

Breaking the loop

A study on how collaborative learning impacts accessibility in
dance

by

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Abstract

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Breaking the loop – A study on how collaborative learning impacts accessibility

This bachelor thesis is a study of how collaborative learning impacts accessibility, with a particular attention given to the relationship between the learning process and accessibility. The aim is to gain insights into how collaborative learning as a pedagogical approach impacts accessibility in a group of mixed ability dancers. For that purpose, we propose a theoretical framework of accessibility, collaborative learning and pathways to knowledge. The study is conducted through a qualitative research method using abductive reasoning. It consisted of two workshops as well as in-practice reflections and discussions, following an eight-step thematic analysis method. In summary, five main themes were identified in this study: *sense of belonging*, *openness*, *the act of sharing*, *space for interpretation* and *to dare*. Each theme reflects components of *breaking the loop*, a process in which new insights may arise. Thus, all of the themes can be used as inspiration to create more accessible learning environment in which we pave the way for discovery and creativity. Thereof, while arguing for the significance of collaborative learning, this study intends to contribute to the conversation surrounding accessibility in the wider context of dance education.

Keywords: collaboration, collaborative learning, access, accessibility, dance, dance education

Nyckelord: samarbete, kollaborativt lärande, tillgång, tillgänglighet, dans, dansutbildning

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1. Introduction

Dance is a practice that fosters creativity, exploration and creation in which people can meet, grow and express themselves. Yet, the absence of a comprehensive diversity in the dance field raises questions about the accessibility within it. As of today, accessibility is a growing interest within the field of dance and dance education. Different dance organisations and institutions are involved in raising the issue of how the notion of accessibility can be further implemented and expanded within dance. However, while there are more contributions to accessibility within the field of dance than ever before, there will always be ways in which we could push our presumptions of what accessibility is and how we could impact it. The desire to make dance and dance education in specific more accessible for different people made us curious about which paths we could take, or create, to do so. This has also brought our attention to the multidimensionality of accessibility. Accessibility not only as an alteration, but as a pedagogical approach and foundation. Accessibility as a way to meet the current challenges that dancers meet in dance classes. For instance, language barrier, previous experience, ability and more.

We, Klaudia and Alva, have met for the first time at the beginning of the three years long bachelor's programme in Dance Pedagogy at Stockholm University of the Arts. Ultimately, it had all started at that very moment. However, it was not until our vocational training practice during our second year of the programme that it became evident that we shared an interest in questions of accessibility within dance education. Once we found out about it, we decided to get in touch with a dance company that works with educational projects within the context of mixed ability dance. We have spent two weeks at the organisation and eventually we were bound together by our mutual interest in accessibility and pedagogy.

During our vocational training, we planned and taught dance classes together. Later, we were assigned to reflect and discuss our experience, both of the pedagogical practice in itself, as well as our experience of co-teaching. We discussed what accessibility in dance education meant for us, as it was a topic that affected both of our lives, although in slightly different ways. Struck by our differences – we realised that we would encounter a lot of challenges along our way. Still, we wanted to use those challenges as a force for change. There is no way around it, we thought. And we need to continue down this path. Together.

1.1 Background

The following section is divided into two parts. In the first part, we present a selection of studies that we consider connects to the topic of collaborative learning and accessibility within dance education. In the selection process, we have used keywords such as: access, accessibility, dance, dance education, collaborative learning and collaboration. To narrow down the selection, we have chosen to specifically focus on research published in the Nordics. Consequently, the selection could be considered limited. The second part discusses existing educational infrastructures in relation to accessibility and dance in Sweden.

1.1.1 Previous Research

It is worth noting that in recent years, there has been a growing interest in accessibility within dance education. As a result, there is an increasing number of research conducted on this topic, often combined with a range of different perspectives, for instance disability studies, crip theory, critical studies, feminist studies, social sciences, or studies in performing arts.

One of the active researchers in the Nordics within the field of accessibility and dance is Tone Pernille Østern. Østern is a professor, researcher and artist currently working at the Norwegian University of Science and Technology at the Department for Teacher Education (NTNU 2023). In her doctoral thesis *Meaning-making in the Dance Laboratory* Østern (2009) explores the meaning-making process in a dance improvisation project with differently bodied dancers: with and without disabilities, amateurs and professionals. In doing so, Østern uses the framework informed by Merleau-Ponty's phenomenology and critical & transformative pedagogy. Furthermore, *space* is used as a theoretical device to identify lived, aesthetic, fictive, cultural, political and narrative space in dance (Østern 2009). In this study, Østern argues for a poetic, dialogical and transformative pedagogy in which dance teachers' awareness of how dance operates within and creates spaces is of crucial importance when negotiating space for differently bodied dancers. Furthermore, she emphasises that difference among dancers should be viewed not as additional, but instead as a generative force that inspires *what* and *how* the dance is created.

Difference as a creative and critical force at the core of a dance pedagogical design has been in Østern's attention over an extended period of time. Two studies that illustrate that interest are: *Perfect (im) Perfections* (2015) and *Difference as a Creative and Critical Force in Teacher*

Education: Reflective Partners Teaching in and out of the Wheelchair (2014). *Perfect (im) Perfections* (2015) is a case study conducted during a four-week long residency lead by the choreographer Philip Chanell during which he produced a dance performance together with twenty differently bodied dancers. Whereas *Difference as a Creative and Critical Force in Teacher Education: Reflective Partners Teaching in and out of the Wheelchair* (2014) is a formative research project with collaborative teaching at its core, conducted by Østern together with Elen Øyen.

In *Perfect (im) Perfections* (2015) Østern uses the hermeneutic and phenomenological framework to examine participants experiences of this project. Consequently, Østern is in dialogue with the theoretical perspectives of deep learning, proposed by Tochon and Biesta. Hence, this study focuses on the investigation of deep educational experience of plurality and how it could be understood as a vitalising force for the art made. Some of the key observations made during this study are that, as a result of the high level of plurality in the group, a flourishing process of subjectification was made possible. Thereof, Østern, emphasise the pedagogical value of going deep into the participants' embodied life experiences.

In *Difference as a Creative and Critical Force in Teacher Education: Reflective Partners Teaching in and out of the Wheelchair* (2014) Østern investigates the ways in which difference as a creative and critical force can influence the pedagogical design. Thus, collaborative work between Østern and Øyen is treated as a method to develop a pedagogical design that is inclusive of differently bodied dancers into dance and teaching teams. In summary, Østern and Øyen emphasises four aspects of this work: difference as a creative and critical force for teaching, appreciation of aesthetic and pedagogical improvisation in the dance class, developing pedagogical awareness that can lead to a sense of integrity by the dancers and teachers & active encouragement of different students and teachers to both take and give space (Østern & Øyen 2014, p. 107).

Yet another researcher interested in inclusive pedagogy is Eeva Anttila (2003), who is a professor in dance pedagogy at the university Theatre Academy at the department of Dance and Theatre Pedagogy in Helsinki. In her doctoral dissertation *A Dream Journey to the Unknown: Searching for Dialogue in Dance Education* Anttila (2003) discusses the meaning and possibilities of a dialogical approach within dance education. Through using the theoretical perspectives of dialogical philosophy and critical pedagogy, Anttila (2003) refers to the theories

of Paulo Freire, amongst others. The concept of dialogue is also what binds together the research methods and aim. Anttila (2003) claims that the dialogical relationships and a practice of listening and encountering are essential in fostering a stimulating learning environment. With this, Anttila (2003) arrives in a process of deconstructing the meaning of being a teacher. By connecting dialogue to critical pedagogy, Anttila argues that a dialogical pedagogy within dance education requires thoughtful action and critical reflection in order to transform teaching into a relational practice of listening and encountering (Anttila 2003).

A researcher within inclusive dance pedagogy in Sweden is Annika Notér Hooshidar (2017), who is an Assistant Professor of dance interpretation and of modern and contemporary dance at Stockholm University of the Arts. The study *Vem får dansa? En studie av en konstnärlig process i en inkluderande dansensemble* is a pilot study included in the project DANSResearch. The study examines the characteristics and experiences of an artistic process and the communication within it, as well as who has the access to dance. The aim of this study is to increase knowledge and understanding of how to promote inclusion of differences within dance performance and dance education. Through viewing the artistic process from a social semiotic multimodal perspective on communication, Notér Hooshidar (2017) recognises the complexity within an accessible social, pedagogical and artistic space. The results present that the work within this artistic process is characterized by an explicit attention to the ability, background and experiences of each individual. This indicate that the emphasis is on creating an open atmosphere as well as the importance of a multimodal communication. Ultimately, Notér Hooshidar (2017) highlights that an artistic process and work within the notion of inclusion demands questioning of aesthetic and bodily ideals.

1.1.2 Setting the Context

To name a few, some of the most known organisations and dance companies that work within the field of accessibility and dance in Sweden are: Danskompaniet Spinn, Skånes Dansteater and ShareMusic & Performing Arts. Danskompaniet Spinn is Sweden's first professional dance company with dancers with and without disabilities, founded in 2010 by Veera Suvalo Grimberg, who is the artistic director of the dance company. The Gothenburg based company works with both Swedish and international choreographers and composers. They are also known for their inclusive educational projects, such as *Spinn Växa* or *Dansutbildningen Språng*. Skånes Dansteater on the other hand, is Sweden's largest independent dance repertory company. Since 2011 the company has been collaborating together with the disabled

community, mainly in the region of Southern Sweden. *Dialog* is one of educational programmes driven by the company that engages with the question of accessibility exploring questions such as: “*who does the stage belong to?*”. In 2012, Skånes Dansteater organised their first festival and conference about dance and disability, *DansFunk*. To summarise, Skånes Dansteaters offers a range of workshops, lectures, performances and opportunities for knowledge sharing for individuals working within the field of performing arts or accessibility. Last but not least, ShareMusic & Performing Arts is a knowledge centre working with artistic development through inclusion by developing ways of working to enable more people to experience, participate in and practice cultural and artistic activities. For instance, by co-creative processes where people with different experiences, abilities and background come together. ShareMusic & Performing Arts both organise and lead courses, create performances and work collaboratively in both short- and long-term artistic processes, both in Sweden and internationally.

