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An Examination of Reciprocity among Teacher and Students in Female Elite Junior Ballet:

A Shared Reality Theory Perspective

Masteroppgave ved
Institutt for idrett og samfunnsvitenskap
Norges idrettshøgskole, 2020

Summary

When performing at the elite level in female elite junior ballet, the teacher-student relationship is crucial in reaching performance development (Jowett, 2017). Shared Reality Theory (SRT; Echterhoff & Higgins, 2018; Higgins, 2019) holds significant potential for studying the reciprocity in the relationship between people. Thus, the purpose of the present study was to explore (a) how a shared reality (Higgins, 2019) is established, or fails to be established, over the course of the dancing partnership between the teacher and his/her ballet students; and (b) how experiencing a shared reality (or not) in the teacher-student relationship is related to the experienced quality of the relationship the teacher and his/her ballet students develop and maintain over the course of a 8-month period.

Three female elite junior ballet students and their primary ballet teacher were purposefully sampled and examined using a semi-structured interview (Patton, 2014). To explore the participants' experiences, we used narrative inquiry and analyzed the data through an inductive and deductive approach (Clandinin & Connelly, 2000; Smith & Sparkes, 2009a, 2009b). The narrative analysis showed that there was a shared reality in the teacher-student relationship on an epistemological level. However, findings indicated that achieving a shared reality between the teacher and his/her students in ballet, at a relational level, may be difficult concerning the premises of the traditional ballet culture (Echterhoff & Higgins, 2018; Higgins, 2019; Lakes, 2005).

The findings are interpreted and discussed in light of relevant literature in the domain of performing arts, sports, and social psychology. The practical implications of the findings suggest that it may be beneficial to create a shared reality on a functional (e.g., epistemic motive) and personal (e.g., relational motive) level to enhance the well-being and personal development among teacher and students in the context of elite junior ballet (Echterhoff et al., 2009; Higgins, 2019). The findings in this study can provide meaning to the experiences found in the context of the teacher-student relationship in elite junior ballet. However, the representation of the various narratives is only one way of envisioning their lived lives, as told in these unique, personal stories (Smith & Sparkes, 2009b; Smith, 1984). Future research should investigate the different teacher-student relationships within a class of students, include perceptions of both male and female students, investigate the teacher-student relationship over three years to provide insight into the educational schooling in elite junior ballet, and investigate how professional ballet academies can use and employ research to enhance performance development.

Sammendrag

Lærer-student relasjonen er avgjørende når man, som kvinnelig junior elite danser i ballet, skal prestere på det høyeste nivået for å oppnå en god prestasjonsutvikling (Jowett, 2017). Shared Reality Theory (SRT; Echterhoff & Higgins, 2018; Higgins, 2019), eller delt virkelighetsteori, innehar et stort potensial for å studere det gjensidige forholdet mellom mennesker. Derfor var hensikten med denne studien å utforske (a) hvordan en delt virkelighetsforståelse (Higgins, 2019) blir etablert, eller mislykkes å etableres, i løpet av et partnerskap i profesjonell dans mellom lærer og ballett studenter; og (b) hvordan erfaringen av en delt virkelighetsforståelse (eller ikke) i lærer-student relasjonen er relatert til den erfarte kvaliteten av relasjonen læreren og hans/hennes ballettstudenter utvikler og vedlikeholder i løpet av en periode på 8 måneder.

Tre kvinnelige junior elite dansere og deres primære ballettlærer ble systematisk valgt og undersøkt ved bruk av semistrukturerte intervju (Patton, 2014). Studien benyttet narrativ metode for å utforske deltakerens erfaringer, og analyserte datamaterialet gjennom en induktiv og deduktiv tilnærming (Clandinin & Connelly, 2000; Smith & Sparkes, 2009a, 2009b). Den narrative analysen viste at det var en delt virkelighetsforståelse i lærer-student relasjonen på et epistemologisk nivå. Likevel indikerte funnene at det kan være utfordrende å oppnå en delt virkelighetsforståelse på et relasjonelt nivå mellom lærer og student, siden den tradisjonelle ballettkulturen bidrar med å sette premisser for relasjonen (Higgins, 2019; Lakes, 2005).

Diskusjonen av funnene blir tolket i lys av relevant litteratur innen kunst, idrett og sosial psykologi. De praktiske implikasjonene av funnene foreslår at det kan være en fordel å skape en delt virkelighetsforståelse på et funksjonelt (f.eks. epistemisk motiv) og et personlig (f.eks. relasjonelt motiv) nivå. Dersom de to nivåene blir tilfredsstilt i relasjonen, kan det bidra med å øke lærerens og studentenes velvære i konteksten av profesjonell ballet (Echterhoff et al., 2009; Higgins, 2019). Resultatene kan bidra med forståelse til erfaringene som forekommer i konteksten av lærer-student relasjonen i tradisjonell ballettundervisning. Likevel er presentasjonen av de ulike fortellingene bare en måte å gjengi deres levde liv, som fortalt i disse unike og personlige historiene (Smith & Sparkes, 2009b; Smith, 1984). Fremtidig forskning bør undersøke de ulike lærer-student relasjonene i en klasse av studenter, som inkludere både mannlige og kvinnelige studenters perspektiv på relasjonen, undersøke lærer-student relasjonen over tre år for å skaffe til veie ny kunnskap om undervisningen i skolegangen, samt utforske hvordan profesjonelle ballettskoler kan bruke forskning for å øke prestasjonsutvikling.

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Acknowledgements

First of all, I would like to express gratitude to The Norwegian School of Sport Sciences for each of my 6 years as their student. To my supervisors, Bård Erlend Solstad and Heidi Marian Haraldsen, I could not have done this without your support and guidance. Bård, your ability to see things on the positive side and always have my best interest have truly been inspiring. Heidi, thank you for your engagement and feedback throughout the project. I would like to show gratitude to Henrik Gustafsson and Camilla J. Knight for their extraordinary contributions to this project. I appreciate Yngvar Ommundsen that has contributed to understanding the theoretical framework, and Tom Henning Øvrebø for providing knowledge on developing the aspect of mental health in the interview guide. I am grateful to Pierre-Nicolas Lemyre for making this project possible and for us to attend SCAPPS 2019 in Vancouver, Canada.

To my co-students, Daniel Rydland Bjåen and Morten Granerud, thank you for being my interlocutors and 'critical friends.' I appreciate all of our discussions throughout this year, and I could not have done this without you.

Danielle Charlotte Sandnes Fredriksen
Norwegian School of Sport Sciences, 2020

Introduction

Literature Review of Talent Development Research

The overall context of talent development (TD) contains complex and diverse factors (e.g., environment, physical, psychological, biological, and stakeholders) that, together, play a vital role in youth athletic development (Baker, Schorer, & Wattie, 2018; Bergeron et al., 2015). These factors may either make or break young athletes on their paths to achieve their aspired goals (Bergeron et al., 2015). As such, the coach plays a critical role (Allan, Vierimaa, Gainforth, & Côté, 2018; Bergeron et al., 2015; Evans, McGuckin, Gainforth, Bruner, & Côté, 2015; Langan, Blake, & Lonsdale, 2013). Bergeron et al. (2015) pointed out that the effectiveness of the coach relies on the capacity to apply a combination of the inherent professional (e.g., sport-specific), interpersonal (e.g., building relationships), and intrapersonal knowledge (e.g., self-reflection) reflecting on the coach's ability to change (e.g., behavior, practice) and establish a relation to the athletes. These three components nurture athletes' competence, confidence, connection, and character to establish long-term youth athletic development (Bergeron et al., 2015; Langan et al., 2013).

Several studies have investigated the effectiveness of coach development programs (CDPs) concerning the interpersonal behavior of the coach (Duda, 2013; Jones & Turner, 2006; Langdon, Schlote, Harris, Burdette, & Rothberger, 2015). In line with recent systematic reviews (e.g., Allan et al., 2018; Evans et al., 2015; Langan et al., 2013), findings have shown that changing coaching behavior concerns the ability to transform theory to practice, regarding interpersonal behaviors and effective coaching. Previous interpersonal CDPs have put emphasis on the coach-athlete relationship and how to develop coaches that systematically improves learning by promoting social reflection and self-reflection (Evans et al., 2015; Langan et al., 2013). However, Allan et al. (2018) problematized the lack of consistency in the use of theory concerning how to change coach behavior across research related to CDPs. It has therefore been argued that research must investigate factors that impact coaches' behaviors. Qualitative process-based research can provide insight when developing effective coaching (Allan et al., 2018). Thus, time is an important factor in the coach-athlete relationship concerning performance development (Baker et al., 2018; Johnston, Wattie, Schorer, & Baker, 2018).

