Editorial

Well over three quarters of a year into the COVID-19 pandemic and the situation remains both different and demanding. As all parts of society continue to adjust, the field of dance has been particularly affected. The possibility of either practice or performance have been reduced to a minimum, and planning for the future is challenging. During these times of strict social distancing, cancellations and closed venues, we are happy to present this latest issue of Nordic Journal of Dance and the opportunity to dive into a variety of interesting research projects.

This issue of the journal was supposed to be the proceedings of the conference Future(s) of Dance Education(s) originally scheduled to take place in Trondheim in April 2020. The Senter for Dansepraksis was due to co-host the event and invited participants to submit their papers to the journal. Although the conference itself was cancelled due to the Norwegian lockdown and travel restrictions in March and the intention to produce a special issue had to be put aside, we are delighted that two of the articles included here stem from those submissions.

The keynote article by Karen Schupp concerns the ongoing and radical changes that tertiary dance education programs in the United States are facing. She addresses conventional conservatory practices and how tertiary dance programs should regularly evaluate their stated values and practices in relation to curricular equity, diversity and inclusion in order to meet changing professional procedures – questions that are relevant for all dance educators today.

Camilla Björklund and Hanna Pohjola write about current research in the use of dance in stroke rehabilitation. They persuasively argue that dance is an appropriate form of rehabilitation that promotes cognitive, psychological and physical function. Finding that interventions based in dance can enhance

a patient's relationship with their altered body and improve their self-esteem and social relationships, the authors conclude that dance could meet the need for new forms of therapy in neurological rehabilitation.

Saga Samuelson presents a study of how Stockholm University of the Arts (SKH) teaches dance theory with a focus on history. Interestingly, the course discussed is included in the upper secondary curriculum in Sweden which dance educators can teach as part of the system's aesthetic requirement. Samuelson's research is based on the qualitative analysis of interviews and open-ended questionnaires which she presents in terms of a discussion in relation to historical thinking and norm-critical pedagogy.

Irene Velten Rothmund has produced an article that draws on her doctoral thesis studying how bachelor's students develop life skills for the 21st century. She focuses on the embodied dimension of transformative learning in the context of dance and discusses how this specific kind of learning can be interpreted as modern life-skill development. Rothmund's analysis shows that becoming a professional dancer is a process of vulnerability that encompasses both fear of failure and trusting one's competencies which have been recognised as critical to learning.

Rebecca Yates questions how internal and external factors affect the becoming of dance through the subject and the role that choreography plays. By studying her own pedagogical practice and didactic approach in a single teaching situation, Yates focuses on the hierarchical nature of dichotomies such as subject-object and movement-material concluding that choreography is not just an external structure but an internal part of the creation process.

Please enjoy this issue—and take care!

Elizabeth Svarstad
Issue editor.