In 2019, Betina Panagiotara conducted a study on inclusive dance in four different countries: Greece, Netherlands, Sweden & UK. The study was conducted as an outcome of the iDance educational project, which is a project that seeks to support training-based collaboration that seeks to enrich the inclusive dance participation. The overall aim of this study was to compare cultural and educational policies, in order to map current conditions for inclusive dance in those countries, as well as to elaborate on future strategies for inclusive dance.

In *Dance & Disability: A research on inclusive dance education & training in Greece, Netherlands, Sweden & the UK* Panagiotara underlines that Sweden has a strong tradition in relation to disability rights. However, although the Swedish Arts Council has a solid policy defining accessibility, diversity and participation, it is not directly targeting inclusive dance as such, as it mainly focuses on audience accessibility. Thereof, there is still a limited visibility and availability of inclusive dance in Sweden. Just as Tanja Mangalanayagam, the project manager of the project *Dialog* at Skånes Dansteater, observes “*Things are changing very slowly. It is still quite difficult, and inclusive dance is not the norm’ but on the positive side, things are shifting*” (Panagiotara 2019, p. 49).

In conclusion, just as Panagiotara (2019, p. 90) argues, there is a pressing need for more inclusive dance practices and educational methodologies as agents of change that supports

inclusivity, fight for equality and accessibility. Thus, our observation is that there is a necessity to challenge stereotypical understandings of dance and the body, and to place a greater emphasis on an active participation of differently bodied dancers in dance education and dance works - a shift that this study wishes to contribute to.

1.2 Aim and Research Question

The aim of this thesis is to gain insights into how collaborative learning as a pedagogical approach impacts accessibility in a group of mixed ability dancers. Thereof, this study intends to contribute to the conversation surrounding accessibility in the wider context of dance education.

The proposed research question is:

How does collaborative learning impact accessibility in a group of mixed ability dancers?

1.3 Delimitations

To delimit the scope of this study, particular attention was given to the relationship between the learning process and accessibility, specifically in a group of mixed ability dancers. However, to fully integrate an intersectional perspective in future studies, we want to underscore that there is a need to examine additional perspectives. For instance, class, ethnicity, gender and more.

1.4 Thesis Outline

This study is divided into six chapters. First chapter gives an introduction to the area of study, as well as this study's aim and research question. Second chapter presents the theoretical framework, in which we discuss accessibility, collaborative learning and pathways to knowledge. Third chapter describes the methodology pursued in this study, including methods and empirical material, ethical considerations, participant selection, pedagogical design and chosen method for data analysis. Fourth chapter presents results, divided into five themes: *sense of belonging, openness, the act of sharing, space for interpretation* and *to dare*. Fifth chapter, the discussion, elaborates on the insights and the alignment of discovered themes and the theoretical framework. Given that this study is a result of a collaborative engagement, the study's discussions will be presented separately by each author, with the objective to portray

our subjective voices and thoughts. The fifth chapter concludes with a methodological discussion, in which we evaluate the chosen methodology. Sixth and final chapter offers the conclusion, in which we reflect on how the results of this study contribute to the conversation surrounding accessibility in the wider context of dance education. In this chapter we will also present suggestions for future research.

2. Theoretical Framework

The overall aim of this theoretical framework is to give an insight into our pedagogical approach to collaborative learning and accessibility. We will also expound and reflect upon how we perceive learning process. In doing so, we have decided to use theoretical concepts and ideas from two different fields of research: dance education and social anthropology. Hence, usage of different concepts and perspectives from these fields has as its aim to assist us with a broadened and more nuanced view on the subject matter. Consequently, these concepts will be later used both in the analysis and discussion.

2.1 Accessibility: Bodies, Disability and Difference

There are multiple ways to approach accessibility, both as a concept and as an inclusive practice. In this thesis accessibility is approached specifically from the perspective of learning processes and therefore we will specifically review how it is configured within the field of dance education. Hence, given that the body is fundamental in dance, we will also review and reflect on the connection between accessibility and how bodies are perceived and treated in dance education. Which Sansom (2011) argue is of vital importance due to the fact that how we perceive and speak about the bodies cannot be escaped within dance.

There are countless of recognised ways to speak about the body in relation to dance education. Many of which are built on contributions within the field of sociology, philosophy, ethnology, or anthropology. Marcel Mauss, Pierre Bourdieu, Michel Foucault or Maurice Merleau-Ponty are some of the examples of thinkers and theorists that contributed to the development of contemporary interest in the body within the broader scope of social science and dance education. Marcel Mauss contributed with the idea of body techniques, which is that the idea that even walking, that was assumed to be naturally equipped, is in fact an acquired technique

brought up in different ways depending on the environment; Bourdieu (1977) with the concept of habitus, which describes the body as a bearer of symbolic value; Foucault (2003) with theories on docile bodies considering aspects such as power, knowledge and discipline, and Merleau-Ponty, with the philosophy of the body as a lived phenomenon (Csordas 2015, p. 719; Reed 1998, p. 520). Successively, there was also a shift from the ontologically singular body to the recognition of body as plural. In 1985, sociologist John O'Neill distinguished five different bodies: the world's body, the social body, body politics, consumer body and the medical body (Csordas 2015, p. 720). In summary, these, and many more contributions, lead us towards the politics of the body. More specifically to the attention to how the social world shapes the human body.

It is crucial to recognise that dance has a long history of erasing and excluding marginalised bodies based on race, gender and disabilities, amongst many other (Bergonzoni 2022, p. 266). The feminist literature has been of vital importance, both in the recognition and in reconsideration of how we speak about the body (Thomas 2003, p. 146). However, it is important to point to the fact that a great amount of these contributions ignored racial discrimination and thereof lack intersectional perspective (Craighead 2006, p. 26). Nevertheless, with the third wave feminism, theorists such as Kimberlé W. Crenshaw and Judith Butler inspired a growing body of research that contributed with more in-depth understanding of the body. Kimberlé W. Crenshaw (2017) introduced the very concept of intersectionality in order to illustrate multi-level experiences and the way in which different modes of discrimination can overlap, and Judith Butler (1990) presented theories on gender performativity. With that being said, all of the thinkers and researchers mentioned above are in one way or another relevant when problematising the ideal dancing body that is expected to fit certain ideas, values and parameters (Bergonzoni 2022, p. 267). Consequently, by problematising the ideal dancing body, we can discover new ways of approaching the body in dance education (Sansom 2011). Thus, in this thesis we argue, that recognising bodies of our students and bringing our attention to difference, is of essential value when honouring bodily experience.

A great deal of literature and research connected to accessibility specifically negotiates the notion of disabled body. This field encompasses a diverse range of perspectives for understanding of disability through various models (Kafer 2013; Kupperts 2000). In this thesis we particularly focus on the social model of disability which is, opposed to the medical model,

a model that argues that people are disabled only in relation to an individuals' environment. Meaning, that the disabling factor lies on a broader, structural level and are apparent within the interaction to the social, cultural and architectural environment (Kafer 2013; Koppers 2000; Benjamin 2002). Within this perspective Kafer (2013) recognises that the notion of disability is viewed to a lesser extent as an objective fact of a particular mind or body but rather as a consequence of social relations. By acknowledging the body as it is, we are able to embrace, acknowledge and celebrate our differences (Bergonzoni 2022, p. 268). Furthermore, Whatley and Marsh (2018) stress that accessible teaching should enable each dancer opportunities to push their limits according to their own abilities, without hierarchical concerns between bodies or movements. The authors expound on difference and diversity, highlighting that each individual brings something to the space and that it is the dance educator's choice to recognise and value the diversity that is present. With a genuine interest in difference and by endorsing each individuals' contributions to the space as resources, valuable opportunities arise to create a more nuanced approach to accessibility (Whatley & Marsh 2018).

2.2 Collaborative Learning: The art of listening

The concept of collaborative learning within the field of education could be seen as an umbrella term consisting of various approaches, theories and different branches of thoughts. One definition proposed in the article *What is Collaborative Learning?* by the authors Barbara Leigh Smith and Jean T. MacGregor (1992, p. 11) is that collaborative learning could be explained as a set of pedagogical approaches involving joint thinking and working within a group consisting of two people or more. The collaboration could take place in a setting solely between students or between teachers and students, thus building bridges and disrupting the distinctive power dynamics within the teacher-student relationship. The essence consists of a group exploring or creating something together, hence engaging collectively in a process of understanding and meaning making (Smith & MacGregor 1992).

Using collaboration as a method within dance education is nothing anew. One might even consider it as a pedagogical tool used quite frequently within the field of dance. However, as Mulvihill (2018) points out, it is not always clear *how* collaboration is supposed to be practiced. Hence, letting the potential of collaborative learning to remain in the shadows. With that said, Mulvihill (2018) points out that when speaking of collaboration, it is often assumed that in order to achieve a common goal, one is bound to giving something up. Either in the midst of

negotiating, or by letting one individual to take a lead and make all decisions. Nonetheless, Mulvihill (2018) argues that the process of collaboration should instead be about discovery and inspiration, and *not* about loss, nor compromise. For this purpose, Mulvihill (2018, p. 113) emphasises that collaboration is about exploring the nuances of joint thinking and problem solving. Therefore, shifting the focus from the individual to the collective. In this study, collaborative learning is not an assumed and fixed practice, instead, it is a practice that is continuously negotiated and discussed. Both in between us as co-facilitators, as well as our participants while in dance practice.