Establishing long-term youth athletic development is the core of effective coaching (Bergeron et al., 2015). Nevertheless, long-term development is also perceived as one of the key challenges in TD (Baker et al., 2018). Even though research has

highlighted hard work and high-quality training, as factors in becoming a high-performing athlete, balancing short-term and long-term goals is a significant challenge in the efficiency of TD (Baker et al., 2018). Collins, Macnamara, and Cruickshank (2019) highlighted the need for a change in how coaches are educated to ‘win’ and an awareness of what they are attempting to achieve. Focusing on athletes’ current performance and short-term success may create contexts that diminish the long-term needs of athletes (e.g., injury prevention; Baker et al., 2018; DiFiori et al., 2014). Conducting process-focused research (e.g., a longitudinal research design) on the subjective experiences of the athletes and coaches may help improve TD programs in the future. Thus, understanding the underlying processes of athletes’ abilities to develop and succeed (for details, see Collins, Macnamara, & Cruickshank, 2019).

Within the context of TD, the goal is to develop athletes who can perform at the highest level (Collins et al., 2019). However, there is a need to investigate samples above the age of 16 years, also known as elite junior athletes (Harwood, Keegan, Smith, & Raine, 2015). Recent research has called for more studies examining elite junior sport, as well as exploring a broader range of individual sports (Harwood et al., 2015; Johnston et al., 2018; Keegan, Harwood, Spray, & Lavallee, 2014). Regarding elite junior sport, athletes competing at this performance level must be profoundly motivated, during an extended period, to train as sufficient and intensely as required (Keegan et al., 2014). As such, the coaching style is essential for elite junior athletes to succeed in a talent development environment (TDE) (Baker et al., 2018; Bergeron et al., 2015). Hence, applying the ideas from shared reality theory (Higgins, 2019), the coach-athlete relationship could benefit from acknowledging the shared relevance of being in the same context. The coach-athlete relationship could benefit from having a common ground of interest and knowledge through shared relevance, which could promote a foundation of trust (Higgins, 2019). Indeed, establishing a dyadic communication through sharing motives for performance development and creating a personal connection, may have a positive impact on the motivation to achieve desired goals (Echterhoff, Higgins, & Levine, 2009; Higgins, 2019). Thus, the shared reality perspective proposes a reciprocal internalized coaching style, which characterizes a mutual understanding of attitudes, beliefs, and values as guiding principles in the coach-athlete relationship, when interacting and learning in the process of performance development. In order to achieve an understanding of each other, it might be beneficial to consider the differences between males and females when promoting TD in elite junior sports (Johnston et al., 2018).

Research on TD, and additionally, the coach-athlete relationship has historically been based on the premises of male athletes (Kristiansen, Tomten, Hanstad, & Roberts, 2012; Norman, 2015). This is problematic due to factors, such as physiological (e.g., systematic training), psychological (e.g., support, motivation), and sociological differences (e.g., communication, perceived coaching behavior) between the genders (Kristiansen et al., 2012; Mountjoy et al., 2014; Norman, 2015). Hence, these distinctions are likely to influence performance development and the quality and growth in the coach-athlete relationship (Kristiansen et al., 2012; Norman, 2015). Admittedly, communication is highlighted as the key to moderate the coach-athlete relationship (Kristiansen et al., 2012; Norman, 2015). Therefore, future studies need to investigate female elite junior athletes' prerequisites and the interpersonal level of coaching to enhance performance development. Hence, highlighting the understanding of how to promote coaching that aims at the needs of the individual athlete – especially concerning female elite junior athletes and the reciprocal relationship between the coach and the athletes (Balish, McLaren, Rainham, & Blanchard, 2014; Jowett, 2017; Norman, 2015).

In order to gain a deeper understanding of talent based on both genders, future research has been encouraged to emphasize female elite junior athletes and their development over time (Harwood et al., 2015; Johnston et al., 2018). Hence, to improve the understanding and knowledge of female elite junior athletes, there are several considerations regarding gender and performance development (Johnston et al., 2018; Mountjoy et al., 2014). Biological factors, including maturity, height, weight, and menstruation, are important factors to consider (Malina, Rogol, Cumming, Coelho e Silva, & Figueiredo, 2015; Mountjoy et al., 2014). Research has documented that secondary amenorrhoea (e.g., absence of menstruation for at least six months) was estimated to be evident in 69% of dancers (Mountjoy et al., 2014). Additionally, eating disorders are seen frequently in sport and performing arts, in which there is a pressure to lose weight, specialize early, overtrain, and inappropriate coaching behavior that is often linked to inadequate mental health (Haraldsen, Halvari, Solstad, Abrahamsen, & Nordin-Bates, 2019; Haraldsen, Ivarsson, Solstad, Abrahamsen, & Halvari, 2020; Haraldsen, Solstad, Ivarsson, Halvari, & Abrahamsen, 2020; Schinke, Stambulova, Si, & Moore, 2018).

Mental health is important because elite junior athletes are at risk for mental disorders when being at the top of their game due to the increased performance demands in their respective domains (Moesch et al., 2018; Schinke et al., 2018). Haraldsen et al.

(2020) found that TD cultures promoting a performance-oriented focus was a positive predictor for perfectionism and controlled motivation; hence, reducing the well-being of the performers. Furthermore, female junior athletes are at greater risk of experiencing depression than male junior athletes (Higgins, 2019; Schinke et al., 2018). To sustain the mental health of young athletes, coaches are encouraged to create an autonomy-supportive coaching environment to establish a relationship with the premises of satisfying the basic psychological needs for autonomy, competence, and relatedness (Schinke et al., 2018). Mental health is therefore an important factor that might relate to investigations focusing on reciprocity between coaches and their young and aspiring athletes (Jowett, 2017; Moesch et al., 2018; Schinke et al., 2018).

Literature Review of Sport Psychology Research

Over the past years in the sport psychology literature, there has been a diverging focus regarding the coach-athlete relationship (Harwood et al., 2015; Jowett, 2017; Mageau & Vallerand, 2003; Rocchi, Pelletier, & Couture, 2013). The different trends appear when comparing research conducted on athlete perception, coach perception, and coach-athlete perceptions. A large part of research in the sport psychology literature, yet still growing, has examined the motivational factors toward effective coaching (Clancy, Herring, Macintyre, & Campbell, 2016; Harwood et al., 2015; Keegan et al., 2014). However, these studies have solely conveyed the athletes' perceptions when promoting performance development and effective coaching (Clancy et al., 2016; Harwood et al., 2015; Keegan et al., 2014). Overall, findings have established that the coach plays a significant role concerning the impact of the athlete's motivation (Keegan et al., 2014; Pensgaard & Roberts, 2002; Smith et al., 2016).

Athletes' perceptions have played a vital role in the research done by Smith, Smoll, and their long list of collaborators (Smoll & Smith, 2020). In their research, developing an effective CDP, only the athlete perception was included when investigating the coach-athlete relationship embedded in the youth sport environment. Hence, these findings assumed that there was an effect on the coach's perception without controlling for manipulation (Langan et al., 2013). Although much research has focused on athlete perception concerning motivation and effective sports coaching, the sport psychology and sports coaching literature, have provided proper knowledge to develop the field in exploring how coaching is understood and conducted (Cassidy, Jones, & Potrac, 2004; Jones, 2006; Jones, Potrac, Cushion, & Ronglan, 2010). The power-dominated coaching

discourse, coaching as orchestrating, and the complex social system of coaching have been essential to improve the coaching practices. Thus, the coach is necessary for advancing coaching behavior that is beneficial for performance development (Cassidy et al., 2004; Jones, 2006; Jones et al., 2010).

When investigating the coach's role, research has found that coaches tend to underreport their interpersonal behaviors when the coaching behavior is categorized as less supportive and thwarting (Rocchi & Pelletier, 2018). The tendency to underreport behavior got discovered through the athletes' perceived coaching behavior. However, findings indicated that when the coach and athletes agreed about a supportive coaching behavior, the need satisfaction of the athletes increased. Conversely, when they disagreed as the coach underreported the supportive behavior, findings showed that the athletes' perception mattered more to their psychological needs than the coach's actual behavior (Rocchi & Pelletier, 2018).

