randomly. A concurrency rate of 82% in teacher activity levels was found. The results were obtained at the first attempt and without previous training in categorisation with the expert. Any disagreements between the researcher and the expert were discussed until a consensus was reached.

When answering the second research question in Study II, the total number of coded units of analysis was 730, of which 124 were found from essays, 358 from interviews, and 248 from written reflections. In the second stage of the analysis, we coded all 730 units of analysis based on the levels of argumentation in reflection (description, evaluation, justification, dialogue, transformative) according to the coding scheme by Poldner et al. (2014). An independent expert, who coded 10% of the randomly selected essays, interviews, and written reflections, was used on the same terms as in the previous coding process. A concurrency rate of 80% was found in the levels of argumentation.

In addition, an $\chi2$ test was used to determine whether there were differences between the reflection units collected using the different reflection procedures. The occurrences of teacher activity and argumentation levels were also compared using an $\chi2$ test. After applying the $\chi2$ test, the indicators were assessed using Cramer's V. A chi-square test can be used to assess the presence of a statistical relationship without knowing the relevance or strength of the discovered relationship, whereas Cramer's V is applied after the chi-square test to obtain further information about the relationship. Cramer's V has values between 0 and 1, where a value between 0–0.1 indicates a very weak relationship, 0.1–0.3 a weak relationship, 0.3–0.5 a moderate relationship, and over 0.5 a strong relationship.

In study III, the total number of units coded in the interviews and written reflections was 419, of which 265 occurred in interviews, and 154 in written reflections. Following the initial coding, the researcher coded all 419 units of analysis based on the dimensions of embodiment: creative dimension, kinaesthetic dimension, relational dimension, physical dimension, symbolic dimension and artistic dimension. The previous two studies had an exact coding scheme, which means that the categories had been previously described and a deductive approach was used; however, the dimensions of embodiment used in the third study, had only been presented by Svendler Nielsen (2015) as terms and had not previously been defined. The author therefore defined the content of the six dimensions of embodiment on the basis of the data. So in comparison to the first two studies, the third study adopted a more inductive and interpretive approach. The resulting coding scheme became the basis for the author and the expert in the final phases of data coding. In order to practice this coding system, the dimensions of embodiment were coded twice over the whole data set. In addition, an expert with professional experience of 20 years coded the same data. Any disagreements between the researcher and the expert were discussed until a consensus was reached.

3.9. Trustworthiness of the study

The trustworthiness of qualitative content analysis is often presented by using terms such as credibility, transferability, confirmability and dependability (Elo et al., 2014). The roots of the term trustworthiness go through several references (Creswell, 2007, 2009, 2014) to Lincoln and Guba (1985). As follows, the current research will be analysed proceeding from these aspects.

Validity is the method's truthfulness, validity, adequacy. Validity shows the extent to which the instrument measures what it is meant to measure. Using existing theoretical frameworks in the phases of preparation, conducting, data collection and analysis in each study – Korthagen and Vasalos (2005) and Husu et al.'s (2009) framework in the first study; Poldner et al.'s 2014 framework in the second study and Svendler Nielsen's (2015) framework in the third study supported the theoretical validity of the whole work – the suitability of the research with existing theories. Another sign of the validity of qualitative research is **credibility**, this does not depend so much on the mount of examples but the versatility of the collected information and the researcher's interpreting skills. In the context of reflection and embodiment, the collected information is rich, diverse and reliable. Credibility can also be drawn from the author's 29 years as a dance teacher and her extra-curricular, tertiary and in-service education. Her lengthy teaching experience and extensive knowledge of several theoretical frameworks helped the author interpret the data. Credibility was also assured by the pilot study conducted before the first study, and the inclusion of colleagues in the same professional area – in conducting the literature review and the theoretical framework for the third study. The credibility of the research was also assured by involving all the students of a certain group in the research, and not selecting individual students. This assumes the provision of rich and diverse data already during the initial phase of the research project. Throughout all studies the respondents' "voice" was preserved, their responses were used to illustrate the results in the positive as well as negative meaning. In the coding process, the respondents were given codes which excluded the possibility of being biased during the control coding phase and preserved respondent confidentiality. Only the researcher had access to all of the data and this was forwarded to the control encoders using anonymous codes.

Qualitative researchers can also use triangulation to show that the findings are credible. Triangulation compares the results from either two or more different methods of data collection (e.g. interviews and observations) or, more simply, two or more data sources (e.g. interviews with members of different interest groups) (Mays & Pope, 2000, p. 51). In the current research, investigator triangulation was used to categorise the idea units in all three studies.

Relating the study to existing theoretical frameworks made it possible to presume the **transferability** of the results of the study, where it is important to bring out details, clarity and deeper descriptions. In this case it is possible to judge the extent to which the results are generalisable. The current research handled existing frameworks in great detail. According to the author, the studies

are replicable based on the methodical instructions. In the current research, the studies were conducted based on the methodical instruction of core reflection three times, including specifications and focus but the basics of the research model stayed the same.

Confirmability is a criterion that has to do with the level of confidence that the research findings are based on the participants' narratives and words rather than potential researcher bias. The detailed description of the data collecting procedure, data analysis and interpretation in this work confirms the reliance on the respondents' thoughts and opinions. At the same time, the reflexivity in conducting the research was preserved, which is described in more detail in chapter 3.7 on using the DBR methodology.

Reliability is the synonym of time, instrument and the invariability and resemblance of the group researched. In order for the research to be reliable, the new research carried out under the same conditions with a similar group should be comparable to previous research. In the qualitative research, the following characteristics are categorised here: **dependability**; naturalness of results; uniqueness of the context and situation; broadness of scope; granularity; honesty; depth of resonance; meaning for the people researched (Creswell, 2007, p. 202–213). In the context of the current research, in order to increase dependability, the same data collection method and the same questions were employed with the respondents of all studies. Although the data collecting methods were the same for all respondents, they included data collection in a different form, oral and written. The results were interpreted on the basis of the same coding scheme. Dependability was increased by using different coders and calculating inter-rater reliability scores, standardizing the notes, following precise description of the reflection and argumentation levels, dimensions of embodiment, and following transcription rules.

4. FINDINGS AND DISCUSSION

Based on Levitt et al., qualitative researchers often combine the Results and Discussion sections, as they both seen intertwined, and therefore it is not possible to separate a given finding from its interpreted meaning within the broader frame of the analysis. Furthermore, they may use headings that reflect the values in their tradition (such as "Findings" instead of "Results") and omit those that do not (2018). The following subchapters 4.1 to 4.3 present the findings and discussion in an intertwined manner.

4.1. Teacher activity levels

In <u>study I</u>, a **guided core reflection procedure** was created following the previous notion of core reflection (Korhagen & Vasalos, 2005) and guided reflection (Husu et al., 2009). The resulting model was also used as a base model in all the follow-up studies, altering it slightly for each study. In this way, the guided core reflection procedure has found its place and become a sustainable instrument for training novice dance teachers when conducting the reflection procedure, and is possible to alter according to the target group and topic.

When analysing *how novice dance teachers reflect following the guided core reflection procedure, and which levels of teacher activity (environment, behaviour, competencies, beliefs, identity, and mission, as distinguished by Korthagen & Vasalos, 2005) are reached using the guided core reflection instruction,* we found that from the six **teacher activity levels**, the most greatest level of reflection was for beliefs (26%). This was followed by identity (23%) and environment (18%) (see Table 7).

Table 7. Frequency of the occurrence of reflection levels and the percentage of interview and written reflection idea units (N=840).