Listening, questioning, vocalising feedback, supporting the challenges of voicing perspectives among other people, recognising and exploring different perspectives are all examples of collaboration skills (Mulvihill 2018, p. 112). Within a broad spectrum of skillsets Mulvihill particularly emphasise listening, being present, voice and bodying. All of which she suggests being principles of responsible citizenship that has the potential to re-constitute power in ways that honour difference (ibid). In this study we have chosen to particularly focus on listening and being present, both in the process of formulating this study, and its realisation. It is worth noting that listening and being present require yet another set of skills, such as: responding, awareness and engaging in the moment (Mulvihill 2018, p. 113). It also involves the willingness to change, respect, openness, reflexivity and many more (Mulvihill 2018, p. 115). Skillsets that require practice, even for those who are the most experienced. Thus, listening and being present has been both applied as a pathway to creativity, as well as a pathway to knowledge. Although, one could argue that compromise is unavoidable, we argue that this approach emphasises the re-imagination of the common understanding of the process of collaboration as compromise. Most importantly, it emphasises collaboration as a pathway to places that would not be possible to reach alone. It also encourages chaos, friction and contradiction, as it is through those forces that new attitudes might arise.

2.3 Pathways to knowledge: The practice of attention

In this subsection we will present and discuss our approach to education, pathways to knowledge, meaningful learning and our role as educators. In doing so, we are inspired by the perspective of education as *the practice of attention*, proposed by Tim Ingold (2018).

Tim Ingold is a professor of social anthropology at the University of Aberdeen, UK, that is currently working, amongst other, on the intersections of anthropology, education and art. In his book *Anthropology and/as Education*, Ingold claims that both anthropology and education have a lot of common and even share the same principles and can therefore be used to inform each other. Hence, Ingold (2018, p. ix) argues that what connects education to anthropology, is the very act of studying *with* others. Concluding that education, as well as anthropology, is a way of attending to things, and to the world. Consequently, Ingold proposes that we must overthrow an idea of education as a form of transmission of authorised knowledge, from one generation to next. Instead, he contends that education has as its task to provide us with inspiration, guidance and criticism, rather than to explicate knowledge to those who are assumed (Ingold 2018, p. 3). Thereof, making both education and anthropology a practice of attention. As it is through attention that we are able to discover, guide, notice, listen, respond and to speculate.

In this study, the framework of education as a practice of attention, is used as a way to broaden our view of the learning process and our role as educators. With other words, by acknowledging education as a practice of attention, we invite the perspective of a teacher as a facilitator of different pathways to knowledge. Thus, using an anthropological perspective as means to speculate on accessibility within the context of dance education. As Ingold elaborates:

For the more we think we know, the less inclined we are to attend to what is there, to listen to other people and things around us, and to learn from them. Wisdom lies in not pretending that we already know, or that problems already contain their solutions. In the minoritarian sense of leading out, education is a process of becoming wise to things, and to the world. It teaches us to attend, and to learn from what we observe. (Ergül 2017, p. 8)

Whether one uses the framework of collaborative learning, or education as such, what both of them have in common is the idea of *sharing*. However, as Ingold argues, for sharing to be educative, there is a need to make experiences that one aims at sharing, accessible in ways that makes it possible for them to offer a pathway to meaningful learning. With that said, similarly to Mulvihill (2018), Ingold (2018) emphasises that the aim is to arrive at something that is *new* to both of individuals. Therefore, contributing to a continuous variation. Which might remind us of how Mulvihill (2018) described collaboration to be about discovery. Which also brings us to the idea of *correspondence*, a concept used by Ingold, which in short could be described

as the task of answering (Ingold 2018). Whether it is your surrounding or to one another. To further elaborate, while correspondence is our task, what eventually bounds us together are our differences. The interpretation being that difference could be considered as fuel that runs the engine of transformation. Which might sound contradictive at first, however, as we move our attention from difference as something that implies separation or isolation, we can instead make an entry to a place of richness. Hence, we ought to practice attention to all those nuances.

Having said everything above, the perspective of education as the practice of attention that Ingold proposes is far more complex than it is possible to present here. However, it is crucial to point out that the aim is not to reproduce nor to transcribe this perspective into this study but rather to use it as inspiration or point of departure. Thereof, our intention is to correspond with the suggested vocabulary as a way to elaborate on our proposed research question.

3. Methodology

This chapter discusses methodology pursued in this study. Starting with the area of study. Followed by methods and empirical material, ethical considerations, participant selection and pedagogical design. The chapter concludes with data analysis.

3.1 The area of study

The aim of this study is to gain insights into how collaborative learning as a pedagogical approach impacts accessibility in a group of mixed ability dancers. Given that this study is situated within the dance pedagogical field, with a particular interest in the learning process, we concluded that choosing workshop as this study's research methodology would be the most adequate. For instance, by giving us the possibility to facilitate the learning process, practice, experiment and discuss. Furthermore, as we investigate how collaborative learning impacts accessibility we wanted to open up for a diversity of different bodies. Thus, by inviting dancers of mixed abilities we opted to create a creative, immersive, collaborative and transformative environment enabling new insights to arise. Hence, using an interpretive process to answer the proposed research question: *How does collaborative learning impact accessibility in a group of mixed ability dancers?* - a qualitative research approach with an abductive reasoning was followed.

3.2 Methods and empirical material

For the purpose of this study, we have conducted two workshops, each around 90 minutes. The study's data was collected through in-practice reflections and discussions. Furthermore, to support our retrospective inference, we also decided to video record both of the workshops in their full length. Thus, all of the in-practice reflections and discussions were sound recorded to offer the possibility of transcribing the collected data. During both of the workshops, note-taking was included in order to capture instances of spontaneous reflections.

We have recorded a total of six reflections: four two and two reflections, one between us as co-facilitators and one in full group, all of which have been transcribed. Five of those reflections were in practice, with the exception of the one between us as co-teachers, that was conducted right after the first workshop. While in-practice reflections were conducted to capture how participants speculate on collaborative learning and how it impacts accessibility. The reflection between us as co-teachers, that was conducted outside of the practice, aimed at capturing our interpretation of the aspects of collaborative learning at play, as well as how we experienced it to impact accessibility. The latter reflection was primarily used to make changes to the forthcoming workshop and have not been included in data analysis.

In workshops used as a research methodology two modes of participation are possible: collaborative and collegiate (Ørngreen & Karin Levinsen 2017). In the light of our research question, we decided to pursue a collaborative participant mode in which researcher and participants work together (Ørngreen & Karin Levinsen 2017, p. 73). In contrast to collegiate mode, in which the process is controlled by the participants, the process in collaborative participant mode is controlled by the researchers. Our understanding was that by choosing the collaborative participant mode, we could act as facilitators of the collaborative learning. Consequently, during both of the workshops, we facilitated the collaborative learning while participating in group reflections/discussion, and some of the dance explorations.

3.3 Ethical considerations

The consideration of research ethics is of vital importance in social research (Denscombe 2010; Vetenskapsrådet 2017). Hence there is a number of measurements to ensure that the study follows core ethical principles. One of the main principles is that no one should suffer harm as a result of participation in the study (Denscombe 2010). Although the notion of harm is wide-

ranging, the core idea of this principle is to carefully consider the ways in which participants might be affected by the involvement in the study.

To guarantee data confidentiality, we have decided to use fictive names when referring to participants. Given that our participants would partake in our workshop, to minimise the risk of harm in consideration of their needs, prior to the workshops we reminded them of the possibility to rest at any given moment of the workshop. Furthermore, since all of the participants are in need of assistance, the presence of their assistants during both of the workshops ensured their safety.

Yet another important ethical principle is to ensure that the research purpose is carefully explained to the participants and that the participation is voluntary and based on informed consent (Denscombe 2010). For this purpose, all of our participants received both written and verbal information about the area of the study. They were also given the opportunity to ask questions about the study. Furthermore, the participants signed a consent agreement (see Appendix A), with the possibility to withdraw at any time. We also informed our participants that all of the gathered data will be only reviewed by us and will be consequently deleted after the study is completed.

To avoid deception and ensure that we act with integrity, we used an open research approach (Vetenskapsrådet 2017). Thus, through careful interpretation and reflection we constantly assessed our positionality in practice and our relationship to participants. We also invited our participants to give us feedback, when needed.

3.4 Participant selection

As mentioned earlier, in the light of our research question, we wanted to ensure a diversity of bodies. Not least since our pre-understanding was that how collaborative learning impacts accessibility would be more explicit in a group of dancers that have different needs in relation to accessibility. Furthermore, we argue that a mixed ability context would provide us with a nuanced view on accessibility. For that purpose, we wanted to open our study for both disabled and non-disabled dancers. One of the requirements being that those who we invite have some kind of prior dance experience. Therefore, when choosing the participants, a purposive sampling was followed (Denscombe 2010). For this reason, we reached out to our supervisor

Annika Notér Hooshidar, who have conducted research in mixed ability dance context before. Hence, with Annika's help, we got in touch with an already existing dance group consisting of nine mixed ability dancers. The group meets to dance together through digital platforms every other week and they have done that for approximately five years. Since the group knew each other, there was already an established system of support that benefitted the study process. To this we were grateful because we only had the opportunity to meet with this group on two occasions.

Ultimately, four of these dancers decided to participate in our study. Following is an introduction of our participants, as well as us as co-facilitators of the study. All of the participants are given fictive names, using the pronouns "she/her".

Amal is a 43-year-old dancer and pedagogue who is a wheelchair user with cerebral palsy. She has a broad previous dance experience within the contemporary dance genre, amongst others. Amal has worked as a dance performer and pedagogue within this dance genre for an extended period of time.

Celine is a 42-year-old dancer who has polio, some cognitive difficulties and is a part-time wheelchair user. She has dance experience within contemporary dance, bugg and other dance genres. Celine has also danced in performances and participated in an education for workshop-assistant.

Kim is a 51-year-old dancer with cerebral palsy and is a wheelchair user. Kim has a long previous dance experience within different genres such as contemporary dance, bugg, waltz, samba, amongst others.