Research has conveyed measures of self-reports concerning coach perception of behaviors that are empowering and disempowering and found that several questions needed to be erased from the measure (Solstad et al., 2020). Admittedly, research has established that there is a discrepancy of coach-athlete perceptions of the motivational climate (Møllerlækken, Lorås, & Pedersen, 2017; Vazou, 2010). Investigating coaching behavior and the discrepancy of perceived motivational climate in the coach-athlete relationship, the impact of coach motivation, coaching context, and well-being might be valuable (Rocchi, Pelletier, & Rocchi, 2017; Rocchi et al., 2013; Stebbings, Taylor, Spray, & Ntoumanis, 2012; Stebbings, Taylor, & Spray, 2015). Findings from these studies on sports coaching have shown that environmental factors (e.g., pressure), how the coach feels (e.g., well-being, ill-being), and the coaching behavior (e.g., supportive, thwarting) have a considerable impact on the coach-athlete relationship (Rocchi et al., 2017; Rocchi et al., 2013; Stebbings, Taylor, & Spray, 2016). Hence, a positive environment and the coach's well-being promoted positive interpersonal behaviors producing productive coach-athlete interactions (Rocchi et al., 2017).

Even though recent research has focused on coach perception, Mageau and Vallerand (2003), and additionally Smoll and Smith (2020), highlighted a reciprocal coach-athlete relationship as crucial for a range of motivational factors. Hence, Jowett and Clark-Carter (2006) focused on similarities and differences in dyadic coach-athlete relationships in Greece. The perceptions of the coach and the athlete indicated empathic accuracy and assumed similarity in the relationship. Hence, concerning their roles (e.g.,

power), the athletes identified the content of the coach's feelings more accurately, and their assumed similarity produced more accurate perceptions (Jowett & Clark-Carter, 2006). This finding highlights the need for more studies examining the dyadic perceptions in the coach-athlete relationship conducted over time (Clancy et al., 2016; Jowett & Clark-Carter, 2006; Turnnidge & Côté, 2018).

The quality of the coach-athlete relationship is promoted as the key to successful coaching; without quality, coaching cannot be effective nor purposeful (for details, see Jowett, 2017). Research has recently established the importance of including both the coach perception and the athlete perception when investigating the relationship (Gjesdal, Stenling, Solstad, & Ommundsen, 2019; Jowett, 2017; Rocchi & Pelletier, 2018). Gjesdal et al. (2019) discovered that coaches must reassure that their team members are holding the same perception as the coach. The corresponding perceptions concerning the coach's behavior and the coach-created motivational climate are important when striving to create a mastery climate in the coach-athlete relationship. These findings illustrate the importance of introducing coaches to reflect on their practice by being critical regarding their interpersonal behavior (Cushion, 2018; Solstad, van Hove, & Ommundsen, 2015).

When investigating the reciprocal coach-athlete relationship, time is an important factor (Jowett, 2017). Although limited research has attempted to apply a longitudinal research design, Felton and Jowett (2017), as well as Davis, Jowett, and Tafvelin (2019), have conducted longitudinal studies with two and three measurement points, respectively. However, longitudinal data should attain at least three measurement points to understand how the relationship evolves over time (Cavallerio, Wadey, & Wagstaff, 2016; Hermanowicz, 2013). When seeking to understand the coach-athlete relationship, there is a need to investigate *how* and *why* they interact to comprehend their unit (Jowett, 2017). Exploring the assumed similarity of the coach-athlete perceptions, it is possible to reflect upon their shared reality on the path to their desired performance goals (Jowett, 2017; Jowett et al., 2006).

Theoretical Framework: Shared Reality Theory

The teacher-student relationship is acknowledged as the heart of coaching (Jowett, 2017). Hence, the quality of the relationship relies on the ability of both the teacher and the student to work together, establish trust, and communicate in order to enhance effective performance development and well-being (Davis et al., 2019; Jowett, 2017; Vigário, Teixeira, & Mendes, 2019). Humans strive to experience their life as meaningful

(Beni, Fletcher, & Ní Chróinín, 2017; Cornwell, Franks, & Higgins, 2017). As human beings, people want to know the truth and meaning about the world whereby they live, their true selves, and experience a coherent life narrative in respect to the past, present, and future life events (Cornwell et al., 2017; Higgins 2019). Admittedly, the motive for seeking the truth is to make effective choices and to have a life that is purposeful (Cornwell et al., 2017; Higgins, 2019). People learn the meaning about the world and the truth about themselves within their social and cultural context and they need significant others to verify their experiences (Cornwell et al., 2017). Hence, people achieve the verification of having a meaningful life through their shared realities with other people (Echterhoff et al., 2009; Cornwell et al., 2017; Higgins, 2019).

The social and interpersonal nature influence people's motivation to share their feelings, thoughts, and concerns with others, which, in turn, creates shared realities (Cornwell et al., 2017; Echterhoff et al., 2009; Higgins, 2019). Having a shared relevance establishes what matters in the world to us (Higgins, 2019). More specifically, students become more motivated to grasp the teacher's knowledge, and the teacher is motivated to pass on his or her knowledge to the students. To reach the same goals and values, this motivation establishes the foundation of people's connection with others and the feeling of relatedness within a given cultural context (Higgins, 2019). Sharing with others contributes to the experience as having a shared relevance and psychological grounding, which is based on the level of initial trust (Higgins, 2019).

Shared reality theory (SRT) concerns our motivation to connect with others and make sense of the world (for details, see Higgins, 2019). We want to experience a commonality of our beliefs, feelings, or evaluations about the world (Cornwell et al., 2017; Echterhoff et al., 2009; Higgins, 2019). In the cultural and professional performance context of classical ballet, the shared reality might unfold how the teacher and female elite junior ballet students interact and give meaning to these interactions. More specifically, through their subjective experiences, it is possible to explore what motivates them, how they perceive the performance context (e.g., the learning environment in ballet), and the characterizations of relationships in their environment (e.g., colleagues, mentors). However, four conditions need to be satisfied to create a shared reality with others (Echterhoff et al., 2009).

The first condition refers to a commonality between people's inner states for perceiving the feelings, attitudes, and opinions regarding a target referent (e.g., performance goals; Echterhoff et al., 2009). These inner states are a product of past life

experiences (Higgins, 2019). These past experiences, particularly with significant others, make individuals develop their shared self-guides about which goals (e.g., target) they should pursue and which standards they should follow. As such, through the interactions with significant others, people learn to differentiate between two types of self-guides: (a) the person they ideally would prefer or aspire to be (ideal self-guides), and (b) the person they believe they should be or have the responsibility to be (ought self-guides; see Higgins, 2019). When adopting goals and standards from significant others, through shared self-guides, people treat some goals and standards as more relevant to themselves. Through having a shared relevance, people prioritize the same goals and standards they choose to pursue in their lives (Higgins, 2019). Depending on the level of priority between the shared relevance and shared self-guides (e.g., meeting/not meeting the (believed) expectation (from a significant other) of getting a top grade at an exam), it will either make people thrive when succeeding or degrade when failing to meet them (Higgins, 2019). Hence, females have stronger self-guides compared to males, and although they are motivated to meet them, failing to meet them is more harmful to females, resulting in sadness, depression, or nervousness (for details, see Higgins, 2019).

The second condition posits that perceived commonality of inner states is about something; namely, a target referent (e.g., long-term development, short-term development, performance, goals; see Echterhoff et al., 2009). This ‘aboutness’ is what makes shared reality stand out from other concepts (e.g., perspective-taking, empathy, and common ground; e.g., Echterhoff et al., 2009; Higgins, 2019). Hence, to attain a sense of shared inner states between the teacher and the student, it is essential to determine the target referent of the other person’s inner states (Echterhoff et al., 2009). The shared ought or ideal self-guides of the teacher and the student become important in understanding their psychological connection to two different motivational systems called the *promotion* system and the *prevention* system (for details, see Higgins, 2019).

The promotion system and the prevention system matter because it influences how individuals perceive the target referent of another person and influence, in turn, the way they respond to the others’ feelings of success or failure (Higgins, 2019). When being promotion-oriented, people strive to elevate from their current state (0) to a better state (+1) (e.g., from 0 to +1), thereby only gaining would count as a success. However, failure would be not to elevate from their current state toward a better state, which would serve as a ‘nongain’ (Higgins, 2019). If, on the other hand, people are prevention-oriented, their concern is about maintaining their current state, which they find satisfying (0) against a

worse state (-1) (e.g., from -1 to 0). Success for these persons would be to sustain safety and security by meeting their obligations and experiencing a ‘nonloss’ of a satisfying state. Nevertheless, failure for prevention-oriented individuals concerns a shift toward an unsatisfactory state, which would serve as a feeling of loss of security (Higgins, 2019). Hence, the different motivationally orientations are likely to influence people’s social relationships in how they understand each other and how they get along (Echterhoff & Higgins, 2017; Echterhoff et al., 2009; Higgins, 2019).