Reflection level	Interview	Written reflection	Total
environment	101 (20%)	46 (14%)	147 (18%)
behaviour	49 (10%)	27 (8%)	76 (9%)
competencies	78 (16%)	53 (16%)	131 (16%)
beliefs	106 (21%)	109 (32%)	215 (26%)
identity	116 (23%)	76 (22%)	192 (23%)
mission	50 (10%)	29 (9%)	79 (9%)
total	**500 (100%)**	**340 (100%)**	**840 (100%)**

Based on the most reflected level – *beliefs*, and the least reflected level – *behaviour*, the large number of beliefs held by novice dance teachers can be seen; in other words, their opinion of how dance could, should and must be taught. On the other hand, due to their lack of teaching experience, they have

not yet had the chance to implement their beliefs in practical activities. Nevertheless, using the guided core reflection procedure, novice teachers reflected on all six levels of the onion model, including the deeper levels that Korthagen and Vasalos (2005) characterize as core reflection. Reaching the level of core reflection helps novice teachers to better handle critical situations. These findings suggest that the onion model helped to specify the levels teachers' problems are located at and which levels can direct the teaching process. Acknowledgement of teacher activity levels, including the ability to notice what is being reflected, is an important aspect for future teachers as well as in-service teachers. Using the onion model to interpret the results made it possible to understand the existence of different teacher activity levels, helped to open up the content of these levels, and therefore illustrated the importance of all six levels in the teaching process.

The results also indicated the importance of **guidance from the supervisor**. If novice teachers only reflected on the outer or environmental level of the onion model (e.g. problematic students or colleagues), it was possible for the supervisor to guide them to the inner levels using questions. It was also possible to guide their reflection to the outer levels if they were only discussing their *mission* and *identity*, and not noticing that they act towards or in response to someone or something, that there are colleagues and students surrounding them. As Korthagen and Vasalos have claimed, it is important to note the value of the importance of the movement of reflection between different levels among novice teachers, from outward to inward as well as the other way round. Contact with the environment makes it possible to direct the reflection process towards the inner levels of *identity* and *mission*, it is also necessary to direct the reflection from the inner levels to the outer levels. It is important to interpret one's mission and explore specific *behaviours* so that the inner and outer would come together (2005).

4.2. Teacher activity and argumentation levels –
unguided and guided reflection

In study II, the following research questions were posed: *Using different guided reflection procedures, what level of reflection is reached by novice dance teachers in terms of (1) teacher activity (environment, behaviour, competencies, beliefs, identity, and mission, as distinguished by Korthagen and Vasalos 2005), and (2) argumentation (description, evaluation, justification, dialogue, and transformative, as distinguished by Poldner et al., 2014)? (3) What are the differences between the levels of teacher activity as distinguished by Korthagen and Vasalos (2005) in terms of the levels of argumentation in reflection as distinguished by Poldner et al. (2014)?*

To find answers, both an unguided reflection procedure in the form of an essay as well as the guided core reflection model were used. The most common

level of teacher activity in reflections across the three procedures (essays, semi-structured interviews and written reflections) was beliefs (21.8%). This was followed by the level of *competencies* (18.9%) and *environment* (18.5%) (Figure 1).
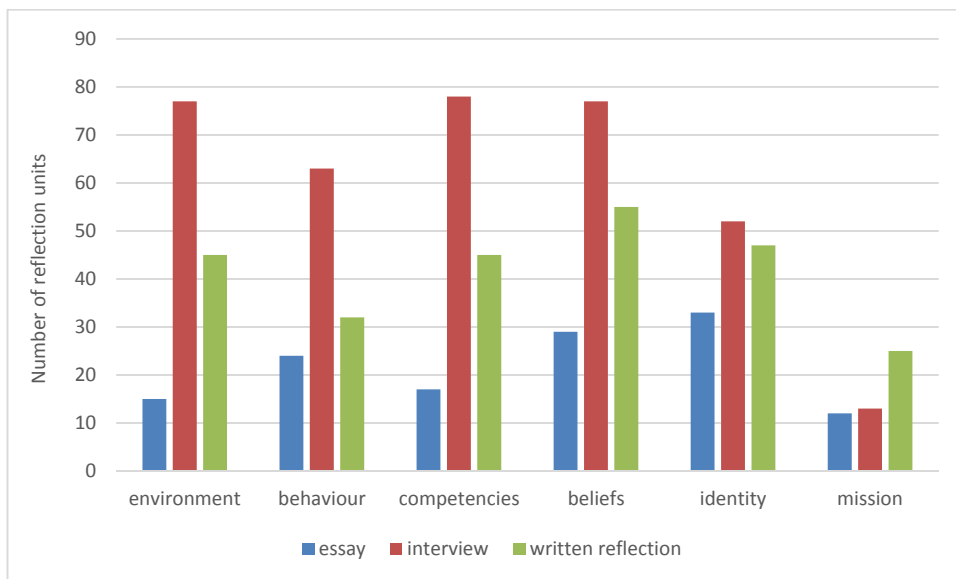

Figure 1. Comparison of teacher activity in reflections in the three different procedures

Similar to the results from study I, the most reflected level in study II was the level of *beliefs*, even though different reflection procedures were implemented and the participants differed. The least reflected level in the study II was *mission*, but the level of *behaviour*, which was the least reflected in study I, was low in study II as well – the last but one. In this way, we can notice quite a similar pattern. Most likely, novice dance teachers do not see the connection between their *beliefs* about the "changing the world" and their *behaviour*; that is, the implementation of those beliefs in real teaching situations. Based on Mälkki, our emotions orientate our thinking automatically along familiar lines and away from the kinds of viewpoints that may bring our worldview into question (2011).

The **level of argumentation** in reflection displayed most often across the three procedures (essays, semi-structured interviews and written reflections) was evaluation (31%). This was followed by justification (26.4%) and description (20.3%) (see Figure 2).
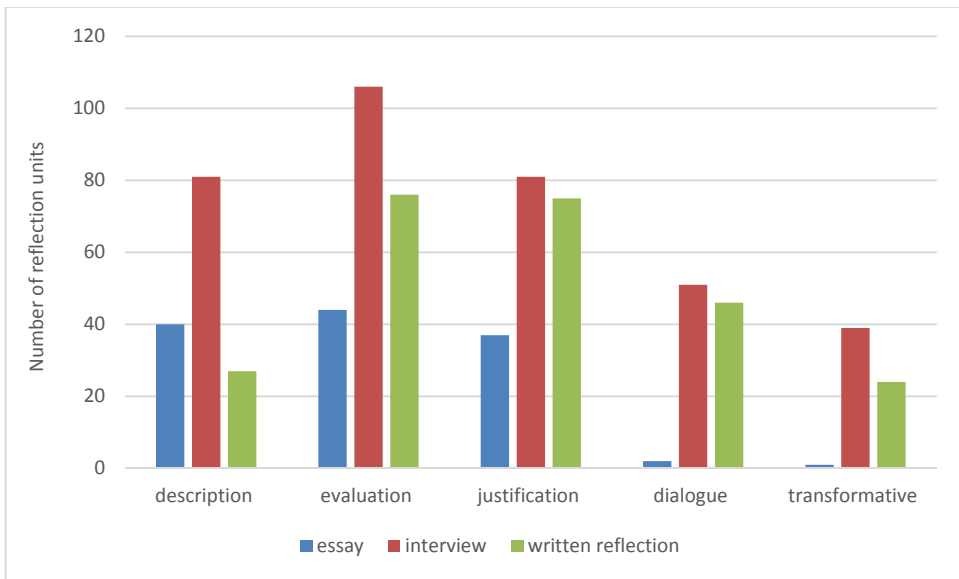
Figure 2. Comparison of forms of argumentation in reflections in the three procedures

The least reflected level was *transformative*. Items of the transformative level, including – *How is the next activity different or better from the current one? How to convey knowledge in a new situation, and at the same time generalise sufficiently to use it in the next situation?* – are probably the result of time, experience and practice. The skill to transform knowledge needs time together with giving meaning to and constantly practising the activities. The results of the current study were similar to the results of Poldner et al. (2014), where students mainly reported the levels of *description* and *evaluation* in their written reflections. When we compare the results of different reflection procedures (essays, semi-structured interviews and written reflections) in this study, similar proportions of argumentation levels can be seen. However, the essays contained more of the lowest levels of argumentation in comparison to guided reflections (oral and written reflections) that contained more of the highest levels. In conclusion, it can be claimed that guided reflection mostly revealed *dialogue* and *transformative* levels and unguided reflection revealed *description*.