Maya is a 46-year-old dancer who has cerebral palsy, cognitive difficulties and is a wheelchair user. Maya has previous dance experience from various dance classes and workshops, mostly within the contemporary dance genre.

Klaudia is a 27-year-old dancer and pedagogue within the contemporary dance with a Master's degree in social anthropology.

Alva is a 25-year-old dancer and pedagogue who has been dancing within the contemporary genre for an extended period of time.

3.5 Pedagogical design

Collaborative learning is at the centre of our pedagogical design. Both between us as co-facilitators, as well as between us and our participants. Consequently, when designing our workshops, we were inspired by the principles of *listening* and *the practice of attention*, which are mentioned in our theoretical framework. Our ambition was that the pedagogical design of our workshops would illustrate those principles. For instance: listening would be illustrated through the flexible structure of the workshop, that could change depending on what we identified as needed at the moment - regardless of what we planned ahead of the workshop. Whereas the practice of attention, through a set of collaborative reflections that aimed at discovering and speculating on different perspectives on how a task could be managed. Both amongst the whole group, but also between us as co-facilitators. With that being said, co-facilitating our workshops was a deliberate choice in relation to our interest in collaborative learning. In short, we believed that it would both provide us with new insights, but also help us to notice and embrace different occurrences as they arise.

All in all, the pedagogical design developed, changed and adjusted according to the needs of our participants. That would also involve the time spent on the various tasks. With other words, as collaborative learning was in the centre of the pedagogical design, we offered the opportunity for our participants to contribute to the pedagogical design with their perspectives, explanations, and propositions of how they understood the aim of the task we proposed. During the second workshop we also invited the possibility for the participants to contribute with music proposition. Reflections, whether individual, in pair, and with the whole group - were interwoven into the pedagogical design of the workshops.

More specifically, the design of our workshop was split in two, with time to rest and reflect in between. In the first part, we focused on warm up, introducing the theme of the workshop. In the second part, we continued exploring the theme through a set of collaborative tasks. At the end of both workshops, we invited our participants to perform for each other. Although it was not a collaborative task in itself, we wanted to invite the opportunity for our participants to see each other dance and to share their dance with each other.

One of the most central collaborative tasks used during both of the workshops was *rörelsebibliotek*. *Rörelsebibliotek*, which could be translated into movement library, was an exercise in which the objective was to gather as many tools, metaphors, words, expressions as possible that would be of help in understanding the given task. The first step in *rörelsebibliotek* was a proposed score, during which our participants would be given the assignment to pay attention to what they experienced during the exploration of the given theme. During the first workshop the given theme was music and during the second workshop it was togetherness. The instruction given for this particular *rörelsebibliotek* was to pay attention to movement qualities, feelings or ideas that would arise during the exploration. After the exploration, we gathered in a circle to share our findings and write them down on a big piece of paper. Later, those findings were used by us as inspiration for the next exploration.

3.6 Data analysis

In this study, thematic analysis was chosen as a method to analyse and reflect on the qualitative data. Hence an abductive research logic was followed to enable the possibility to go back and forth between theory and empirical findings. In abductive approach, the study is entered with a pre-assumption, which is also the proposed over-arching pattern (Alvesson & Sköldberg 2009, p. 4). Hence, although abductive approach starts from an empirical basis, it does not reject theoretical pre-assumptions (ibid). Rather, it uses those pre-assumptions as inspiration for the discovery of patterns. Thus, the research process alternates between empirical facts and theory, enabling to successfully readjust both in the light of each other. In contrast to inductive and deductive models of explanation, abductive model includes *understanding*. Alvesson & Sköldberg further elaborates, inspired by Norwood Russell Hanson and his book *Patterns of Discovery: An Inquiry into the Foundation of Science*, that abductive approach as an explanatory model also connects to a perspectival approach. Underlining that seeing is inseparable from the perspective, placing pattern finding at the centre of the research. Therefore, abductive research does not aim to discover a singular objective truth, but instead to find the most logical solution and simply propose an explanation (Thompson 2022).

Thematic Analysis is a flexible method used to analyse themes found in the collected data. Currently increasing in popularity as a method for analysis of qualitative data within social sciences (Thompson 2022). In short, it is a method that captures patterns that are later structured into meaningful themes (Thompson 2022, p. 1410). In this study, we have used an eight step

approach to conduct an abductive thematic analysis proposed by Thompson (2022). Steps included in this approach are: (1) Transcription and Familiarisation, (2) Coding, (3) Codebook, (4) Development of Themes, (5) Theorising, (6) Comparison of data sets, (7) Data Display and (8) Writing up. However, due to the temporal span of this study and the limited amount of gathered data, we have made the decision to not to proceed with steps 6. Following is an account of how we applied those steps.

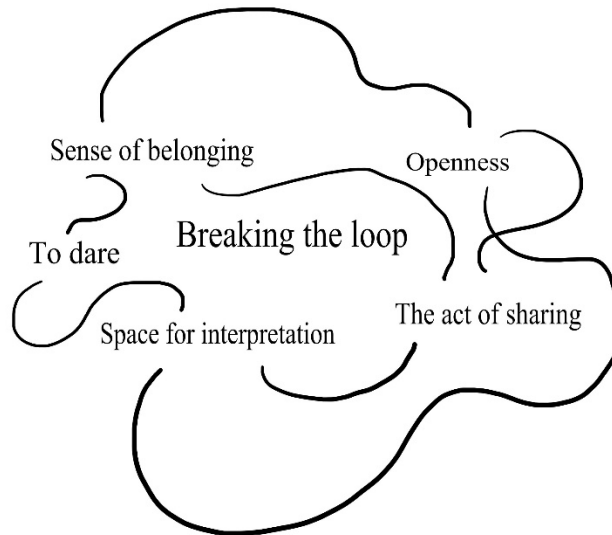
(1) Transcription and Familiarisation: The recorded audio files, together with our field notes, were transcribed into text and organised accordingly. In doing so, we chose to transcribe authentically in order to preserve the participants' speech patterns and way of speaking. In this step we have also reviewed the video recordings of our workshops to support our memory. (2) Coding: In this step, we searched, highlighted, and categorised reoccurring words and phrases found in the gathered empirical material. (3) Codebook: While conducting this step, we assembled the different codes and assigned those codes labels and definitions. Thus, making them clearer and more available when conducting the next step. (4) Development of Themes: In this step we examined the relationships between the different codes and organised them into overarching themes. (5) Theorising: In this step, using an abductive research logic, we investigated how the gathered empirical material could be understood and guided in relation to our theoretical framework. (7) Data Display: An illustration of our results is presented in our next chapter, *results*. (8) Writing up: This step is presented in our next chapter, *results*.

4. Results

In this chapter, we present the results of our study. Each subsection identifies the themes that emerged in our analysis. In summary, the results have shown that collaborative learning impacts accessibility in a group of mixed ability dancers by *breaking the loop* - a process in which new insights may arise. Thus, each subsections reflects components of *breaking the loop*. Following is an illustration that presents our findings.

The presented citations in this chapter derive from the four two and two reflections as well as the concluding group reflection. The citations were originally in Swedish and have been translated by us. As we are aware that there will occur semantic loss, we have decided to

attach original citations in Appendix B. The citations in the Appendix B are arranged in the same order as in this chapter.



4.1 Sense of belonging

This study has shown that one of the ways in which collaborative learning impacts accessibility is by creating a sense of belonging, which our participants commonly identified as an important aspect of accessibility. Although our participants expressed it in different ways, a pattern we acknowledged was that they at numerous occasions emphasised the importance of feeling seen. As Kim elaborated:

So, accessibility and encounter go hand in hand. Because if I enter a dance stage then I will be treated as a dancer. But on the other hand, if I do not even get on the dance stage, then I cannot show what I can do. And it's the same in a café. If I enter the café then I am suddenly treated like... well, anyone. But on the other hand, if I do not even get into the café or up the curb, or whatever. Then I cannot be treated for the person I am either... I will be someone in a wheelchair; who is just annoying, who complains. But it is not about that, and I think it is very important in your work. (1)

When Kim said the above, other participants agreed with an immediate interjection. Thus, our interpretation is that this statement accounts for the importance of being seen for who you are, and to feel that you belong. Just as Kim explained using her own experience as an example, in

many cases, access is denied at the very entrance. Hence, making it impossible to even make it to the encounter, as the space is only accessible if it offers the means to enter. Therefore, feeling seen, alongside sense of belonging, accounts for an important aspect of accessibility. As Celine reflected:

But to be able to see as well as to... for example, to be able to see you. Even though you may not feel well, but still that I bring my joy to you. (...) Just this, to be able to tell people to dare to be themselves (2)

This statement emphasises the importance of acceptance, trust, and support. Again, it also underlines the importance of joint effort in creating space in which a sense of belonging could be developed. Hence, to establish a sense of belonging there is a need of a system of support, in which participants can repose trust in each other, as well as us as co-facilitators. This study shows that just as collaborative learning requires a sense of belonging, it is also through collaborative learning that trust and sense of belonging is developed. It equally showed that our role as co-facilitators was of great importance in establishing a sense of belonging, which was made clear by our participants during our last group reflection.

For our last group reflection all of us have gathered in a circle in the middle of the dancing studio. The conversation took place at the end of our second workshop, during which we as co-facilitators invited our participants to share their thoughts of their experience on both the workshop and the time spent together. We have invited our participants to share anything that they would like us to know. Since the predisposition of that conversation was openness, it was our participants that were in charge of the discussions' course of direction. The conversation took off quite immediately. Almost right away Kim speculated:

Something that I have thought about is that, you have only been with us three times... whereas once via zoom. And I find it fascinating that it feels like we know each other. It feels like we have known each other forever. I think it is awesome. (3)

The group reinforced Kim's statement, ensuring us that it was an opinion shared by the whole group.