The third condition toward creating a shared reality in the teacher-student relationship is related to what kind of that drive the sharing of common inner states, termed the *epistemic* motive and the *relational* motive (Echterhoff et al., 2009; Higgins, 2019). First, the epistemic motive in sharing inner states is to find meaning and establish social reality. People want to understand the world where they live and seek shared reality with reliable others to make sense of their subjective experiences (Echterhoff et al., 2009; Higgins, 2019). Second, the relational motive is essential to feel relatedness through connecting with others on a personal level, to share their feelings, attitudes, beliefs, and opinions in the relationship (Echterhoff et al., 2009; Higgins, 2019). The fulfillment of these motives is a vital force in social sharing between humans and supports the sharing of inner states (Echterhoff et al., 2009; Higgins, 2019). Trust is essential at this point because through others, people learn the correct beliefs about the world (e.g., epistemic motive) and themselves (e.g., relational motive). Hence, to establish shared realities with others, individuals need them to be trustworthy (Higgins, 2019).

Achieving a shared reality by fulfilling the fourth condition in the teacher-student relationship, there is a need to experience a successful connection to the other person’s inner states (Echterhoff et al., 2009). SRT stresses the importance of the subjective experience of sharing inner states and the target referent of these inner states (Echterhoff et al., 2009; Higgins, 2019). Experiencing a shared relevance of what matters and are meaningful in the world (e.g., epistemic motive) is enough for creating a shared reality (Echterhoff et al., 2009; Higgins, 2019). However, people are also motivated to experience a ‘we-ness’ and a balanced relationship at a deeper level, which requires both the epistemic and relational motives (Higgins, 2019).

The experience of connecting with others is related to the statement, ‘I trust you to do X,’ which gets acknowledged as embracing the complexity and interpersonal aspect of the term trust (Simpson, 2007). Performance development in ballet relies on the sense of trust in the teacher-student relationship when choosing an ‘ambiguous’ path, as well

as what motivates the teacher or the student to take the choices that they do (Simpson, 2007). In terms of risk-taking, prevention-oriented individuals want to remain safe and secure; therefore, they will only take a risky choice if it is the only way to restore the status quo and, thus, get out of danger (e.g., from -1 to 0). Conversely, what matters to promotion-oriented individuals is whether they perceive their progress as being good enough. These individuals would take the riskier option if they believed that the option would provide more progress to reach a better end state (e.g., from 0 to +1; see Higgins, 2019, p. 244-247). Hence, whether the risky choice is promotion-oriented or prevention-oriented, establishing trust and creating a shared reality in the teacher-student relationship is essential to pursue the goal (Higgins, 2019; Simpson, 2007).

When facing difficult choices, sharing a collective identity within the context of ballet might be beneficial because the teacher and the student are likely to provide positive characteristics, like trustworthiness, to those who are considered as in-group members (Korsgaard, Brower, & Lester, 2015). An in-group refers to people who share their feelings, beliefs, and viewpoints about the world, thereby feeling connected to each other as members of a group (Higgins, 2019). Therefore, identifying with an in-group is recognized as necessary because people are most likely to create meaningful shared realities with in-group members (Higgins, 2019).

Although sharing a collective identity is positive and nurtures the creation of in-groups, the teacher's and student's motivational orientation (e.g., promotion or prevention) might influence if they pursue their goals in an eager manner (promotion ideal) or a vigilant manner (prevention ought; Higgins, 2019). Hence, the experience of a *regulatory fit* is crucial in the teacher-student relationship to successfully establish a shared reality because it is likely to influence the quality of the relationship and, in turn, their well-being and performance development (Higgins, 2019). A regulatory fit is characterized by the experience of 'feeling right' about the coherence between the goal pursuit (e.g., vigilantly) and the predominant orientation (e.g., promotion) (Higgins, 2019). To experience a regulatory fit, the way the teacher or the student pursue their goals (e.g., eagerly or vigilantly) has to match the motivational orientation toward the goal pursuit (e.g., promotion-oriented or prevention-oriented; see Higgins, 2019).

Conversely, if the teacher-student does not fit together motivationally, a *regulatory nonfit* occurs (Higgins, 2019). The experience of regulatory nonfit would be if other people determine how someone should pursue their goals, thereby 'feeling wrong' about it (Higgins, 2019). Thus, experiencing a regulatory nonfit in the teacher-student

relationship would contribute to a low degree of shared reality (Higgins, 2019). The regulatory nonfit may be a result of being in a cultural environment (e.g., ballet culture that provides a prevention system (Haraldsen, Nordin-Bates, Abrahamsen, & Halvari, 2020; Lakes, 2005). Such environments can provide a situational pressure to strive in an vigilant manner, regardless of the person's (e.g., teacher or student) motivation (Haraldsen et al., 2019). Thus, experiencing a regulatory nonfit in the teacher-student relationship would contribute to a low degree of shared reality (Higgins, 2019).

In the high-performing developmental context of ballet, power is essential because of the typically controlling practices with high levels of discipline in the learning environment that frames the interaction between the teacher and the student (Denison, Mills, & Konoval, 2017). Hence, differentiating between identification (e.g., adopts viewpoint to establish a relationship) and internalization (e.g., adopts viewpoint because it makes sense) becomes the key to understand how the recipient (e.g., student) adopts the viewpoint of the agent of power (e.g., teacher; see Higgins, 2019). When individuals perceive their partner to have higher power than themselves, it may result in either heightened trust or acts of suspicion concerning the high-power partner's intentions to provide cooperating choices in the relationship. As such, high-power individuals are more likely to have less trust in low-power partners (Simpson, 2007). From the SRT perspective, *expert* power refers to possessing knowledge related to the epistemic motive, whereas *referent* power involves possessing power as significant others (e.g., teachers) concerning the relational motive (Higgins, 2019). Hence, power contributes to the likelihood of establishing mutual trust in dyadic teacher-student relationships (Korsgaard et al., 2015). Admittedly, reciprocal communication might encourage cooperation and increase trustworthiness in dyadic relationships (Korsgaard et al., 2015; Simpson, 2007). Through communication, people learn what matters in the world from childhood development to creating shared realities with others throughout life (Higgins, 2016; Higgins, 2019). In the teacher-student relationship, such a dyadic relationship is especially important when challenges and poor performance appears (Korsgaard et al., 2015). Indeed, a good collaboration between the teacher and the student is shown to play an important role in reaching mutual goals and overcoming negative performance pattern (Korsgaard et al., 2015; Kristiansen et al., 2012; Pensgaard, Ivarsson, Nilstad, Solstad, & Steffen, 2018). In the teacher-student relationship, it is critical to understand how the level of shared reality is influenced by and are intertwined in both the level of power and trust (Cornwell et al., 2017; Denison et al., 2017; Higgins, 2019).

Purpose of the Master Thesis

The purpose of the present study was to explore (a) how a shared reality (Higgins, 2019) is established, or fails to be established, over the course of the dancing partnership between the teacher and his/her ballet students; and (b) how experiencing a shared reality (or not) in the teacher-student relationship is related to the experienced quality of the relationship the teacher and his/her ballet students develop and maintain over the course of a 8-month period.

Method

The Paradigmatic Position of Narrative Inquiry

To explore how and why individuals (e.g., teacher and student(s)) choose to share the same reality (Echterhoff et al., 2009; Higgins, 2019), the notion of lived experience is essential (Cornwell et al., 2017). Hence, when investigating experience, there is a need to understand how to make meaning out of these experiences by interpreting them (Smith & Sparkes, 2009b). Therefore, we chose a qualitative approach and positioned the study within the interpretivist paradigm (Denzin & Lincoln, 2018; Papathomas, 2016). The paradigmatic positioning (e.g., ontology and epistemology) have implications for every step of the research process and is of methodological importance (Denzin & Lincoln, 2018). Ontology refers to the nature of reality or existence (e.g., how phenomena become real), whereas epistemology refers to the study of knowledge and how we construct and reach it (Denzin & Lincoln, 2018). This study positioned within the ontological relativism, which views reality as something subjective, existing within the person (Casey, Fletcher, Schaefer, & Gleddie, 2018). In this position, the reality is ungraspable, various, and mind-dependent (Papathomas, 2016; Smith & Sparkes, 2009b). Epistemologically, the study lies within the social constructivism, which postulates that knowledge is socially constructed, theory-based, and build upon past experiences (McGannon, Smith, Kendellen, & Gonsalves, 2019; Papathomas, 2016; Smith & Sparkes, 2009b). Consequently, the study views knowledge as something that evolves within the participants, always dynamic and influenced by the social environment the participants find themselves within (Casey et al., 2018).

In line with our paradigmatic positioning and research questions, we chose a narrative methodological approach (Papathomas, 2016). This approach is often preferred for the way it make use of stories in the process of understanding the experience of others (Casey et al., 2018). In the literature, narrative inquiry is described as looking into the lives of individuals through a window, trying to harvest how they understand and interpret their experiences (Casey et al., 2018; Clandinin & Connelly, 2000).