Comparing the levels of reflection and argumentation we found statistically significant differences (chi-square test) in the distribution of the levels of teacher activity in terms of the levels of argumentation in reflection ($\chi2=331.71$ df=20, p<0.001). The findings show that for external levels of reflection (environment, behaviour), novice teachers tended to use lower levels of argumentation (description, evaluation) and for the more internal levels, they tended to use more higher levels of argumentation. The only exception was the level of *identity*, which contained a lower level, *evaluation* more often and all the other levels less often, compared with the other teacher activity levels. Overall, Cramer's V (0.34, p<0.001) indicates that the size of the above described effect

is moderate. It was found that for the external levels of teacher activity, novice teachers tended to use lower levels of argumentation (description, evaluation) and for the internal levels they tended to use higher levels of argumentation more. The only exception was the level of *identity* primarily with *evaluations*. These findings suggest that supporting novice teachers to move towards more internal levels of teacher activity might also help them to become more argumentative. In addition, further guidance is needed to challenge novice teachers to reach levels like *justification*, *dialogue* and *transformative* learning, as also pointed out by Poldner et al. (2014).

When **comparing the different reflection procedures**, it can be noted that **guided reflection procedures** resulted in a **larger number of reflection units than the unguided procedure**. Oral reflection resulted in the most units; however, these units were mostly on external levels. Despite the difference in the number of units of reflection on teacher activity levels, the differences between guided and unguided reflection procedures were smaller than the differences between the oral and written forms of reflection. Essays and written reflections yielded more similar results and, in comparison to oral reflections, they contained internal-level reflections to a somewhat higher degree. Based on other studies (Allas, Leijen & Toom, 2017), it can also be concluded that oral and written forms of reflection evoke different foci of reflection; however, these different types of knowledge are complementary and all valuable in supporting a teacher's professional development. Although guided reflection requires more resources, the present research results reveal that it is more effective as it seems to support reflection among novice teachers more than the unguided procedure.

4.3. Guided core reflection with a profession-specific focus

In <u>study III</u>, a **profession-specific focus** was added to the reflection procedure. As a theoretical framework, the six **dimensions of embodiment** introduced by Svendler Nielsen (2015) was used. An answer was sought to the research question: *Which dimensions of embodiment appear in the oral and written reflections of novice teachers after having experienced a guided core reflection procedure?* After interpreting the results based on the six dimensions of embodiment, the most frequent was *the social body – relational dimension* (31%), followed by *the sensing body – kinaesthetic dimension* (25%) and thirdly *the creating body – creative dimension* (23%). The fourth was *the moving body – physical dimension* (11%), and after that *the cultural body – symbolic dimension* (8%) and the least was *the expressive body – artistic dimension* (2%) (see Figure 3).
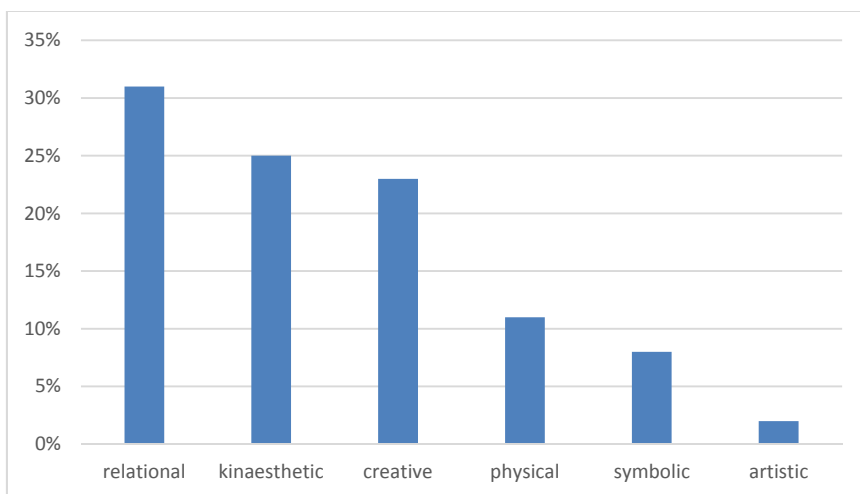
Figure 3. Total occurrence of dimensions of embodiment both in the interviews and written reflections

Most frequently, **the social body or relational dimension** appeared, containing everything that focused on other people (pupils, colleagues, fellow students) and that can be generalised as a dimension that is social and based on inter-action. Here, relations between the self and others were described, but also relations among the others, especially the interaction between pupils – both functional and dysfunctional, and discussions about the essence of relations or how to improve them. The discussion of the matter of their own behaviour when dealing with other people, behaviour due to other people or on the grounds of having been in contact with other people prevailed. Questions like how my verbal and non-verbal expression as a teacher affects pupils, how these expressions can be understood or translated, were discussed. Discussions where the student teachers tried to understand themselves through their teaching and their interaction with others were also evident. Methods for improving their inter-action and communication identified through teaching were highlighted. The findings illustrate Susan Stinson's (2010) ideas that the days of the solo teacher labouring individually behind classroom doors (or auditorium curtains) is coming to an end, and students are recognising that they need to be prepared to be teachers in this new era. Future dance educators will need to create their own responses to new challenges, and they will need to work collaboratively with others in doing so (Stinson, 2010). One issue that was often mentioned was that of trusting the teacher and the material taught. As a novice teacher, it is impor-tant how their activity is received and whether what is offered to the pupils is of interest to them. Novice teachers at this stage lack dependable teaching stra-tegies. They learn, try out and do research; they search for their own methods for presenting what they are teaching in the best way.

While the relational dimension represented communication, then the **sensing body or kinaesthetic dimension** (next most frequent) brought novice teachers

closer to understanding themselves considering both directions – inside out as well as outside in. Therefore, becoming aware of themselves in the sense of embodiment, where there is no separation between body and mind, represented an attempt to convey this knowledge to the students in the context of a specific lesson as well as in the everyday activities of later life. The view "from inside out" is becoming a more important principle in dance education. Rebecca Enghauser highlights five skills – attending, perceiving relationships, contexts and interfaces, developing perceptual flexibility, re-perceiving depth, and the intentional use of the imagination – which are flexible tools for reframing dance pedagogy (2007).

Reflecting in the field of **the creating body or creative dimension** referred to building something new, creating the lesson and creating oneself in the context of the lesson, creating a readiness to teach, from the point of view of discussing one's own strengths, as well as creating oneself. Expressed creativity as not only artistic self-expression and the completion of creative tasks but rather a thinking process. This subsequently brings forth the recognition of one's strengths, in the sense of the creation of self, at the level of thinking – tuning to be ready for the lesson.

The moving body or physical dimension described mere physical activity, which may have its origin in the unity of body-mind but is still expressed through physical movement, which is also its primary goal. This describes the performance, the ability to perform well, and to a lesser extent the thoroughly felt movement from the point of view of body-mind unity. The physical dimension also clearly showed that if the researcher/supervisor/instructor does not direct the focus toward the bodily expression but rather cognition then the physical performance is not discussed, although dance as a discipline might suggest that this aspect would be well represented. The general directions of development in dance education are precisely toward cognition, attributing meaning to and acknowledging one's activity, the outcome of which may also be a good physical performance or stage performance.