4.2 Openness

Both Amal and Kim elaborated on the importance of openness in the joint effort to make the shared space accessible, as both of them underlined that it is through openness, that a meaningful encounter is made possible. However, this study has shown that there are two ways in which we could understand openness, both of which we identified to be of vital importance in relation to our findings. The first way is connected to open communication, where openness refers to when everyone feels free to express their opinions, feelings and wishes. As well as to ask questions, voice feedback and share thoughts. Correspondingly, an aspect identified by Celine was that openness in collaborative learning involves asking for help and support. As she explained:

At the same time, it is also daring to be able to say that one does not understand. Or to dare to be able to, as well as dare to be able to say "Well, okay. I did not understand this task". (4)

The second way in which we could understand openness is by our approach to the learning process. As Amal speculated:

I tried to stick to my movement that I was going to explore, you were going to do it in a lot of other ways, in the end I didn't really understand what I was doing, because I was so inspired by others, so I kind of lost my own a bit, but it did not matter. (5)

Just as Amal speculated, staying open to the process is challenging. However, despite the difficulty, challenge provided her with inspiration. As Amal reflected - it offered her new insights. Thus, this study has shown that our participants did not want to avoid challenge. Instead, we could assume that challenge is rather seen by our participants as a way to push yourself beyond what you think is possible.

4.3 The act of sharing

As collaborative learning was the centre of our design, many of the dance exercises that we proposed entailed the task of getting to know each other as movers and dancers. Both through movement as well as through conversations. What all of those exercises had in common, was our continuous attentiveness to each other, which also involved the act of *sharing*. One of those exercises was *rörelsebibliotek* that we mentioned earlier in our pedagogical design.

Rörelsebibliotek entailed a multitude of objectives. Two of the most important ones being: to get to know each other through insight into their perspectives and to create a space in which we would welcome a multitude of interpretations of the given task. All in all, we believed that *rörelsebibliotek* would support their exploration, and thereof have an impact on accessibility. Our study has shown, that as collaborative learning involved the act of *sharing*, it offered an opportunity for our participant to see, and feel seen by others. That would not only be expressed verbally, but also through smile, sudden change of energy or a confirming look. All of which, we considered as an insight that, as the process of collaborative learning supported our participants with attention from us as co-facilitators, it also created a space in which participants would be able to provide each other with the same attention. As Kim reflected:

No, but I think this is very inspiring to meet, because it is another thing when you are jamming for yourself, even if you watch other videos, the computer or video, to be able to mediate the feeling and to be here on place, and to touch each other (6)

This study has shown that the act of sharing would not only have an impact on our relationship with the participants, but also the learning process and accessibility. One such example is the usage of music. In the beginning of both our workshops, we asked our participants to share what music they usually listen to. Later, those suggestions were used during the workshop. The results indicate that sharing not only contributed to a sense of belonging, but also affected both the accessibility and creativity. As Maya and Amal discussed:

M- No. And just, that I brought Eric Saade with us when we painted.
A- Yes, when we painted the room with Eric Saade. Then you got a completely different energy.
M – Yes! I picked him up from, there!
A – Yes, and so you put him in your body?
M – Yes, yes!
A – Aa
M – So he also painted with, with his...
A – Yes, so you, you saw. You were him? Or?
M – I had him next to me
A – You had him next to you, all the time?
M – Yes! (7)

4.4 Space for interpretation

During both of the workshops it was essential for us to offer our participants to take part of different perspectives in approaching a given task. *Rörelsebibliotek*, that we mentioned earlier, was one way in which we aimed at creating a space in which we would welcome a multitude of interpretations of the given task. For that purpose, we used both verbal and non-verbal communication, with which we aimed to show at least two ways in which a task could be approached. Our hope was that by showing different approaches, it would open up the possibility for our participants to explore different ways of doing, that would fit them. Rather than to relate to specific ideals or presumptions of right and wrong. With that being said, space for interpretation has shown to be very important for our participants. As Amal explained to us:

It was also very interesting to see both of you, because then you can choose, or then you can see that it is possible to do the same thing in two different ways and then it is also easier to dare to find your own way, in it. (8)

As Amal reflected, giving our participants the option to choose their own interpretation supported them into finding their own expression. Thus, opening up for a dynamic, nuanced, personal as well as collaborative approach to the pedagogical material. Similarly, both Celine and Kim pointed out that space for interpretation also gave them the possibility to think beyond something as a mistake, but rather as individual interpretation:

C- (...) especially in the dance, it is important to be able to laugh and to see the mistakes but not in a bad way.

K- No, exactly

C- To, like, be able to see like, "okay, I did it wrong" but it is not wrong. You interpret it in your own way. You are the one who interprets. If you interpret "okay, I did this little thing" yes, but it is only this little thing that turns out like this (...) (9)

Furthermore, Celine and Kim highlighted the possibilities that are being created when there is space of interpretation. In a conversation between them, they mentioned that having the opportunity to interpret and explore different ways of dancing generates a creative flow.

C- No but this thing about letting the imagination flow, you do not need to, like, for it to be in norms, that it should be like this and this, but it can be anything, like, at least what I think, that is how I experienced it, in the dance... What do you think?

K- Yes, but it is very much about being creative and that is what being creative is, and it is nice to be that without us, without us, what is it called, without having fixed frames or anything. (10)

In their conversation both Celine and Kim showed particular appreciation of being creative and able to let the imagination flow when dancing without having to worry about strict rules or expectation. Later that day, during the group discussion, Celine mentioned it again. However, this time she reinforced that space for interpretation is something that needs to be created together.

And it is not said that anything is wrong or something, but that person, that partner, dance partner can build together. And you can build, like, everyone together. (11)

4.5 To dare

An opinion shared by our participants was their endeavour to dare. To dare, translated from the Swedish *att våga*, was mentioned by our participants at numerous occasions. They used it both when speaking about the importance of sense of belonging, openness, act of sharing as well as space for interpretation. Thus, to dare has proven to be significant in all of our themes. As Kim pointed out:

To dare! To dare no matter what it is about. It can be about making a decision, it can be about daring to do something new (...) (12)

While Kim pointed out that it is important to dare, Celine drew our attention to the value of support in doings so:

And then there's also this thing that, like when you back down, it becomes like this that you don't dare to test your chances to... What am I capable of? And how much am I capable of? Or how much do they dare? Like. But, at the same time, when a person is shy and so on, you can also go into theirs, to meet them in the middle. And then they come in the middle, and then they come in the middle... and then you are not as scared. (13)

Celine's statement reminded us of the significance of a meaningful encounter, which as we mentioned earlier, is a prerequisite for meaningful learning. Simply put, in order to dare trying something new and to explore your own possibilities in dancing, you need a system of support.

A reoccurring topic, mentioned by our participants in relation to dare - were norms. Which, as we understand, are one of the reasons behind, why to dare is so important for our participants. This is something Kim elaborated on in the group discussion. She described how norms can be restricting and directorial in ones' patterns by putting oneself in a repetitive cycle, or loop, talking from the experience of having a body of mixed abilities.

And then I come to think about different norms that we talked about. When you have different functional variations, it easily happens that you put yourself in a loop. And then it is very hard to get out of that loop. And that concerns both yourself and people outside, that one dare to take place in another group. (14)

In order not to become fixed in a loop of remaining in the familiar and following the same pathways, Kim again underlined that it is important to dare to do different and to make your own decisions. However, as Kim pointed out, doing so is challenging as it implies a joint effort in changing the expectations. Hence, As Celine explains, despite the challenge, they still experienced it to be beneficial:

It is like, just this little square, then there is this big opportunity. It is a long process, like. But it is also fun to be, to challenge them and things like that. (15)

Kim reinforced:

*I would like to add that anything is possible. And it is just a matter of opening up your gaze. (...)
Anything is possible. (16)*

5. Discussion

In this chapter we will discuss the results of this study. Given that this study is a result of a collaborative engagement, the study's discussions will be presented separately by each author, with the objective to portray our subjective voices and thoughts. This chapter concludes with methodological discussion, in which we will evaluate and discuss methods pursued in this study.

5.1 Discussion by Alva

In the following section, I will discuss the results of this study through my personal reflections and how they can be understood in the light of previous research, the theoretical framework as well as the aim of this study.

The aim of this study is to gain insight into how collaborative learning impacts accessibility in a group of mixed ability dancers. Each theme presented in the results illustrates various aspects that were found through collaborative learning. These themes demonstrate the complexity of accessibility and have contributed to my understanding of accessibility within this context. I would argue that accessibility, which also aligns with the results, is not something that can be planned in advance, nor can it be seen as something to be added in dance teaching. The meaning of accessibility is individual, as every person has their own abilities and needs. Therefore, an accessible space is something that is created through the individuals that are present in the room. Which means that it could be understood as something changeable or a process, that is being shaped collaboratively. Hence, I have learned from this study that it is through collaboration we can be most attentive towards each other's needs.

If we bring the light to the perspectives on the collaboration in previous research and the theoretical framework proposed in this thesis, we can see how nuanced the process of collaborative learning is. Mulvihill (2018) suggests that collaboration require various sets of skills in which she highlights, amongst others, the skills of listening and being present. In line with these ideas, Anttila (2003) argues for teaching to be practiced as a dialogical and relational practice, emphasising the importance of encounters. Similarly to Mulvihill (2018), she highlights the skill of listening. As Anttila (2003) further argues, these are essential in fostering a stimulating learning environment. With this, listening is an emphasised aspect within

collaboration, which we also embody throughout this study. For me this became evident as a vital part of collaborative learning, as the results of this study correspond to the need for listening, being present as well as encountering. Hence, our participants acknowledged the importance of having a *sense of belonging*. The need for building relationships and trust, as well as feeling seen and heard was essential for the accessibility. Given that we were two pedagogues who co-facilitated this study, the collaborative aspect provided an opportunity for us to expand our presence and practices of listening and encountering. It allowed us to be more attentive, as it is through being fully present in the moment one can be attentive to what is happening and what is needed.