Research Design

To fulfill the purpose of this study, we adopted the research design of a longitudinal descriptive interview study. Admittedly, seeking to explore the teacher-student relationship, longitudinal research is beneficial when seeking to understand how people change across time, in relation to others and themselves (Hermanowicz, 2013;

Kuhlin, Barker-Ruchti, & Stewart, 2019). Besides, the time factor is an essential characteristic in narrative inquiry because people use it to contextualize their making of their life experiences as dynamic within time and space (Smith & Sparkes, 2009b). Although quantitative research designs dominate the field of sport and exercise psychology, research using qualitative methods is growing (Busanich, McGannon, & Schinke, 2014; Carless & Douglas, 2013; Christensen & Sørensen, 2009; Smith & Sparkes, 2009a, 2009b). Also, previous research has called for more qualitative studies over time (Collins et al., 2019; John, Gropper, & Thiel, 2019; Jowett, 2017; Turnnidge & Côté, 2018). Hence, in this study, we set out to explore the dynamic nature of the teacher-student relationship over eight months.

Using in-depth interviews and narrative analysis allowed us new ways to explore the process of meaning construction. According to Smith and Sparkes (2009b), focusing on the conversations in the interviews when construing meaning (i.e., perceptions, motives, and interpretations) of peoples' experiences allow researchers to investigate more thoroughly how individuals change over time, both in relation to others and to themselves (Kuhlin et al., 2019). However, being within the interpretivist paradigm, it is problematic to claim the advantages of conducting narrative analysis through interviews. Because of the participants' personal experiences are embedded in the social and cultural context, it is difficult to grasp the authenticity of their mind (Smith, 1984). Also, our knowledge and observation do not come without theory when analyzing and gaining access to personal realities (Smith & Sparkes, 2009a). Therefore, we need to acknowledge the topical challenges and being self-conscious in how our understandings may influence the co-construction of the narratives (Smith & Sparkes, 2009a). Overall, we hope our research design and method of narrative inquiry will contribute to the sport psychology literature with new insight and more ways of researching the teacher-student relationship over time in the context of performance development (Bergeron et al., 2015; Harwood et al., 2015; Johnston et al., 2018).

The Methodology of Narrative Inquiry

Differentiating narrative inquiry relative to other qualitative research methods, the narrative process of time and space, is unlike other methods found in qualitative methods. As temporality is central to narrative, it is possible to embrace the captivating changes and transitions happening throughout people's lives (Smith & Sparks, 2009a, 2009b). To clarify a narrative, Smith and Sparkes (2009b) highlight the narrative form as a way of

interpreting experience to make the world meaningful through our relationships, identities, and bodies, which, in turn, is embedded in time (Smith & Sparkes, 2009b). There are a variety of analytical strategies when researching within a narrative approach (e.g., observation, field text, reflections, interviews, videos). As such, when conducting a narrative analysis by using semi-structured interviews, the purpose is to perceive in what way the participants make sense of episodes, actions, and relations in their life based on their experiences (Smith & Sparkes, 2009a; 2009b). Therefore, analyzing stories is a way of comprehending *how* things are said as well as *what* is said (Smith & Sparkes, 2009a). In this study, we consider ourselves to be a combination of a story analyst and a storyteller. As such, there is nothing definite separating them. However, the main difference in these approaches is *telling* a story (e.g., story analyst), which is an deductive way of analyzing, and *showing* a story (e.g., storyteller), as an inductive manner of analyzing (Smith & Sparkes, 2009a). Story analysts seek to tell a story through a realist tale to promote the participants' point of view in light of interpretation and theory (Smith & Sparkes, 2009a; Smith, 1984). To illustrate this, when attaching theories (e.g., SRT) to the data, it will make room for the participants' voices to get heard in this context, highlighting relevant matters in essence (Smith & Sparkes, 2009a). Conversely, storytellers provide life to the story through embodied and expressive dialogues to show the story and its relation to theory (Smith & Sparkes, 2009a). As such, the *narrative inquiry's metaphorical three-dimensional space* is relevant to understand strategies to grasp how experience is related to time, the self and others, and context. Hence temporality is considered the first dimension, the personal and social as to the second dimension, and place as the third dimension (Clancy et al., 2016; Clandinin & Connelly, 2000; Dewey, 2015).

Thus, the three-dimensional concept of time might assist the process of interviewing and analyzing (Casey et al., 2018). As such, the first dimension of temporality concerns experiences that are incorporated through the dynamic lifespan (Clandinin & Connelly, 2000). Temporality promotes an understanding of prominent changes that have – and is happening in the lives of the participants. Such changes are hard to discover with a cross-sectional and thematic research design (Clandinin & Connelly, 2000; Smith & Sparkes, 2009b). In the second dimension of the personal and social, both the internal (e.g., feelings, morals) – and existential (e.g., environment, culture) conditions are essential regarding the position of the participants and the researcher (Casey et al., 2018; Clandinin & Connolly, 2000). However, the participants

are free to construct the stories they tell embedded in their contexts (Smith & Sparkes, 2009b). Hence, telling stories is a product of the relationships and cultures the participants live within, including the researcher-participant relationship. Being aware of this dimension helps the researcher balancing the personal and social issues appropriately to the inquiry (Clandinin & Connelly, 2000). The dimension of place illustrates the context in which the experience occurs. The place includes where the data has been collected and situating the personal experiences of the participants. Thus, the metaphorical three-dimensional inquiry space helps researchers to ask questions, collect data, analyzing, interpreting, and writing research texts by being aware of the ‘common places’ (Casey et al., 2018; Clandinin & Connelly, 2000).

Participants

In this study, three female elite junior ballet dancers in the age range of 17-18 years ($M = 17.3$) and their primary ballet teacher got recruited for this study. Using homogeneous purposive sampling, we ought to focus on the participants’ specific characteristics in a specific targeted context inspired by the purpose of the study (Etikan, 2016; Patton, 2014). The students were, on average, 8 years old when they started dancing ballet. In order to obtain a suitable sample for the purpose of this study, the participants were selected based on the following inclusion criteria: (a) characterized as being the best ballerinas of their age-group in Norway; and (b) situated in a TD context. At present, they have long days at their ballet school (e.g., from 9 am-6 pm), combining dance classes and some theory. Also, they attend dancing on Saturdays, but usually have a day off on Sundays.

Procedure

Ethical approval got obtained upfront to start the recruitment process. The recruitment started with support from a person working in the dance domain with connections and insights. The process included several meetings with the administration of a prestigious talent school to find the right participants. Next, an information meeting with the candidate, the two supervisors, and the participants got arranged to ensure informed, voluntary, and written consent. During the interview process, the participants decided the time (e.g., in between the ballet classes) and the place (e.g., at their ballet academy) that was convenient for them to meet, and the following interview was thereby audio-recorded and transcribed verbatim (Willig, 2013). Also, ahead of each interview,

we emphasized that the participants' thoughts and experiences were our main interests and that there were no correct or incorrect answers due to the questions asked (Willig, 2013).

Data Collection

The data collection occurred over eight months, from April 2019 (T1), through June 2019 (T2), to November 2019 (T3). We used semi-structured interviews lasting between 25 to 125 minutes (e.g., T1, $M = 35.6$ minutes; T2, $M = 48.4$ minutes; T3, $M = 99.5$ minutes).

To build a relationship and establish safety for the participants, we always made time to chat about everyday life, especially before the interview started. The reason for this was to get to know them better and vice versa (Smith & Sparkes, 2016). It became important to observe the student's body language, particularly at the beginning of each interview, to see how they responded to the chat (e.g., not being uptight, unfolding their arms and hands, sitting-position, and eye-contact). Also, we brought something to drink and snacks to eat during the chat. This initial process before the interview started lasted as long as necessary, and the participants became talkative. It was essential, as a researcher, to be clear when the interview had started and when the audio recorder got turned on and off to establish trust and clarity concerning the power-relation (Brinkmann & Kvale, 2005; Karnieli-Miller, Strier, & Pessach, 2009; Pitts & Miller-Day, 2007).