In **the cultural body or symbolic dimension** the norms of culture in general as well as subcultural norms were seen as essential aspects in teaching and learning dance. These norms were seen to shape how our bodies express the patterns experienced in the past. Cultural differences and norms manifested mostly in the answers of two of the students, who carried out their teaching practice in England and Palestine. Even though it has been said that dance is the most international language and there are no language barriers, the frameworks from cultural differences still largely define the whole teaching process as well as the status of the teacher. Green (1999, 2001) and Marques (1998) have highlighted that reflection helps evaluate physical activities and understand the socio-cultural environment. The students learn to communicate with other people and in new situations for their professional development (Leijen et al., 2008b; Stinson, 1995). As in the differences in a smaller environment and community, the behavioural rules in the school environment need to be taken into account (the level of environment in the onion model). It also described the

mental environment or verbalisation – how people understand or misunderstand the content and terms.

The less represented **expressive body or artistic dimension** described the artistic-expressive view where something is done for artistic or expressive reasons, for the achievement of artistic quality. Here artistic expression is either the original impulse behind the activity or the outcome. The artistic dimension shows the purposefulness of the activity. In the situations that were reflected upon neither stage expression nor the ability to perform were the goals; neither considering one's own point of view nor that of the student. It is possible that if such a reflective procedure had been carried out while doing choreography or composition exercises, albeit from perspective of the body-mind/somatic principle, the artistic or expressive aspect could have been in the first position.

As in Study I and II, reflection moved between different levels and dimensions. Feedback on the reflection task informed the author about the importance of body-mind reflection for the teachers, and made them think more about this aspect on their own and in regard to their students. The author values the knowledge gained from the results of the reflection procedure focusing on body-mind, since this facilitates the consideration of which theoretical and/or practical aspects in dance education to pay more attention to. To sum up, the content of reflection; that is, how and what is reflected, is clearly determined by the aim of the activity and the focus of the reflection. It can be assumed that we become more deeply aware of that which our attention focuses on. If we direct our reflective focus on physical performance, then this matter is also discussed and reflected upon more. If we direct our reflective focus on the conscious body-mind unity, then it will have more attention both in the mind of the novice teacher and in the subsequent lessons. The novice teachers think about this matter more and presumably apply this also more often. In guiding novice dance teachers to reflect on body-mind unity in teaching dance we can also guide their everyday actions in the dance lessons. Reflective work, then, is not important only for documenting the learning of novice dance teachers, but also, has a lot of potential in revealing the values that guide the work of novice dance educators and supporting the development of these values. Svendler Nielsen (2015) asserts that all the dimensions of embodiment are always present, but by using this model we can analyse where the teaching activity has its emphasis and what it perhaps lacks if we want to educate children to have a broad variety of bodily skills and knowledge. Deep reflection directed towards bodily experiences enabled student teachers to become aware of important aspects from the perspective of the body-mind, and reflecting on these also caused the novice teachers to focus on them more. Reflection focused on professional particularities enables novice teachers to evaluate this aspect in dance education, in this case, the body-mind unity. When the dance teacher is aware of his/her own body-mind unity, he or she may be better equipped to also foster such awareness in his/her students.

5. CONCLUSIONS AND IMPLICATIONS

5.1. Conclusions

The purpose of the current research was to provide an overview of the aims, focus and processes of reflection in the context of educating novice dance teachers; to study how to implement reflection in the most efficient way in the training of novice dance teachers at the level of higher education; to create a reflection model that would support the novice dance teachers and to evaluate how the model works and what kinds of results it gives. The main conclusions from the studies are as follows:

Study I
- The results showed that reflections at all six levels of the onion model took place; most units of reflection were at the level of *beliefs*, followed by *identity*, *environment*, *competencies*, *mission*, and *behaviour*.
- These findings suggest that the onion model helped to specify which levels a teacher's problems are located and which levels can direct the teaching process.
- The developed procedure facilitated novice teachers in reflecting on all levels, including the deeper levels that Korhagen and Vasalos (2005) describe as core reflection. Reaching core reflection helps novice teachers to better handle critical situations.
- Besides the importance of reaching the deeper levels of reflection, it is important to note the value of the importance of the movement of the reflection among novice teachers between different levels – from outside in and vice versa.

Therefore, it can be said that combining the models by Korthagen and Vasalos (2005) and Husu et al. (2009) in the guided core reflection procedure and guiding the reflection process for novice dance teachers seems to be successful because this method fostered the reflection of novice teachers at all six levels. The model seems to help novice teachers to see their own problems apart from external problems, understand their core characteristics and strengths, find support for their actions, and understand their role in the chosen field.

Study II
- The most common level of reflection across the three procedures (essays, semi-structured interviews, and written reflections) was *beliefs*. This was followed by the level of *competencies*, *environment*, *identity*, *behaviour*, and *mission*.
- The most common level of argumentation in reflection across the three procedures (essays, semi-structured interviews, and written reflections) was

evaluation. This was followed by the levels of *justification*, *description*, *dialogue*, and *transformative*.

- When comparing the different reflection procedures (essays, semi-structured interviews, and written reflections), it can be noted that guided reflection procedure resulted in a larger number of reflection units than the unguided procedure.
- To discuss external levels of teacher activity, the novice teachers tended to use lower levels of argumentation (*description, evaluation*) and to discuss the internal levels, they tended to use higher levels of argumentation. The only exception was the level of *identity* that mostly used *evaluation*. These findings suggest that supporting novice teachers to move toward more internal levels of teacher activity might also help them become more argumentative.

These findings suggest that oral and written forms of reflection might evoke different foci of reflection; however, these different types of knowledge are complementary and are all valuable in supporting a teacher's professional development.

Study III

- The most reflected meaningful situations for novice dance teachers were the *social body – relational dimension* and *sensing body – kinaesthetic dimension*. The next most reflected were *the creating body – a creative dimension*, *the moving body – physical dimension*, *the cultural body – symbolic dimension*, and *the expressive body – artistic dimension*.
- The strong presence of the *social body – relational dimension* and *sensing body – kinaesthetic dimension* highlights that these novice dance teachers focus on communication and relations in their teaching.
- The content of reflection (i.e. how and what is reflected) is clearly determined by the aim of the activity and the focus of the reflection. It can be assumed that the extent to which we focus our attention on some element, we also become more deeply aware of that same element. It can also be assumed that if we become aware of it, we have the potential to value it. Therefore, reflective work has a lot of potential in revealing the values that guide the work of novice dance teachers, and supporting the development of these values. It is important for the novice dance teacher to become aware of his/her values in order to develop them.

In conclusion, all six dimensions of embodiment were present in the reflections of the novice dance teachers. According to Svendler Nielsen (2015), all dimensions are always present but this model enables us to obtain a better overview of what is more present in a certain dance class, what is less present, and what should be focused on more when preparing dance teachers in tertiary education. Educating future dance teachers towards a holistic approach to dance education

may be one means of introducing these values also to their pupils, the future generation of dancers.