Furthermore, we approach the role as facilitators in this context through engaging in active listening, being present, and navigation within the learning process. I argue that the facilitation is an important aspect within collaborative learning because it is this engagement that sets the tone. Through creating a sense of belonging and mindful facilitation, we can create a space of *openness*. With this, it is important to note that in this study, our participants knew each other from before, which helped us in the process of creating an open space because of their already established trust, safety, and support within the group.

Openness, identified in relation to both communication and the learning process, played a crucial role in various aspects of the results. Hence, I would argue that openness is a foundational component for the work within collaborative learning in relation to accessibility. This aligns with the findings of Notér Hooshidar's study (2017), which emphasises the importance of an open atmosphere. Openness creates space for ideas, questions, and thoughts as well as different interpretations and ways of doing. Consequently, it creates space for different ways of learning. This is something I think is of significant importance. As there are as many ways of learning as there are individuals in the room, it is crucial to recognise this by fostering an environment where different learning processes can flourish. In this study, our participants expressed appreciation for having a *space for interpretation*, thus, being able to be creative and explore as well as dance with inspiration from their imagination and the other dancers. And also by being facilitated with different examples of doing a given task. When co-facilitating a task, Klaudia and I used both verbal and non-verbal communication, where we both explained by words and showed examples with our movements. In doing so, we created a space for interpretation, where we communicated opportunities of approaching a task in different ways. This multimodality, as Notér Hooshidar (2017) also argues for, helped us as

facilitators in fostering an environment that is open for different ways of learning, or pathways to knowledge.

Furthermore, the study showed that collaborative learning impacted accessibility through its visualisation of possibilities and encouragement for each individual to explore different pathways of engaging in a task. As this points to the learning processes within collaborative learning, it also highlights all the different aspects constituting the learning journey. Something that became noticeable through the study, was that together with the possibilities that openness within collaborative learning entails, this could also be a space of challenge. The challenge lies in being open and flexible towards each other, as well as being open towards oneself and one's own learning process. With this, I want to emphasise the recognition of the learning process as something dynamic. It is important to allow yourself to get lost sometimes, a sentiment also expressed by one of our participants. However, it is equally important to recognise that getting lost is part of the process and has value in itself. This further illustrates that viewing the challenging space, specific interpretations, and turns in the learning process not as something negative, but rather as something inspiring. As our participants express, to be able to laugh and recognise the different ways of doing, while pushing their limits according to their own abilities. Similar to the statement echoed by Whatley and Marsh (2018), one should be able to push their limits without hierarchical concerns between bodies or movements.

Along with the important aspects of challenge and pushing limits, the results also shows that collaborative learning impacts the accessibility through entering a space of daring. Hence, *to dare*, has shown to be of vital importance. That could involve daring to do something new, daring to take place, and daring to challenge yourself. In this it is important to allow friction, chaos, inspiration, and creativity to intertwine and be dynamic, to be able to explore and go beyond what one thinks is possible. This gave me insight into the importance of a space of daring and what creates it. I would argue that the space of daring is created through collaborative effort. Within collaborative learning, there is a system of support, where we all help and uplift each other through engaging in this process together. In this study, we supported each other to dare by being open and *the act of sharing*. As Ingold (2018) proposes, sharing is a way to meaningful learning. The act of sharing was apparent through the task of *rörelsebibliotek*. By sharing ideas, reflections and wishes it made impact on the learning process, thereby reinforcing the openness and attention towards each other.

Moreover, Mulvihill (2018) further suggests that collaboration, in addition to the skills of listening and being present, should be centred around inspiration and discovery rather than compromise. This resonates with my own belief, that through a joint exploration, we can make new discoveries and arriving somewhere one couldn't reach alone. Yet, Mulvihill (2018) also suggests that collaboration is about problem solving. I would rather view collaboration as a space of identifying the resources and use them as possibilities. I would not refer to this practice as a problem-solving process, as it would imply that a problem exists in the first place. Viewing through this lens, I would argue that our differences are resources to acknowledge and be inspired by.

Furthermore, previous research suggests that a large emphasis has been placed on difference in relation to accessibility and dance. As it aligns with my belief, Østern (2009) recognises the power in difference and argues that difference should not be seen as something additional, but rather as something inspiring in creating dance. And also, as Østern and Øyen (2014) further argues, as something inspiring to use as a force for teaching. However, when working collaboratively, differences between people is always present and as the emphasis in previous research illustrates, difference is not always simple to relate to. In a space where mixed ability bodies are working collaboratively, difference is maybe even more present than in other contexts. As the reoccurring reflections about norms and the experience of being fixed in a loop, that one of our participants shared, shows that difference is not something that is in all aspects embraced by societal structures or other external circumstances. Just like the social model of disability emphasises. That is a significant purpose to why the emphasis is placed on difference also in this study, to highlight the importance of embracing differences and argue for all the possibilities they entail. Similar to the insights expounded upon by Whatley and Marsh (2018), each individual brings something to the space and that it is important to value the diversity that is present.

The value of plurality within a group is also a standpoint of Østern (2015), which goes along with the thoughts about difference. I believe that by embracing the plurality and difference in a group, we can find new ways of being together, expand our perspectives and make new discoveries. Or in other words, breaking the loop.

In conclusion, the findings of this study show the main themes of *sense of belonging*, *openness*, *the act of sharing*, *space for interpretation*, and *to dare*. I see all these themes as intertwining aspects of how collaborative learning impacts accessibility. Collaborative learning creates a

space grounded in openness and care, where every individual is being seen and heard, and where their contributions are valued. It is also a space where we can create new pathways to knowledge by exploring different thoughts, ideas, and ways of doing through embracing our differences, push our limits and supporting each other. Consequently, together we could find ways of learning and doing that were accessible for all individuals.

This process has been a developing journey that has taught me the power of collaborative effort and all the possibilities it creates. Furthermore, it has been invaluable to experience how inspiring, unifying, and innovative impact collaborative learning has. Through collaboration, we can make meaningful connections, create space for meaningful learning as well as make new discoveries through arriving somewhere one couldn't reach alone. Finally, echoing the various reflections in the results, collaborative learning has the power to make everything possible, which further emphasises its impact on accessibility.

5.2 Discussion by Klaudia

In this chapter I will discuss how the result of this study align with the proposed theoretical framework. In doing so, I will also reflect on the results in the light of previous research. The chapter concludes with a summary.

As this study has shown, our role as co-facilitators of collaborative learning is of great importance. Not only does it set the tone for the collaborative learning, but also provides participants with a system of support, in which they can repose trust, both in the process and in themselves. As the group commonly expressed, it felt as we have known each other for a very long time. Although we have only met three times, whereas one time being through a digital platform. There could be many ways to explain such feelings. First and foremost, it might have been influenced by the fact that our participants have known each other for quite some time. Nevertheless, in this study, I also want to argue that it is made possible through the framework of collaborative learning, in which both I and Alva made sure that everyone's experiences, together with our pedagogical approaches and styles would shine through our joint design.

To clarify, collaborative learning in this study is not simply a pedagogical approach, but an embodied practice in which we as co-facilitators engaged throughout the whole process of conducting this study. Which had not only transformed our practices, but also us as co-

facilitators. Correspondingly to Østern and Øyen (2014), working together has not only turned out to be central, but also beneficial in defining diversity among students as value. Thus, although we collected our data at our workshops, not necessarily focusing on our role as co-facilitators, we cannot neglect the fact that this process has had an impact on our findings. Therefore, when discussing the themes found, and how they align with the theoretical framework, I want to underline that I speculate on the findings, specifically in the light of collaborative learning that is co-facilitated.

Facilitators, as the name indicates, are there to facilitate the learning process and provide with inspiration and guidance by showcasing a range of pathways to knowledge. Thus, when collaborative learning is performed by two co-facilitators, this study has shown that, it provides participants with a type of guidance and attention that would not be possible to the same extent with only one facilitator present. For instance, co-facilitating allowed us not only to help each other to showcase a point, or to demonstrate an idea, but also provide our participants with different approaches and perspectives. Thus, *space for interpretation*, that has shown to be one of our overarching themes, confirms that access to multiple interpretations has a positive impact on accessibility, as it supports the plurality evident in the room. It also demonstrates that by sharing different perspectives, collaborative learning provides with an opportunity for our participant to see and feel seen by others.

Although Mulvihill (2018) does not focus on the mixed ability context in which needs of participants are wide ranging, she underlines that collaboration is crucial in reconstituting the power for the purpose of honouring difference. In doing so, Mulvihill emphasises that collaboration demands practice. Correspondingly, while it might sound as if *sense of belonging*, *act of sharing*, *openness*, *space for interpretation* and *to dare* are given themes, our study has shown that those themes are context based and require experience, practice, and time.

While the results of our study for the most part align with what Mulvihill (2018) proposes, the view of problem solving is where our views may drift apart. As our study has shown, *openness* and *space for interpretation* is of vital principle. Nevertheless, problem solving indicates the presence of a problem which calls for solution and in doing so - it deprives collaborative learning of its openness. With that being said, yet another point in which we drift apart from Mulvihill might be the view on the learning process. Mulvihill's view is that knowledge can be

exchanged in the process of collaboration. Thus, our results rather align with the theoretical framework proposed by Ingold (2018), in which the role of educators is to facilitate different pathways to knowledge rather than explicate knowledge to one another. As Ingold (2018) points out, it is not until sharing is made accessible, that it can assist us in gaining insights. Thus, knowledge cannot be merely transferred.