During the interview, when necessary and appropriate, we tried to provide examples from own experiences for the participants to understand a question or to relate to something similar. In doing so, the purpose was also to connect with the participants (Karnieli-Miller et al., 2009). Besides, the participants varied in how fast they opened and how much they shared due to individual differences in personality (Pitts & Miller-Day, 2007). The participants consistently reflected, and additionally, acknowledged some of the questions as something they had never thought of before. Moreover, the interpretative process of making sense of the events and interactions in their everyday lives, combined with the longitudinal design, we experienced increased trust with the participants. Indeed, trust is a process that happens over time (Simpson, 2007). Overall, we felt that the participants opened up and made themselves vulnerable, expressing personal experiences in their personal lives. This was an emerging process, as the first interviews, compared to the last interviews, had a significant difference regarding the timeframe. In addition, five months after the data collection finished, we contacted the participants (e.g., SMS, e-mail)

to see how they were doing in the extraordinary times of pandemic. Hence, to negotiate the transition of ending the relationship that has been developed over time and letting them know that we still care for them (Clandinin & Connelly, 2000). As a researcher it got more natural to adapt to their individual personalities over time. Thus, referring to things they had said before, as a factor in building a relationship and to establish trust (Pitts & Miller-Day, 2007). After finishing the interviews, we initiated an equal interaction with the participants about the experience during the interview, how they felt, and additionally, things that were happening in our lives (Smith & Sparkes, 2016).

Interview Guide

The interview guide was highly inspired by the conceptual framework of SRT (Cornwell et al., 2017; Echterhoff et al., 2009; Higgins, 2019). Besides, Simpson's (2007) view on interpersonal trust contributed to investigate trust in the teacher-student relationship. The process of developing the interview guide occurred dynamically through peer debriefing with the research group (i.e., supervisors and co-students) over several meetings in advance of each data collection. When working together, we initiated an extended investigation of the conceptual framework and methodology by giving lectures to each other on the topics forming the theory (Clandinin & Connelly, 2000; Higgins, 2019). As a result, we discussed the aspects of the various book chapters (Higgins, 2019) compared to the context of the teacher/coach-student/athlete relationship in high-performing domains (e.g., professional ballet). Hence, we chose the same approach for the methodology of narrative inquiry. The process of reflection promoted various perspectives on exploring the frameworks (e.g., SRT, narrative inquiry) into the purpose study. In addition, ten statements regarding social desirability was included in the last interview guide (Miller et al., 2014; Miller et al., 2015). Hence, the participants' provided answers based on their gut feeling and were, thereby, considered trustworthy.

The group dynamics contributed to being critical friends when presenting lectures, discussing theory, and developing the interview guide (Smith & McGannon, 2018). Also, professors on the faculty got invited to contribute to exploring the conceptual framework, methodological framework, and aspects of the interview guide. As such, a clinical psychologist who has insight on mental health and psychological flexibility (Kashdan & Rottenberg, 2010), contributed to certain aspects of the interview guide. From start to finish, developing the interview guide has been an evolving process as a product of our expanding knowledge on the different topics. The ongoing reflection and sparring with

internal and external contributors have been significant to expand our perspectives on SRT and narrative inquiry when investigating people's lived experiences through semi-structured interviews (Smith & McGannon, 2018; Smith & Sparkes, 2016)

Data Analysis

In the narrative analysis of the semi-structured interviews, we chose to conduct a combination of a deductive and an inductive approach (Clandinin & Connelly, 2000; Smith & Sparkes, 2009a). The relevance of combining the two typologies of a story analyst and a storyteller, was a product of the two phases in our narrative analysis. The initial phase included a narrative thematic analysis to sort out the data and get an overview of the content (Riessman, 2008; Smith, 2016). The final phase included the primary analysis and interpretation of the narratives in time and place inspired by the metaphorical three-dimensional inquiry space (Clandinin & Connelly, 2000).

Starting with the initial phase of analysis, according to Riessman (2008), narrative thematic analysis is the most common sort of analysis when being a story analyst within our domain (Riessman, 2008). In order to fulfill the data analysis, narrative thematic analysis served as a guide to the *what's* of the stories (Smith, 2016). First, the interviews got precisely transcribed, resulting in a total of 326 pages of one and a half line-spaced data. This process is considered an essential part of the analysis because the analytical thoughts start to arrive and evolve (Smith, 2016). The transcripts from each participant got organized into one document, including the three data collections (e.g., T1, T2, and T3). Starting with the transcription from the last interview (T3), followed by the second (T2), and the first interview (T1), was of significance because of the temporal aspect of the interview guide (Clandinin & Connelly, 2000). When continuing the analysis, the nature of the narrative arose when reading and re-reading the transcriptions to think *with* the stories (e.g., being part of the participants' experiences) (Smith, 2016). As a result, we tried to understand the experience in connection to our personal experiences and the participant's experience, as well the role of temporality, interaction (e.g., personal and social), and place (Clancy et al., 2018; Clandinin & Connelly, 2000; Dewey, 2015).

Trying to grasp the knowledge of the participants' stories, we searched for narrative themes (e.g., patterns). In doing so, it was vital always to make sure that the story was intact (e.g., contextualized). We did also make color-codes (e.g., purple equals experience of trust) along with the transcripts in order to help identify key patterns and comprehend the meaning of the themes in terms of narrative thinking (Clancy et al., 2018;

Clandinin & Connelly, 2000; Dewey, 2015; Smith, 2016). When re-reading the themes that emerged across the participants and writing their descriptions, it became clear that we had four unique stories to tell (Smith, 2016). To illustrate, the participants' past experiences of their ballet contexts and support system was a significant indicator of the different narratives (e.g., I have never experienced any teachers crossing my boundaries versus past teachers were favoring the respective dancers). In this phase of the analysis, it became important to find a balance between describing and interpreting the experiences in light of the conceptual frameworks (Higgins, 2019; Echterhoff, 2009; Smith, 2016). As such, explore whether trust in the teacher-student relationship relies on the premises of knowledge and power or connection (Cornwell et al., 2017; Higgins, 2019). This process involved different phases consisting of being critical, reading, writing, re-writing, and editing the interpretations of the thematic content (for details, see Smith, 2016).

After working within patterns and getting an overview in the initial phases, we moved into the main phase of the narrative analysis. When analyzing and interpreting the *whats* of the stories, the *hows* of the narratives was also important when bringing attention to the “common places” of temporality, sociality, and place (Clandinin & Connelly, 2000; Smith & Sparkes, 2009a). Consequently, focusing on the different ‘places’ made us understand the person’s experience in a holistic and situated manner (Smith & Sparkes, 2009b; Clandinin & Connelly, 2000). The narrative inquiry space relates to aspects of storytelling by switching in between *what* is said and *how* it is told using various tools, like for example, construing a plot in the narratives (Smith & Sparkes, 2009a).

Being in the space of “common places” and interpreting the narratives, we had to find the themes that expressed the significant substance of each participant’s story (e.g., independent to make it on her own, unstable past experiences made her doubt herself, born talented made her confident; see Smith, 2016). When writing the narratives, it was essential to treat the narrator’s voice with a balance between the objective realist tale and the plot of the participants’ lived experiences through vivid quotations (Smith, 2016; Smith & Sparkes, 2009a). Consequently, the findings ought to stay true to the content of the interviews and the purpose of the study (King, 2016).

When analyzing narratives, being in the “common place” of sociality and place, it requires being aware of the researcher’s own experience as well as the participants’ experience, the impact of the interactions in the relationship, and the context in which things are said by the participants (Clancy et al., 2018; Smith & Sparkes, 2009b). As a researcher that does not have experience concerning the context of ballet, these two

mentioned “common places” became of significant importance when analyzing and interpreting the narratives because the stories were essential to the understanding of the participants’ experiences (Clancy et al., 2018). Hence, expanded knowledge on the terminology and culture of ballet was critical to understand trust, interactions, roles, aesthetic values, and power in light of what the participants were trying to communicate.

The narratives contained several drafts of versions discussed and re-written along with the two supervisors, while the last version got sent to two external supervisors. Again, getting back to the temporal aspect, Smith (2016) proposed that any tale never finishes – “no final word is claimed.” Thus, stories from the participant to the narrator are collectively constructed by the different ways we understand the world we find ourselves (Clandinin & Connelly, 2000; Smith & Sparkes, 2009b). As such, the narrator contributes to participating in the creation of the narratives instead of discovering them (for details, see Smith & Sparkes, 2009b).

Methodical Reflections

The concept of quality in qualitative studies has been brought to debate for several years (Elliott, Fischer, & Rennie, 1999; McGannon et al., 2019; Smith & McGannon, 2018; Smith, 1984). Especially, narrative inquiry is confronted with critique because of its fluid boundaries (Clandinin & Connelly, 2000). Within qualitative research and narrative inquiry, choosing specific criteria that should make the study more trustworthy than others is hard to measure (for details, see Smith, 1984). Clandinin and Connelly (2000) addresses narrative strategies as a challenge to traditional inquiry because narrative inquiry requires an ongoing reflection. In our paradigmatic positioning, the notion of interpretation makes the quality of the study mind-dependent to whoever is reading it. Hence, there is no theory-free knowledge, and when being part of a society, our experiences are a construction of the social context we are embedded in (Smith, 1984; Smith & Sparkes, 2009b). However, by giving detailed and transparent descriptions of the procedures, methods, and reflections during the analysis phases, we invite all readers to view and participate in our methodological reflections.