5.2. Scientific implications

Dance as an embodied practice may generate different contents for reflection than an academic subject. It seems that existing models for supporting the professional development of novice teachers do not take into account the embodied aspects of dance education. Moreover, since dance itself is **an embodied practice**, it seems necessary to refine **the tools to support the reflective work of dance teachers**, and to investigate how **body-mind unity is present in the reflections of novice dance teachers.** Stinson highlights that developing future educators who will be able to engage in the kind of reflexivity – thinking critically about their own ideas and those of others – will help move the field forward (2010). The arts, unlike traditional academic areas, are in an arena in which the body is central to the process of inquiry and constitutes a mode of knowing. This makes dance, drama, music, and visual arts education a particularly rich place to explore what embodiment means for educational researchers and practitioners (Bresler, 2004, p. 9). Therefore, the current study provides the domain of dance education with new knowledge that (1) connects the procedure of reflection and the somatic point of view to create a guided core reflection procedure as a methodological instruction that had thus far been missing from the domain, and (2) on the supervisor's interventions while conducting the reflection procedure. According to Stinson, "a lot of my "meddling" comes in the creation of challenging assignments that help students not just apply what they already know, but think critically about their beliefs and practices. More comes from pushing students to ask questions they might not have considered, and coaching them to create and critique ways of teaching dance in a constantly changing world" (2010, p. 138).

According to Michael Polanyi's (1967) tacit knowledge theory, we know more than we can tell, and practitioners have knowledge they cannot yet express. Therefore, reflection is the process of becoming more aware of tacit knowledge, and evaluating, criticizing, examining, and improving upon it. Without reflection, tacit knowledge remains locked inside the practitioners' consciousness where there is no possibility of examination, critical review, expansion, and improvement of pedagogy. Phenomenologist Jaana Parviainen understands bodily knowledge to be a form of tacit knowledge, but in a way that is sensitive to the intertwinement of tacit and focal knowledge. Therefore, most of this form of knowledge cannot be put into words. Focal knowledge, on the other hand, is explicit and one is able to talk about what one knows. Parviainen argues that focal knowledge and tacit knowledge are two dimensions of the same knowledge (2002). Therefore, (3) it is important to learn to verbalise and express one's tacit knowledge, and think aloud which enables to organize and analyse one's thoughts. Thus, ontological values are evident in the whole person, including

the body, mind, spirit, and speech: they exist within the living body (McNiff & Whitehead, 2006).

Embodied reflective practitioners – dance teachers – are in a constant readiness to learn, know, evolve, and adapt themselves to their environment, and have a holistic pedagogical approach that goes beyond rigid teaching structures (Hawkins, 2010). (4) Consequently, combining the following methods: the notion of core reflection (Korhagen & Vasalos, 2005) and the practical model of guided reflection (Husu et al., 2009) with dimensions of embodiment (Svendler Nielsen, 2015) may be a way to develop a holistic approach to teachers' reflective work.

(5) Connecting teacher activity levels (Korhagen & Vasalos, 2005) and argumentation levels (Poldner et al., 2014) and their comparative research opens up a new development trend for the domain while analyzing teacher's pedagogical standpoints. When Leijen et al. (2012, p. 204) points out: "Reflection stimulates students' awareness of their body and movement experiences, which is necessary for developing high-quality dance skills", then in the context of the present dissertation it can be said that reflection stimulates students' awareness of their body and movement experiences, which is necessary for developing high-quality dance teaching skills, while also taking the body-mind into account. As dance is definitely a physical and aesthetic discipline, it has become increasingly important to use an awareness of his/her body in learning and in teaching. Based on Löytönen's (2010) research, it seems essential to recognise that making meaning in dance art is based on experience and formed through action, in which sensuous and bodily knowledge meet reflective or conceptual thinking. Therefore, it is essential to be sensitive to the specific modes of knowing in a particular professional field and create reflective and knowledge creation practices that are compatible with them (Löytönen, 2010).

5.3. Practical implications

The purpose of reflection is to aid deep learning and support the revealing and rooting of a teacher's competencies. Reflection is based on situations that emerge in the practice of teaching, and can lead to finding better solutions in similar and also new teaching situations in the future. Even though the practical purpose of this study was supporting novice dance teachers through the reflection procedure, (1) the developed 3-stage reflection procedure has value for all the curricula of teacher training. The 3-stage reflection procedure created here uses videotaping the lesson and reviewing this as the first stage of the reflection process, which gives the novice teacher the opportunity to see themselves as if from the perspective of a bystander in the early stage of the reflection procedure. The follow-up oral and written reflection creates opportunities to express ideas in different forms which creates a precondition for clarifying and confirming them. (2) The guided reflection process (i.e. the use of questions through which the reflection takes place) gives the novice teacher

an awareness of the importance of the different teacher activity levels, and helps him or her understand these and connect them with the daily practices of a teacher. (3) The guided reflection procedure leads the novice teacher to reflect upon both inner and outer levels – guiding them to be more argumentative and provide reasons for their choices. (4) The 3-stage guided core reflection procedure created here, in connection with the focus characteristic to dance education, paying attention to noticing and acknowledging body-mind unity, creates the opportunity to conduct the reflection procedure in the wider context of dance education. As indicated above, this is a topical issue in dance education and at different educational levels. (5) This study enables novice dance teachers to use reflection in their professional practice in an informed way, be it then the development of new models in academic studies or the use of the material in everyday teaching situations. (6) The implications of this study may be useful in developing tertiary dance education programmes towards the more refined and conscious use of reflective tools that take into account the embodied aspect of the profession of dance educators.

5.4. Limitations

Despite the valuable theoretical and practical contribution this dissertation makes to the development of dance pedagogy and having, in the author's estimation, reached its aims, there are also a number of limitations. The most significant limitation, which also affected reporting the results above, was the diversity of the roles of the researcher while conducting the studies. In subchapter 3.5 – **The researcher's role** – three roles of the researcher have been identified – researcher, lecturer, reflection guide. As a researcher one should proceed from the research material only while planning the studies, collecting data, analyzing the results and making conclusions, but for the teacher the process was also affected by didactic-methodological aspects. For the lecturer, there was always a desire to relate the research and study processes, while also implementing the results in practice and making improvements in the curriculum. In the third role, as a reflection guide, there was the desire to function as a mentor for the students to support their development in the teaching process. As there was no clear distinction between the different roles, there was no distinction between presenting the results, conclusions, implications or limitations. In what follows, the limitations that may be observed as proceeding from the researcher's role, will be presented.

Although it was stated in chapter 3.9 – **Trustworthiness of the study** – that the existing theoretical frameworks were used to assure reliability, using the dimensions of embodiment (Svendler Nielsen, 2015), which was an unfamiliar framework, as the main framework in the third study may be considered as a limitation. Since Charlotte Svendler Nielsen is an acknowledged researcher in her field, who leads research groups at professional conferences (e.g. daCi) and sits on the editorial boards of several journals (e.g. Nordic Journal of Dance

Education), the author believes her to be a reliable source. However, according to the author's best knowledge, the dimensions of embodiment have not been used as a basic framework anywhere except in Svendler Nielsen's works.

Another limitation is the insufficient dialogue with "the community of dance education scholars", which was missing at the time the current thesis was written – and could have involved deep discussions with experts, work in research groups, planning activities on behalf of common aims and their achievement. The author felt alone working in the field relying only on theoretical materials and research results without so much sharing of experience with colleagues and reflecting. Furthermore, Green and Stinson have said that the sharing of data and findings with colleagues who are familiar with the content of one's work may bring authority to the research. Outsiders may also provide feedback about methods, practices and findings (Ibid, p. 97).

Another limitation was also the author's carefulness in using and interpreting different research methods. The limited research experience and mostly practical (albeit long-term) background in the field led to some confusion and a lack of a clear point of view.