Nevertheless, my understanding is that, although Mulvihill speaks about it in terms of problem solving, the result of our study aligns with how Mulvihill discuss that dance makers should invite challenge as a way to disrupt sensibilities and prejudice. Not least since our study has shown that it is not until we put up with the challenges, that collaborative learning has the transformative potential. In other words, it is not until our perspectives are challenged that we can stay attentive to all of the nuances of joint thinking and reconstruct the power in which we can honour difference. Thus, if we merely listen – we might only hear what already confirms what is already known/familiar for us. Thereof, I argue that collaborative learning impacts accessibility by its humbling nature, in which our views are constantly being challenged and transformed. Furthermore, as Mulvihill (2018) points out, it confirms that listening and being present is something more than an exercise for ears. Which in one way or another, also aligns with how Anttila (2003) discusses the search for dialogue. As she points out, it is not possible to fully take into account and understand all of the perspectives of the students. Nevertheless, by acknowledging diversity, for instance through *the act of sharing*, we can release our imagination and invite more than we could see before. Consequently, we can remain in a constant renewal- or as Ingold (2018) might put it, continuous variation.

Thereof, although Mulvihill (2018) argues that process of collaboration should not be about loss, nor compromise, I want to argue that it is important to emphasise that it demands of us to challenge our way of doing. Thus, although Ingold and Mulvihill seem to share similar view on learning, Ingold has put a greater emphasis on attention and the arrival at something new, which I argue to better correspond with both themes' *openness* and *space for interpretation*.

Again, as this study has revealed, *openness* offers pathways to meaningful learning. However, showing yourself vulnerable and asking for support in an educational setting is challenging, as it implies a state in which one is exposed. In this study, we wanted to encourage our participants to voice their opinions. Just as Mulvihill (2018) points out, the skills required in collaborative

learning are not only listening but also questioning, vocalising feedback, supporting voicing perspectives and recognising and exploring different perspectives - all of which, are not easy to practice, and take a lot of courage. It also requires that the learning environment not only allows those instances but supports them and uses them as a driving force and a source of inspiration. Nevertheless, what I find particularly important to remember is that it is up to facilitators to make sure that differences are emphasised with respect. Thus, making sure that the process does not exploit the participants. For that reason, open communication should be at the forefront of collaborative learning.

At one point during our workshops, I remember struggling with not being able to find the right words to explain a given task. I quickly lost track of my thoughts and mumbled something along: *I am sorry, but Swedish is not my first language, so you will have to help me with this one.* Almost immediately, I was struck by the group's ambitious attempt to help me in guiding them into the given task. Celine quickly responded that Swedish was not her first language either. It was at that moment that I suddenly realised I did not feel as troubled by not finding the right word. Not only because I shared a similar experience as Celine, but because the group did not really mind that I could not find the right explanation. I was offered support without any hesitation. It was now our shared task, to make the given task accessible. It was in that moment was when I truly embodied the essence of collaborative learning as a process of discovery. Discussing this particular situation, I find *the practice of attention* proposed by Ingold (2018) to be of help. Reminded that wisdom does not lie in pretending that we already know, but to learn from what we observe. In this case, it was noticing how collaborative learning is about risk-taking, taking a leap of faith, in which we repose trust for change and transformation. In the end, it was never important whether I would find the perfect words describing the given task. It was about the process in which we could find ourselves in a continuous variation of ways that are familiar to us. Thus, as this study has shown, *to dare* to ask for help, together with a kind of *openness*, impacts not only accessibility, but the learning process in itself. It eventually also creates *space for interpretation* because we invite others into our individual learning process. It also corresponds with the *sense of belonging*, as suddenly, we don't feel so alone.

To break a loop does not only require a leap of faith. As mentioned earlier, it also requires a lot of practice, and a humble approach to change. Just as the study conducted by Østern (2015),

ours has shown that the element of risk-taking (*to dare*) is of high value, not only for the sake of the creative process but also for the notion of feeling seen. Just as one of our participants reflected, people with disabilities are usually thrown into a loop, in which they are stuck, held by presumptions of what they are capable of. However, we need to remember, that it is not until we do take a risk, and *dare to* challenge each other, that we are truly able to embody the pedagogical value of collaborative learning.

Just as we mentioned in the theoretical framework, dance education has a history of excluding marginalised bodies (Bergonzoni 2022, p. 266). As we address accessibility specifically in a group of mixed ability dancers in this study, it was important for us not to neglect that fact. Rather, we wanted to provide a space in which this could be freely discussed. Not only to embrace difference merely as a force for change but most importantly to honour ours and our participants' bodily experiences as well as to make the shared space more accessible. Thus, this study has shown that through collaborative learning, we could speculate on new ways to approach bodies in dance education. Having that in mind, it was important for us to listen to our participants and their needs. As we approach disability through a social model, we knew that it was up to us as co-facilitators to create a space in which our participants would feel safe. Hence our findings correspond with both Notér Hooshidar (2017) who recognises the importance of attention to ability, experience and background of each individual in the pedagogical space, as well as Østern (2015) who acknowledged the benefit of going deep into participants embodied life. It also aligns with Whatley and Marsh (2018) who argue that accessible teaching should provide every mover with an opportunity to push their limits according to their own abilities. Just as the authors emphasise, this study has shown that it is the responsibility of dance educators (in our case facilitators), to stay attentive to- and value the diversity. Only then, we can together undo the loop, in which we are stuck, as a result of expectations set by us and our surrounding. For that, we need to reposition trust in each other, so that we can find ways to push the boundaries for what we think is possible. Just as Ingold (2018) argues, to truly stay open to the world, we need to surrender somewhat of our agency. My interpretation is that it means that we need to make a leap of faith, in which, instead of figuring out the outcome, we can instead attend to what is there. I found that not being seen to be one of the core problems that our participants must meet - that few repose trust in what they are truly capable of. What this study has taught me, was that you will not always know which path to show, however, the most important thing is, to create a sense of belonging and support

voicing of perspectives. At the end of the day, we want to arrive at something new and that cannot be done if we will not let go of our presumptions. Thus, *openness*, has again shown to be of importance. Just as our participants pointed out, it is ok to ask for help. In this case, we needed to ask our participants to help us in making collaborative learning accessible. Asking: what do you need, from *us*? Thus, our study has shown, correspondingly to Østern (2015), that as a result of high level of plurality in the group, new insights surrounding accessibility could arise.

In concluding remarks, as our study was conducted in the mixed ability context, there was a range of needs and interests that had to be met. It also demanded a particular attentiveness to our differences, as we navigated within the collaborative learning. With the aim to discover and speculate on our different perspectives, and to truly listen to each other. Most importantly, to respond, ask and question. So, how does collaborative learning impact accessibility in a group of mixed ability dancers? The results of this study have shown five over-arching themes: *sense of belonging*, *openness*, *act of sharing*, *space for interpretation* and *to dare*. All interwoven into what we define as *breaking the loop*. Simply put, collaborative learning impacts accessibility by providing our participants with means to break out of the loop. It encourages them to take a leap of faith to discover new ways to attend to things, it also gives them a system of support in which they can flourish and gain the courage to voice their opinions, as well as to challenge them. Thus, making the learning process more accessible as it relates to their bodily experiences. Conducting this study in a group of mixed ability dancers only made that more noticeable, as all of us had different needs, there was no way around it. In the process, we realised that the strength of collaborative learning lies in its openness, fluidity, and flexibility, which enables us to continuously negotiate our understanding of accessibility, as something that is site specific and individual. The theoretical framework of practice of attention and the art of listening has not only aligned with our findings, but also guided us throughout the whole process of conducting this study, making us aware of all of the nuances of collaborative learning and accessibility. As accessibility is not universal, studying *with* others, through the framework of collaborative learning, gives us the possibility to notice, listen and to respond, all in an effort to make learning accessible.

All in all, it was not only a humbling experience, but a transforming one. It taught me that by not giving up, and not falling into the trap of compromise, we can arrive at new beginnings,

that do not only benefit us, but the whole group. Most importantly, instead of guessing our way into what the needs of our participants were, we asked and speculated together. Thus, as Panagiotara (2019, p. 90) points out, this study has shown that a greater emphasis must be put on an active participation of differently bodied dancers in dance education and dance works, as it is only then we can embody change.

5.3 Methodological discussion

Workshop has proven to be a suitable method to collect empirical material. As opposed to observations and interviews, workshops gave us the opportunity to explore and play out different aspects of collaborative learning. Thus, choosing collaborative participant mode made it possible for our participants to join us in doing so, and to contribute with their unique perspectives. As it was important to us that our study would reflect the needs met in practice, choosing workshop as a method assisted us in gaining insights into the complex nature of collaborative learning and accessibility.

It should be noted that choosing workshop as our main method has had its limitations too. Due to the time pressure and the fact that we were only focusing on in-practice reflections, it was not possible for us to offer our participants time for individual reflection. Hence, those reflections might have provided us with additional perspectives.

Other potential factors that could have influenced the outcome of this study, was the reflection questions. The questions we asked mainly aimed at capturing the instant reflections of our participants' experience and thoughts about the workshops. This gave us valuable perspectives on the overall experience of the workshops as well as additional perspectives on accessibility in general, which may not have been captured in other ways. As we worked with an unstructured method in the reflections, one way of broadening and deepening the reflections could have been made through individual interviews using semi-structured method. Furthermore, it would also have been interesting to structure the questions more towards collaborative learning, which could have given us additional perspectives regarding that specific aspect. However, at the same time, such structure could have been too directional and may have resulted in the loss of the valuable perspective on accessibility and the overall experience of the workshop.

Since we made the decision to collect our empirical material at an early stage of our study, it meant that we had to approach our workshops with an openness. Thus, an abductive research logic was followed to enable the possibility to go back and forth between our theoretical framework, previous research and empirical findings. Although that type of openness is challenging, it made it possible for us to successfully readjust these in the light of each other.