Reflecting on these terms has been important to establish the power of interpretation (Smith & Sparkes, 2009b; Smith, 1984). Even though the research group has served as “critical friends” in both individual and collective reflection (Smith & McGannon, 2018), we have different ways of perceiving and understanding things because of our individualities. The results in this study are also a product of co-

constructed narratives (Clandinin & Connelly, 2000; Smith, 2016). These narratives can provide meaning to the experiences found in the context of the teacher-student relationship. However, the representation of the narratives is only one way of envisioning their lived lives, as told in these unique stories. Thus, a proper narrative inquiry should be seen as an ongoing continuous process from the beginning of the process of inquiry to the continuous reflections after reading the narratives (Clandinin & Connelly, 2000).

Ethical Consideration

Throughout the research project, research ethics has consistently been a top priority in the research group. Hence, ethical considerations got prioritized through the different phases of the research project. Ethics has been essential, from developing the interview guide to conducting the interviews and completing the results (Brinkmann & Kvale, 2005; Hoskins & Stoltz, 2005)

In the process of starting the project, we sent applications to the Norwegian Center for Research Data and The Ethical Committee of the Norwegian School of Sport Sciences. The project received approval by both committees (see Appendix I, II). The participants got to read information about the project (e.g., study aims, data collection procedures), and we communicated directly about anonymity and that their right to participate was voluntary (Crow, Wiles, Heath, & Charles, 2006). It was essential to choose students over the age of 15, as they are considered able to consent for participating.

When exploring the mental health of the participants, we collaborated with a clinical psychologist to formulate questions that are considered as promoting vulnerability (e.g., *Do you have someone who cares about you and whom you can talk to when you experience challenges that are hard to manage?*) when developing the interview guide. The clinical psychologist advised us how to respond if the participants communicated difficulties and provided us with information about helpful organizations that offered guidance (e.g., school nurse, mental health services, psychologist).

In an ethical view, construing the narratives became the most challenging part. Because both the population and sample size of participants in this study is relatively small, the concern of anonymity became a critical aspect (Clandinin & Connelly, 2000). Construing personal narratives aiming to present unique subjective experiences and lived lives became rather difficult in the matter of confidentiality (Smith & Sparkes, 2009b; Clandinin & Connelly, 2000). The issue became present when the effort of concealing biographical info like names, age, and countries did not sufficiently protect the identities

of the participants. We acknowledged that people close to the participants (e.g., the families, employees at the school, earlier ballet teachers, and students at the school) might recognize the participants. We had to admit that researching in a small community made it hard to conceal the participants' identities. Accordingly, problems like these are known when writing personal narratives in the research community (Clandinin & Connelly, 2000; Macleod & Mnyaka, 2018; Naidu, 2018; Palmer, 2016; Willis, 2019). Consequently, as excluding recognizable information from the narratives that could identify the participants was considered by the research group to diminish essential segments of the stories, we decided to arrange a meeting with the participants (Willis, 2019). In this meeting, we discussed the dilemma of anonymity and the possibility of identification by their teachers, family, and peers. Nevertheless, the students consented to follow through with the personal narratives. On the other hand, the teacher read a draft of the narrative before deciding to approve. Although the teacher had some minor comments, he/she agreed to the story in the narrative and acknowledged it as a sad but real story. The approval to proceed with the stories; however, comes with a relational responsibility as a researcher. Indeed, trust develops over time between the researcher and the participants, which might contribute to the participants approving for the researchers to say what they wish, without further questions (Clandinin & Connelly, 2000). As such, the researcher has a relational responsibility to be aware of how the participants are represented in the narratives (Clandinin & Connelly, 2000).

Article

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Word count: 8504

Submitted to: Research in Dance Education

An Examination of Reciprocity among Teacher and Students in Female Elite Junior Ballet: A Shared Reality Theory Perspective

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Conflict of interest: None

Acknowledgement: We would like to acknowledge our deep debt of gratitude to Pierre-Nicolas Lemyre, Daniel Rydland Bjåen, and Morten Granerud who contributed greatly to the entire research process.

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Abstract

The purpose of this study was to explore (a) how a shared reality (Higgins, 2019) is established, or fails to be established, over the course of the dancing partnership between the teacher and his/her ballet students; and (b) how experiencing a shared reality (or not) in the teacher-student relationship is related to the experienced quality of the relationship the teacher and his/her ballet students develop and maintain over the course of a 8-month period. Three female elite junior ballet students and their teacher were interviewed using semi-structured interview. The narrative analysis showed that there was a shared reality in the teacher-student relationship on the epistemological level. However, findings indicated that achieving a shared reality between the teacher and the students, at the relational level, might be difficult concerning the ballet culture. Findings also suggest that creating a shared reality might benefit the teacher's and the students' well-being and personal development.

Keywords: Prospective cohort study; Ballet dancers; Teacher-student relationship; Shared reality theory; Trust

Introduction

The teacher-student relationship gets often acknowledged as being the heart of coaching (Jowett, 2017). In order to enhance effective performance development and well-being, the *quality* of the relationship between the teacher and the student are essential; dependent on how they work together, establish trust, and communicate (Jowett, 2017; Vigário et al., 2019). Moreover, humans strive to experience their life as meaningful (Beni et al., 2017; Cornwell et al., 2017). Also, they need to learn the meaning of the social and cultural world and the truth about themselves (Cornwell et al., 2017). In order to do so, people need significant others to interpret and verify their experiences. Through creating a shared reality with the teacher, the student might achieve the needed verification of having such a meaningful life (Cornwell et al., 2017; Higgins, 2019).

The social and interpersonal nature influence people's motivation to share their feelings, thoughts, and concerns with others, which, in turn, creates shared realities (Echterhoff et al., 2009; Higgins, 2019). Having a shared relevance establishes what matters in the world to people (Higgins, 2019). Thus, students are likely motivated to grasp their teacher's knowledge, and the teacher pass on his or her knowledge to the students. This motivation establishes the foundation of people's connection with others and the feeling of relatedness within a given cultural context (Higgins, 2019).

Shared Reality Theory:

Shared reality theory (SRT) concerns the motivation to connect with others and make sense of the world (for details, see Higgins, 2019). People want to experience a commonality of their beliefs, feelings, or evaluations about the world (Cornwell et al., 2017; Echterhoff et al., 2009; Higgins, 2019). In the cultural and professional performance context of ballet, the shared reality might unfold how teachers and elite junior ballet students interact and give meaning to these interactions. Specifically,

through their subjective experiences, it is possible to explore what motivates them, how they perceive the performance context (e.g., the learning environment in ballet), and the characterizations of relationships in their environment (e.g., colleagues). However, four conditions need to be satisfied to create a shared reality (Echterhoff et al., 2009).

The first condition refers to a commonality between people's inner states for perceiving the feelings, attitudes, and opinions regarding a target referent (Echterhoff et al., 2009). These inner states are a product of past life experiences (Higgins, 2019). The past experiences, particularly with significant others, make individuals adopt their shared self-guides (Higgins, 2019). These self-guides are a shared reality about which goals (e.g., target) they should pursue and which standards they should follow. Through the interactions with significant others, people learn to differentiate between two types of self-guides: (a) the person they ideally would prefer to be (ideal self-guides), and (b) the person they believe they have the responsibility to be (ought self-guides; see Higgins, 2019). Adopting shared self-guides from others creates a shared relevance that affects people's motivational orientation and feelings of success or failure (Higgins, 2019).

The second condition posits that the perceived commonality of inner states is about something; namely, a target referent (e.g., performance, goals; see Echterhoff et al., 2009). Hence, to attain a sense of shared inner states between the teacher-student, it is important to determine the target referent of the other person's inner states (Echterhoff et al., 2009). The shared ought or ideal self-guides become important in understanding the psychological connection to two different motivational systems called the *promotion* system and the *prevention* system (for details, see Higgins, 2019).

The promotion system and the prevention system matter because it influences how people perceive the target referent of another person and, additionally, the way they respond to others' feelings of success or failure (Higgins, 2019). When being promotion-

oriented, people strive to elevate from their current state (0) to a better state (+1) (e.g., from 0 to +1), thereby only gaining would count as a success. However, failure would be not to elevate from their current state toward a better state, which would serve as a ‘nongain’ (Higgins, 2019). If people are prevention-oriented, their concern is about maintaining their current state, which they find satisfying (0) against a worse state (-1) (e.g., from -1 to 0). Success for these persons would be to sustain status quo and thereby experience safety while meeting their obligations and experiencing a ‘nonloss’ of the current state. Nevertheless, failure for prevention-oriented individuals concerns a shift toward an unsatisfactory state, which would serve as a feeling of loss of security (Higgins, 2019). Hence, the different motivationally orientations are likely to influence people’s social relationships in how they understand each other and get along (Echterhoff & Higgins, 2017; Echterhoff et al., 2009; Higgins, 2019).