5.5. Suggestions for further research

To overcome some limitations and to open up new horizons for research, some suggestions for further research in the field of dance education could be considered:

(1) Repeat the reflection process with the same people within a short period of time. When one meaningful situation/critical situation emerging in a teaching situation was worked through in detail based on the ALACT model by Korthagen and Vasalos (2005), then, in the second attempt, the following process was not reflected upon with the researcher in a new teaching situation. Therefore, it was the novice dance teacher's own choice whether and how to use their knowledge of reflection in subsequent teaching activity and if it developed, improved or changed their teaching skills.

(2) A pre-post study design that conducts a second observation of the respondents during their first year of work after graduation. Such a pre-post comparative analysis would provide knowledge about how the reflection of the participants changes as a result of the reflection process that they have already passed through, the new teaching experiences and the time passed in terms of personal and professional development. In such a pre-post study, personal thinking and behavioural patterns may reveal themselves more clearly which, in turn, may create an opportunity to make more generalisable conclusions.

(3) In both cases, in the short as well as in the long run, a repetition of the reflection process is undoubtedly important for rooting the knowledge and skills in the subsequent professional work of the novice dance teacher. In

further studies, a replication of the reflection procedure could be considered either right after a new teaching experience for it to become a natural part of the teaching practice and work, and to evaluate how the knowledge has been influenced and/or has evolved in subsequent professional work.

(4) In addition, the reflection process itself may be observed as a comprehensive long-term process and needs a lot of additional resources from the researcher, lecturer as well as from the student. In conducting the process three times as a researcher, the design of the study was altered – the reflection procedure was made shorter and more compact but it is still a time-consuming process in this form. If a novice dance teacher carries out 50 lessons during his or her teaching practice, but the reflection procedure has been built up to analyse one situation emerging in a single lesson, it is necessary to consider how to support the novice dance teacher enough during the longer process and constantly when conducting the reflection procedure. It is not feasible for the novice teacher to watch his or her lesson with the lecturer, carry out an interview of approximately half an hour and prepare a written reflection after every lesson. Based on the present study, it can be said that guided reflection is more efficient than unguided reflection but is also much more demanding in terms of time and resources. Therefore, the issue of the feasibility of different forms of reflection should be further explored in future studies.

(5) In addition, future studies could include connecting and finding common elements of reflection and the professional features of dance studies even more, working out the best practices and evaluating them. Since various dimensions of embodiment appear in the reflections of novice dance teachers, it seems that the embodied aspect of reflection is highly relevant for future dance educators, and that accessing the body-mind level in reflective work may be an interesting area for future research in the context of other professions as well.

(6) Finally, in possible future studies, research into educational and artistic processes could be more related utilizing new research methods instead of packing them into suitable existing frameworks. Grounded on the discussion by Green and Stinson: "While scientific research is trying to answer questions of truth, humanities-based research is concerned with questions of meaning. The goal of the latter is not to accept or reject a hypothesis, but to develop a language that can reveal some dimensions of the subject under study" (Ibid, p. 98). Therefore, further research could focus on clarifying how to methodologically support research in the intersection between the arts and education, to be able to consider the characteristics of both sides.

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SUMMARY IN ESTONIAN

Suunatud sügava refleksiooni protseduur algajate tantsuõpetajate professionaalse arengu toetamiseks

Kaasaegse tantsuhariduse alguseks võib pidada 20. sajandi algusaastaid ning need olid suuresti mõjutatud Isadora Duncani (1877–1927) ja Rudolf Labani (1879–1958) poolt. Duncan lõi oma esimese tantsukooli 1905. aastal ja tema eesmärk polnud seejuures koolitada tipptantsijaid: ta tahtis anda kõigile lastele võimaluse tantsida ja kogeda kunstilist eneseväljendust, hoolimata nende eeldustest. Duncan nägi tantsus nii sotsiaalset kui kasvatuslikku poolt ja tema põhimõte oli, et tants on iga inimese õigus ja pärisosa ega kuulu vaid välja-valitutele (Duncan, 1977, lk. 89). Labanil omakorda oli samuti väga selge ettekujutus tantsuharidusest. See kasvas loogiliselt välja tema tõdemusest, et liikumine on ainus viis avastada ennast ja oma keskkonda. Laban pakkus õpeta-miseks tol ajal uuenduslikke ideid, suunates toimuvat jälgima ja analüüsima. Ta soovitas pigem küsimusi tõstata kui vastuseid pakkuda. Vaadata, mida õpilased pakuvad, ja ehitada tund üles sellelt, mitte luua ülemõeldud skeeme ja nõuda nende järgimist. Juhatada õpilased teadmiste otsingutele. Improviseerida ja uurida erinevaid lähenemisviise, et õpilastes tekiks huvi ja nad leiaksid õpitavaga kontakti (Hodgson, 2001, lk. 218). Võib tõdeda, et kahe „pioneeri" mõtted on jätkuvalt päevakohased ka nüüdisaegses Lääne tantsuhariduses. Tuleb jätkuvalt mõtestada tantsuõpetuse eesmärki kaasajal, erinevatel haridustase-metel, erinevate huvide, soovide, võimaluste ning valmisolekuga õppijatele. Tuleb jätkuvalt suunata tantsuõpetajaid ning nende kaudu ka tantsu õppijaid jälgima ja analüüsima, küsimusi tõstatama ja vastuseid otsima, üldistavalt öeldes – reflekteerima oma tegevust.

Sarnaselt teistele haridusdistsipliinidele ja – koolkondadele, otsib tantsu-haridus samuti sobivaid formaate, strateegiaid ja metoodikaid. Tantsuharidus ei ole enam ammu pelgalt väljavalitute pärusmaa ega „nišitoode" vaid saanud nii Eestis kui mujal maailmas üheks hariduse osaks nii alg-, huvi-, üldhariduskooli- kui kõrghariduse tasemel. Ühelt poolt on tantsuharidus seotud suurenenud vaja-duse ning teadlikkusega liikumisharrastuse olulisest rollist tänapäevase ühis-konna füüsiliselt passiivse eluviisi juures. Teisest küljest annab tants kui emot-siooni väljendus võimaluse kogeda kunstilist eneseväljendust. On tantsustiile, mis kalduvad pisut enam liikumise kui spordi või liikumise kui kunsti poole. Kuid üks ja ühine taotlus/soov on neil mõlemal poolel – vajadus analüüsiva, mõtestava, reflekteeriva tantsuõpetaja järele. Tuginedes maailma suurima Tantsuhariduse organisatsiooni Dance and the Child International (daCi) konve-rentside ettekannetele (daCi, 2012; 2015), võib tõdeda, et refleksioonioskus on tõusnud ka tantsuhariduse kontekstis järjest enam päevakorda. Tantsuhariduse pedagoogiline praktika tõdeb küll refleksiooni olulisust erinevatel õpetamis- ja õppimistasanditel, kuid jätkuvalt on vähe arusaamist refleksiooni meetoditest ja fookusest. Mille üle reflekteerida, kuidas refleksiooni läbi viia ning kuidas seda

teadlikult suunata, on küsimused, mis siiani ei ole tantsuhariduse kontekstis ammendavaid vastuseid saanud. Üks pool tantsuõpetaja erialasest ettevalmistusest on üldpedagoogilised teadmised ja oskused, mis lähtuvad üldisest õpetajakoolitusest. Teine pool, mis hõlmab ühelt poolt kehalist kogemust, kehalist tunnetust, kehastamist, somaatikat, keha-meele ühtsuse mõistmist ja teadvustamist ning teiselt poolt loomingulisust, on tantsuõppes fundamentaalse tähtsusega ja üldpedagoogilised käsitlused ei keskendu neile aspektidele. **Käesoleva tööga otsiti sobivamat käsitlust ja protseduuri refleksiooni toetamiseks algaja tantsuõpetaja hariduses, mis võtaks arvesse erialaspetsiifikat.**

Nii oli käesoleva uurimistöö **eesmärk** i) anda ülevaade refleksiooni eesmärkidest, fookusest ja protsessidest algajate tantsuõpetajate koolitamise kontekstis; ii) uurida, kuidas refleksiooni kõige tulemuslikumalt algajate tantsuõpetajate koolitamisel kõrgkoolitasandil rakendada; iii) luua refleksioonimudel, mis toetaks algajaid tantsuõpetajaid ja hinnata, kuidas loodud mudel toimib ning milliseid tulemusi annab. Eesmärkidele tuginedes püstitati järgmised uurimisküsimused:

1. Milline on sobilik meetod algajate tantsuõpetajate refleksiooni toetamiseks?
2. Millistele õpetaja tegutsemise tasanditele ja argumentatsiooni tasanditele jõuavad algajad tantsuõpetajad suunamata ning suunatud refleksiooniprotseduuride abil?
3. Kuidas kohandada refleksiooniprotseduur tantsuõppe konteksti, et see toetaks algajate tantsuõpetajate keha-meele ühtsuse mõistmist?