In the process of analysing the data, we pursued thematic analysis. This made it possible for us to detect certain patterns in the transcribed reflections, which we could assemble into a number of main themes. However, while deciding our method for data analysis, we also considered content analysis. Thematic and content analysis have similar analyse processes thus they both entail data familiarisation and code conducting. Nevertheless, using a content analysis would have entailed a different presentation of results. For instance, the results are often presented through conceptual maps. Hence, we saw thematic analysis as more flexible in that sense that it entails an exploration of patterns, which we found more helpful in connecting different aspects together.

As the two of us conducted this study, a discovery we made in this process was the aspect of time. Our aim was that we would both participate equally in all aspects of this study by collaborating both in the practical as well as in the writing. Due to the fact that we do not view collaboration as a practice of compromise, we have worked together to find pathways where both our thoughts could take place. However, we recognised that a collaborative process like this requires ongoing conversations which in itself is a time-consuming aspect. Nevertheless, the collaborative nature of this study has been of big value. Not only has it brought a multitude of different perspectives that resulted in a more nuanced understanding of this study's results, yet it has also been interesting and developing to work collaboratively when writing of the very topic of collaborative learning.

6. Concluding Remarks

This study has shown that *sense of belonging, openness, the act of sharing, space for interpretation* and *to dare* are aspects of collaborative learning that impact accessibility. Thus, that collaborative learning impacts accessibility by providing our participants with means to *break the loop*. As this study intends to contribute to the conversation surrounding accessibility

in the wider context of dance education, we want to emphasise the pedagogical value of the results of this study. The identified themes can be both used as pedagogical design principles as well as inspire ways to make dance education more accessible. Consequently, collaborative learning as a pedagogical approach can be used to challenge the existing norms apparent in dance education and to honour students' bodily experiences.

All in all, our hope is that this study will inspire both development of pedagogical approaches as well as further studies within accessibility and dance education, as it is an area in need of recognition and expansion. Since this study was conducted on a small-scale measure, it could be considered as a pre-study for future research in the subject area. Within the section of *Setting the context*, we highlight the already existing dance educations, projects and initiatives within inclusive dance education in Sweden. As a contribution to these and with the aim of expanding the notion of accessibility within the dance field, we argue that it would be rewarding to integrate an increased focus of collaborative learning within this area.

With that being said, we propose that future research examines how collaborative learning impacts accessibility specifically within the context of dance education. Furthermore, we would like to emphasise that in doing so, future studies would benefit from following a learning process over an extended period of time. Our belief is that research would also benefit from a mixed-method approach, for instance by combining autoethnographic and action research methodologies. Using collaborative learning as a point of departure, an example of future studies could be to research the specific role of being a facilitator in that process. It would also be interesting to learn more about how the pedagogical approach of collaborative learning could be integrated in the work within artistic universities with the purpose of opening up for a wider access to dance education at different levels.

On a final note – fellow dance pedagogues and teachers, although we will encounter a lot of challenges along our way, let us use those as a force for change and find new ways of being together. Let us continue down this path and *break the loop*. Together.

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Appendix A: Consent Agreement

STOCKHOLM UNIVERSITY OF THE ARTS | STOCKHOLMS KONSTNÄRLIGA HÖGSKOLA

Samtycke till deltagande i forskningsprojekt

Jag ger mitt samtycke till att delta i forskningsprojektet

”Tillgänglighet och kollegialt lärande inom dansundervisning”.

- Jag har tagit del av bilagd information om projektet ”Tillgänglighet och kollegialt lärande inom dansundervisning” och är därmed införstådd med hur arbetet går till och den tid det tar i anspråk.
- Jag har fått tillfälle att ställa de frågor jag har och fått dem besvarade. Jag vet också vem jag ska vända mig till med frågor.
- Jag deltar frivilligt och har blivit informerad om syftet med deltagandet.
- Jag är medveten om att jag när som helst under och efter projektarbetet kan avbryta mitt deltagande utan att jag behöver förklara varför. Det material som lämnats fram till och med datum för avbrytandet fortfarande ingår i forskningsprojektet.
- Jag ger mitt medgivande till Klaudia Rychlik och Alva Degerfeldt att dokumentera, bearbeta och arkivera den information som samlas in i arbetet samt att publicera resultat som arbetet resulterar i inom ramen för projektet ”Tillgänglighet och kollegialt lärande inom dansundervisning”.
- Min underskrift nedan betyder att jag väljer att delta i projektet ”Tillgänglighet och kollegialt lärande inom dansundervisning” och godkänner att Stockholms konstnärliga högskola behandlar mina personuppgifter i enlighet med gällande dataskyddslagstiftning och lämnad information.

Ort, datum

Egenhändig namnteckning

Namnförtydligande

Kontaktperson för projektet på Stockholms konstnärliga högskola, dit du också kan vända dig för att återta samtycket: Alva Degerfeldt, 070-6174097 och alva.degerfeldt.01@student.uniarts.se.

BOX 24045, 104 50 STOCKHOLM
08- 49 400 000 UNIARTS.SE

Appendix B: Original Quotations

- (1) *Alltså tillgänglighet och bemötande hör ihop. För att om jag kommer in på en dansscen då blir jag bemött som en dansare. Men däremot om jag inte ens kommer in på dansscenen då kan jag ju inte visa vad jag kan. Och det är likadant på ett café, om jag kommer in på cafét. Då blir jag plötsligt bemött som... ja, vem som helst. Men däremot om jag inte ens kommer in på cafét eller upp för trottoarkanten, eller vad det är. Då blir jag inte heller bemött för den människan jag är, inte... blir jag en rullstolsburen, som bara är jobbig, som gnäller. Men det handlar inte om det, och det är ju väldigt viktigt i ert arbete tycker jag.*
- (2) *Men att kunna se liksom att... asså till exempel, att kunna se dig. Även fast du kanske inte mår bra, men ändå att jag kommer med min glädje till dig. (...) Just det här, att, kunna säga till folk att våga vara dig själv.*
- (3) *Någonting som jag har tänkt på det är att, ni har ju bara varit med oss tre gånger... varav en gång på zoom. Och jag tycker det är fascinerande att det känns som att vi känner varandra. Det känns som att vi har känt varandra hur länge som helst. Jag tycker det är häftigt.*
- (4) *Samtidigt är det också att våga kunna säga att man inte förstår. Eller att våga kunna liksom våga kunna säga "Nämen okej, jag förstod inte den här uppgiften".*
- (5) *Jag försökte hålla mig till min rörelse som jag skulle utforska, man skulle göra på massa andra sätt, till slut förstod jag inte riktigt vad jag höll på med, för att jag blev så inspirerad utav andra, så jag tappade lite grann mitt eget, men det gjorde ingenting.*
- (6) *Ne men jag tycker att detta är väldigt inspirerande och få träffas, för det är ju en annan sak när man håller på å jamma för sig själv, även om man ser andra videor, datorn eller video, att få förmedla känsla å få vara här på plats, å ta på varandra.*
- (7) *M – Nej. Och just, att jag fick med Eric Saade när vi målade.
A – Ja, när vi målade rummet med Eric Saade. Då fick du en helt annan energi.
M – Ja! Jag hämtade honom, där!
A – Ja, och så la du in honom i din kropp?
M – Ja, ja!
A – Aa.*

M – Så han målade också med, med sin...

A – Ja, så du, du såg. Du var liksom han? Eller?

M – Jag hade honom bredvid.

A – Du hade honom bredvid dig, hela tiden?

M – Ja!

(8) *Det var också jätteintressant att se er båda två, för att då får man liksom välja, eller då ser man att det går att göra samma sak på två olika sätt och då blir det också lättare att våga hitta sitt eget sätt, i det.*

(9) *C – (...) just i dansen, så är det viktigt att kunna skratta och kunna se misstagen men inte på ett dåligt sätt.*

K – Nej, precis.

C – Att liksom, kunna se såhär att, ”okej, jag gjorde fel” men det är inget fel. Du tolkar det på ditt sätt. Det är du som tolkar. Tolkar du att ”okej, jag gjorde den här lilla grejen” Ja, men det är bara den lilla grejen som blir såhär (...)

(10) *C – Ne men just det här med att låta fantasin flöda, man behöver inte liksom att det ska va att det ska va i normer; att det ska vara såhär å såhär det kan vara vad som helst liksom, tycker jag i alla fall, så upplevt jag det i alla fall, i dansen... Vad tycker du?*

K – Ja, men det handlar ju väldigt mycket om att vara kreativ och det är ju det som är å va kreativ, och det är skönt att vara det utan att vi, utan att vi, vad heter det, utan att ha fasta ramar eller nåt.

(11) *Och det sägs inte, att det är något fel eller så, utan den personen, den partnern kan, danspartnern kan ju bygga upp tillsammans. Och man kan bygga, liksom allihopa tillsammans.*

(12) *Att våga! Att våga oavsett vad det handlar om. Det kan ju handla om att ta ett beslut, det kan handla om att våga göra ngt nytt (...)*

(13) *Och då är det också det här att liksom när man backar, så blir det såhär att man vågar inte testa sina chanser att... Vad kan jag? Och hur mycket kan jag? Eller hur mycket vågar den? Liksom. Men, samtidigt så är det så att när en person är liksom blyg och så så kan man*

också gå in i just dens, att, möta den i mitten. Och så kommer den i mitten, och så kommer den i mitten... och då är man inte lika rädd liksom.

(14) *Och då kommer jag och tänka på olika normer som vi pratade om. När man har olika funktionsvariationer är det lätt att sätta sig själv i en liten cirkel. Och så är det väldigt svårt att komma ur den cirkeln. Och det gäller ju både en själv och människor utifrån att man vågar ta plats i en annan grupp, alltså.*

(15) *Det är liksom, alltså bara den här lilla rutan, så finns det ju den här stora möjligheten. Det är en lång process liksom. Men det är också kul att bli, alltså att man utmanar dem och sådana saker.*

(16) *Jag skulle vilja addera att allting är möjligt. Och det gäller bara att liksom få öppna upp blicken. (...) Allting är möjligt.*