Uurimisküsimustele vastamiseks viidi läbi kolm empiirilist uuringut. Uuritavateks olid Tartu Ülikooli Viljandi Kultuuriakadeemia etenduskunstide osakonna tantsukunsti õppekava tudengid. Kuigi TÜ Viljandi Kultuuriakadeemia tantsukunsti õppekava 4-aastase rakenduskõrgharidusõppe eesmärk on „Anda võimalus omandada laiapõhjaline haridus tantsukunsti vallas. Õpetada oma eriala valdavaid koreograafe ja tantsuõpetajaid, kes on võimelised töötama üldhariduskoolis, huvihariduses, teatrites, vabakutselise koreograafina jne." (TÜ Õppeinfosüsteem, 2016), siis kõik lõpetajad saavad tantsuõpetaja kutse. Kuigi tulenevalt Eesti riigi ja seeläbi tulevase erialase tööpõllu väiksusest, rakendavad lõpetajad end edasises kutsetöös erinevates rollides – nii tantsuõpetaja, tantsukunstniku kui sageli ka tantsijana, siis käesolevas töös keskenduti tantsuõpetaja rolli toetamisele refleksioonioskuse kaudu. Kõik uuringud viidi läbi ühe tervikkursuse peal. Esimeses ja viimases uuringus neljanda õppeaasta üliõpilastega, kes viisid samal ajal läbi oma tantsuõpetaja kutse lõputöö praktilist osa, teises uuringus kolmanda õppeaasta tudengitega, kes viisid samal ajal läbi oma tantsuõpetaja praktikat, mis on õppekava osad ning mille üldine eesmärk on praktiseerida tulevase tantsuõpetaja elukutse jaoks.

Refleksioon annab võimaluse saadud kogemuse kaudu õppida seda kogemust analüüsides ja mõtestades kas individuaalse uurimise käigus või koostöös kellegi teisega. Reflekteerimise abil on võimalik jõuda uue, alternatiivsete tegevusmudelite ning lahendusteni. Kuigi refleksioon on oluline ja asjassepuutuv paljudes erinevates valdkondades (haridus, meditsiin, sotsiaaltöö, kunstid jne),

siis sageli on refleksiooni mõiste kirjanduses ebaselge ja vastuoluline. Ka hariduse enda kontekstis on palju erinevaid refleksiooni tõlgendusi, kuigi refleksiooni ja reflekteerimisoskuse tähtsust õpetaja õppimise ja professionaalse arengu kontekstis on rõhutatud alates John Dewey'st (1933) kuni tänapäevani (Boud et al., 1985; Moon, 2004; Korthagen & Vasalos, 2005; Leijen, Valtna, Leijen, Pedaste, 2012). Hariduse kontekstis on erinevaid refleksiooni tõlgendusi (vt Leijen et al., 2012), mis on raamistatud erinevate filosoofiliste traditsioonidega: pragmatismi traditsioon (Dewey, 1933; Schön, 1983; Kolb, 1984; Korthagen, 1985), sotsiaal-kriitilise teooria traditsioon (Habermas, 1972; Van Manen, 1995; Mezirow, 1991) ja Kantiaanlik traditsioon (Procee, 2006). Õpetajakoolituses on levinuim pragmatismi traditsioon, mis on saanud alguse John Dewey töödest, kus kirjeldatakse refleksiooni protsessina, lineaarse käsitlusena, üksteisele kindlas järjekorras järgnevate etappidena: kogemus; kogemuse spontaanne interpreteerimine; kogemuse põhjal küsimuste või probleemide nimetamine; võimalike selgituste väljapakkumine; korrektsete hüpoteeside seadmine; hüpoteeside testimine.

Otsides vastuseid **esimesele uurimisküsimusele** *Milline on sobilik meetod algajate tantsuõpetajate refleksiooni toetamiseks?*, disainiti **suunatud sügava refleksiooni 3-etapiline protseduur**, mille teoreetiliseks raamistikuks oli Korhageni ja Vasalose (2005) sügava refleksiooni protseduur ja Husu et al. (2009) suunatud refleksiooni praktiline mudel. Loodud suunatud sügava refleksiooni 3-etapilist protseduuri (Sööt & Leijen, 2012) kasutati ka kõigi järgnevate uuringute baasmudelina, seda iga uuringu puhul vajadusele vastavalt kohandades.

Analüüsides **esimeses uuringus**, kuidas reflekteerivad ja millistele **õpetaja tegutsemise tasanditele** (keskkond, käitumine, pädevus, tõekspidamine, identiteet, missioon) (Korthagen & Vasalos, 2005) jõuavad algajad tantsuõpetajad suunatud sügava refleksiooni protseduuri abil, saadi vastused, et kõige enam reflekteeriti tõekspidamise tasandil (26%). Sellele järgnes identiteedi tasandi (23%) ja keskkonna tasandi (18%) esinemine. Kõige vähem reflekteeriti käitumise (9%) ja missiooni (9%) tasandil. Tulemuste alusel võib näha algajate tantsuõpetajate tõekspidamiste suurt hulka, nende arusaamist, kuidas peaks, võiks ja tuleks tantsu õpetada. Samas, vähese õpetamiskogemuse tõttu ei ole aga saadud oma tõekspidamisi käitumise kaudu veel praktilisse tegevusse rakendada. Siiski reflekteerisid algajad tantsuõpetajad suunatud sügava refleksiooni protseduuri abil kõigil mudeli kuuel tasandil, sealhulgas sügavamatel tasanditel, mida Korhagen ja Vasalos (2005) nimetavad sügavaks refleksiooniks. Õpetaja tegutsemise tasandite üldisem teadvustamine, nii sisemiste kui väliste tasandite mõistmine, nii õpetamise kui õppimise kontekstis, on oluline algaja tantsuõpetaja professionaalses arengus. Samas näitas uuring refleksiooniprotsessi suunamise olulisust. Juhul, kui algaja tantsuõpetaja jäi reflekteerima vaid välisele, keskkonna tasandile (näiteks vaid probleemsetest õpilastest või kolleegidest arutledes), sai juhendaja küsimuste abil teda suunata sisemiste tasanditeni. Samuti sai suunata refleksiooni ka välistele tasanditele juhul kui reflekteerija jäi vaid enda missioonist, identiteedist arutlema, märkamata, et ta tegutseb kellegi

või millegi jaoks, et ka teda ümbritsevad kolleegid ja õpilased on olemas. Korthagen ja Vasalos (2005) on rõhutanud refleksiooni liikumist mõlemasuunaliselt, nii väljastpoolt sisemiste, sügavamate tasanditeni ja vastupidi, sisemistest tasanditest välimisteni. Kokkuvõtvalt võib välja tuua, et Korthagen ja Vasalos (2005) ning Husu et al. (2009) mudelite ühendamine algajate tantsuõpetajate refleksiooni uurimiseks ja toetamiseks oli põhjendatud. Algajad tantsuõpetajad reflekteerisid kõigil kuuel õpetaja tegutsemise tasandil ning juhendaja suunamine aitas mõlemasuunalisele liikumisele kaasa.

Otsides vastuseid **teisele uurimisküsimusele** *Millistele õpetaja tegutsemise tasanditele ja argumentatsiooni tasanditele jõuavad algajad tantsuõpetajad suunamata ning suunatud refleksiooniprotseduuride abil?,* viidi läbi erinevad refleksiooniprotseduurid. Suunamata refleksiooniprotseduurina paluti uuritavatel kirjutada essee teemal "Milline tantsuõpetaja ma olen?" ja suunatud refleksiooniprotseduurina viidi läbi suunatud sügava refleksiooni 3-etapiline protseduur (Sööt & Leijen, 2012). **Õpetaja tegutsemise tasanditest** kõigis kolmes protseduuris (essee, poolstruktureeritud intervjuu ja kirjalik refleksioon) reflekteeriti sarnaselt I uuringule kõige enam tõekspidamiste tasandil (21.8%). II uuringus kõigis kolmes protseduuris tagantpoolt teisena esindatud käitumise tasand (16.1%) oli ka I uuringus üks kõige vähem esinenud tasanditest (9%). Nii võib näha üsna sarnast mustrit mõlema uuringu puhul kuigi uuritavad olid teised ning kasutati erinevaid protseduure. Nii olid algajatel tantsuõpetajatel olemas kindlad tõekspidamised tantsu õpetamise kohta kuid oskus käitumuslikul tasandil neid tõekspidamisi ellu rakendada oli vähene.

II uuringus vaadeldi algajate tantsuõpetajate refleksiooni tulemusi ka **argumentatsiooni tasandite** vaatenurgast tuginedes Poldner et al. (2014) jaotusele – kirjeldav, hindav, põhjendav, dialoogiline ja ümberkujundav. Kõige enam reflekteeriti kõikide protseduuride puhul kirjeldaval (31%) ning kõige vähem ümberkujundaval tasandil (8,8%). Ümberkujundava tasandi määratlused – Kuidas järgmine tegevus on eelmisest erinev või parem, mis praegu toimus? Kuidas kanda teadmisi üle uude situatsiooni olles piisavalt üldistavad, et saada järgmises situatsioonis kasutada? – on ilmselt aja, kogemuste pagasi ja praktika tulemus. Teadmiste transformeerimise oskus vajab aega koos tegevuse mõtestamise ning pideva praktiseerimisega, sh reflekteerimisega. Võrreldes kolme erinevat (essee, poolstruktureeritud intervjuu ja kirjalik refleksioon) refleksiooniprotseduuri, võib öelda, et kuigi kõik kolm protseduuri olid erinevad, väärtuslikud ja täiendasid teineteist, oli **suunatud refleksioon** tõhusam kui suunamata refleksioon tuues esile kõige rohkem ideeühikuid.

Kolmandas uuringus otsiti vastust uurimisküsimusele *Kuidas kohandada refleksiooniprotseduur tantsuõppe konteksti, et see toetaks algajate tantsuõpetajate keha-meele ühtsuse mõistmist?* Tuginedes eelnevatele uuringutele ja Svendler Nielsen`i (2015) raamistikule **kehalise teadvuse mõõdetest** (*dimensions of embodiment*) arendati sügavat suunatud refleksiooniprotseduuri edasi, lisades sellele küsimused keha-meele ühtsuse mõistmise ja teadvustamise vaatenurgast. Saadud tulemusi kuue kehalise teadvuse mõõtme alusel tõlgendades (loov, tunnetuslik-kinesteetiline, sotsiaalne, liikuv-füüsiline, kultuuriline,

kunstiline-väljenduslik) ilmnes, et kõige enam reflekteeriti sotsiaalse keha – suhtlemise mõõtmel (31%), millele järgnes tunnetatav keha – kinesteetiline mõõde (25%) ja kolmandana esines loov keha – loov mõõde (23%). Kõige vähem esines reflekteerimist väljendusliku keha – kunstilisel mõõtmel (2%). Võib järeldada, et see, mille üle ja kuidas reflekteeritakse, sõltub suuresti tegevuse eesmärgist ja refleksiooni fookusest. Kui refleksiooni fookus olnuks enam suunatud kunstilise väljendusoskuse teadvustamisele, oleks ilmselt ka vastava mõõtme tulemused olnud kõrgemad. See, millele enam tähelepanu pööratakse, saab enam ka teadlikuks ning kajastub uuritavate arutlustes ning tegevuses. Tagasisidest refleksiooniülesandele ilmnes, et keha-meele fookusele suunatud refleksiooniprotseduuri läbitegemine andis algajatele tantsuõpetajatele signaali selle vaatenurga olulisusest tantsuõpetaja töös ning pani neid rohkem selle üle mõtlema nii enda kui õpilaste juures. Samuti andsid tulemused teadmise, millistele nüanssidele algajate tantsuõpetajate koolituses – nii teoorias kui praktikas, enam tähelepanu pöörata, mis loob eeldused, et tantsuõpetajate kaudu väärtustavad seda ka nende õpilased. Svendler Nielsen (2015) on välja toonud, et kõik kuus mõõdet on õpetades alati olemas, kuid kasutades nimetatud mudelit, saab analüüsida, millele enam rõhku pannakse või mis on vähem esindatud.

Refleksiooni eesmärk on soodustada sügavat õppimist ja toetada õpetajakutse kompetentside avaldumist ning kinnistamist. Reflekteerimise aluseks on praktilistes õpetamissituatsioonides tekkinud olukorrad, mille läbi reflekteerimine võib viia uutes, sh sarnastes õpetamissituatsioonides paremate lahenduste leidmiseni. Kuigi käesoleva uurimistöö praktiliseks eesmärgiks oli refleksiooniprotsessi läbitegemise kaudu **algajate tantsuõpetajate** õpetajakutse kompetentside toetamine ja kinnistamine, on uurimistöö käigus disainitud 3-etapiline refleksiooni metoodiline juhend rakendusliku väärtusega **kõikide** õpetajakoolituse õppekavade juures. Suunatud refleksiooniprotsess, st küsimused, mille kaudu refleksioon toimub, annab algajale õpetajale nii kaudselt kui otseselt teadlikkuse õpetaja erinevate tegutsemise tasandite olulisusest, aitab neid mõista ja seostada õpetajatöö igapäevapraktikaga. Suunatud refleksiooniprotsess juhib algajat õpetajat reflekteerima nii seesmistel kui välimistel tasanditel. Suunab teda olema rohkem argumenteeriv ning põhjendama oma valikuid. Loodud 3-etapiline suunatud sügava refleksiooni metoodiline juhend seostatuna tantsuõppele omase fookusega, tähelepanu pööramisega keha-meele ühtsuse märkamisele ja teadvustamisele, annab tantsuhariduse laiemas kontekstis ühe võimaluse refleksiooniprotsessi läbiviimiseks. Mis nagu ülal viidatud, on päevakajaline teema tantsuhariduse erinevatel astmetel. Kogutud teoreetiline raamistik ja nendele tuginenud empiirilised uuringud annavad koondina olulise sisendi kõrgkoolitasandil nüüdisaegse tantsuõpetaja koolitamiseks.

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use, etc. I was introduced to this world by my co-students, the lecturers of the Institute of Education, and the supervisors of other doctoral students.

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PUBLICATIONS

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