The third condition is related to what kind of motives that drive the sharing of common inner states, termed the *epistemic* motive and the *relational* motive (Echterhoff et al., 2009; Higgins, 2019). First, the epistemic motive is to find meaning and to understand the social world. Therefore, people seek shared reality with reliable others to make sense of their subjective experiences (Echterhoff et al., 2009; Higgins, 2019). Second, the relational motive is essential to feel relatedness through connecting with others. The motives play a critical role in social reality because they determine how willing people are to share their feelings, attitudes, and beliefs about a target referent (Echterhoff et al., 2009; Higgins, 2019). Trust is essential at this point because through creating shared realities with others, people learn the correct beliefs about the world (e.g., epistemic motive) and themselves (e.g., relational motive) (Higgins, 2019).

Achieving a shared reality by fulfilling the fourth condition in the teacher-student relationship, there is a need to experience a successful connection to the other person’s

inner states (Echterhoff et al., 2009). SRT stresses the importance of the subjective experience of a shared reality (Echterhoff et al., 2009; Higgins, 2019). Experiencing a shared relevance of what matters in the world (e.g., epistemic motive) is enough for creating a shared reality (Echterhoff et al., 2009; Higgins, 2019). However, people are motivated to experience a ‘we-ness’ at a deeper level, which requires both the epistemic and relational motives to create connectedness (Higgins, 2019).

The experience of connecting with others is related to the statement, ‘I trust you to do X,’ which is acknowledged as embracing the complex aspect of trust (Simpson, 2007). Sharing a collective identity within the context of ballet, the teacher and the student are likely to provide trustworthiness to those considered as in-group members (Korsgaard et al., 2015). An in-group refers to people who share their viewpoints about the world, thereby feeling connected to each other (Higgins, 2019). Thus, people are most likely to create meaningful shared realities with in-group members (Higgins, 2019).

Although sharing a collective identity is positive and nurtures establishing in-groups, the teacher’s and the student’s motivational orientation (e.g., promotion or prevention) might influence the way they pursue their goals (Higgins, 2019). Hence, the experience of a *regulatory fit* is crucial in the teacher-student relationship in order to successfully establish a shared reality because it is likely to influence the quality of the relationship and, in turn, their well-being and performance development (Higgins, 2019). A regulatory fit is characterized by the experience of ‘feeling right’ about the coherence between the goal pursuit (e.g., vigilantly) and the predominant orientation (e.g., promotion) (Higgins, 2019). To experience a regulatory fit, the way the teacher or the student pursue their goals (e.g., eagerly or vigilantly) has to match the motivational orientation toward the goal pursuit (for details, see Higgins, 2019). In contrast, if the teacher or the student do not fit together motivationally, a *regulatory nonfit* occurs

(Higgins, 2019). The experience of regulatory nonfit would be if other people determine how people should pursue their goals, thereby ‘feeling wrong’ about it (Higgins, 2019). Thus, experiencing a regulatory nonfit in the teacher-student relationship would contribute to a low degree of shared reality (Higgins, 2019).

In the TD context of professional ballet, power is essential because of the typically controlling practices with high levels of discipline that frames the interaction and the learning (Denison et al., 2017). From the SRT perspective, *expert power* refers to possessing knowledge related to the epistemic motive, whereas *referent power* involves possessing power as significant others (e.g., teachers) concerning the relational motive (Higgins, 2019). Hence, power contributes to the likelihood of establishing mutual trust in dyadic teacher-student relationships (Korsgaard et al., 2015). Admittedly, reciprocal communication might encourage collaboration and increase trustworthiness in dyadic relationships (Korsgaard et al., 2015; Simpson, 2007). Through communication, people learn what matters in the world from creating shared realities with others throughout life (Higgins, 2016; Higgins, 2019). Thus, in the teacher-student relationship, it is critical to understand how the level of shared reality is influenced by and are intertwined in both the level of power and trust (Cornwell et al., 2017; Denison et al., 2017; Higgins, 2019).

Purpose of Study

The purpose of the present study was to explore (a) how a shared reality (Higgins, 2019) is established, or fails to be established, over the course of the dancing partnership between the teacher and his/her ballet students; and (b) how experiencing a shared reality (or not) in the teacher-student relationship is related to the experienced quality of the relationship the teacher and his/her ballet students develop and maintain over the course of a 8-month period.

Methods and Materials

To explore how and why individuals (e.g., teacher and student(s)) choose to share the same reality (Echterhoff et al., 2009; Higgins, 2019), the notion of lived experience is essential (Cornwell et al., 2017). Therefore, we chose a qualitative approach and positioned the study within the interpretivist paradigm (Denzin & Lincoln, 2018; Papathomas, 2016). In line with our paradigmatic positioning and research questions, we chose a narrative methodological approach (Papathomas, 2016). This approach are often preferred for the way it makes use of stories in the process of understanding the experience of others (Casey et al., 2018).

Participants and procedure

Approval from both the Norwegian Centre for Research Data and the Ethics Committee for the Norwegian School of Sport Sciences was obtained upfront to start the recruitment process. In this study, three female elite junior ballet dancers in the age range of 17-18 years ($M = 17.3$) and their primary ballet teacher got recruited to this study using purposive sampling (Etikan, 2016; Patton, 2014). The students were in average 8 years old when they started to dance ballet. In order to obtain a suited sample to the purpose of this study, the participants got selected based on the following inclusion criteria: (a) characterized as being the best ballerinas of their age-group in Norway; and (b) situated in a high-performing, TD context.

The data collection occurred over eight months, from April 2019 (T1), through June 2019 (T2), to November 2019 (T3). We used semi-structured interviews, which endured between 25 to 125 minutes (e.g., T1, $M = 35.6$ minutes; T2, $M = 48.4$ minutes; T3, $M = 99.5$ minutes). The participants decided the time and place that was convenient for them to meet, and the following interview was audio recorded and transcribed verbatim (Willig, 2013).

Analysis and interpretation

When we conducted narrative analysis, the purpose was to perceive in what way the participants made sense of episodes, actions, and relations in their life (Smith & Sparkes, 2009a, 2009b). First, we read and re-read the transcriptions, to initially and more intuitively, look for the nature of the narratives (Smith, 2016). We conducted the narrative analysis in two phases. Inspired by the method of Riessman (2008), the initial phase included a narrative thematic analysis to sort out the data and get an overview of the content, the “what” of the stories (Smith, 2016). Hence, we searched for narrative themes (e.g., patterns) when trying to grasp the building blocks of the participants’ stories. In doing so, it was important to make sure that the story was intact (e.g., contextualized). To assist this process, we also made color-codes along with the transcripts to help identify key patterns and comprehend the meaning of the themes in terms of narrative thinking (Clancy et al., 2018; Clandinin & Connelly, 2000; Dewey, 2015; Smith, 2016).

The main phase included construction of the narratives in time and place inspired by “the metaphorical three-dimensional inquiry space” (Casey et al., 2018; Clandinin & Connelly, 2000). When analyzing and interpreting in line with the three-dimensional space, it is important to pay attention to the “common places” of (1) temporality, (2) sociality, and (3) place (Clandinin & Connelly, 2000). Hence, focusing on the different ‘places’ made us able to understand the experience of the person in a holistic and situated manner (Clandinin & Connelly, 2000; Smith & Sparkes, 2009b). We would also highlight that stories that are told from the participant to the narrator are collectively constructed by the different ways we understand the world we find ourselves within (Clandinin & Connelly, 2000; Smith & Sparkes, 2009b). As such, the narrator contributes as a co-creator of these narratives instead of the researchers revealing them (Smith & Sparkes, 2009b).

Results

The professional boundaries of being a good teacher

The world of ballet has been the stage of my life. As a ballet teacher, she initially stumbled her way into the world of ballet. When she discovered that her body was born to master this art form, she recognized that “the physicality and competitiveness in dance were always on my mind” (tT3). As introverted, she felt that she had “never been good with words; dance has therefore been a way of expressing myself” (tT3).

Continuing the journey, she had the world as her workplace. While this was really rewarding at times, notably, “learning and understanding different languages and cultures made me feel like an outsider” (...) (tT3). Given her introverted nature, which resulted in “always feeling inadequate in social settings,” this was particularly hard. She did not feel that she could “understand the codes regarding her social life” and was never “good at being in the inner circle” (tT3). By traveling around the world as a professional ballerina, she also gathered ground-breaking experiences that changed her life. For instance, when she was travelling, it was “in the era when ‘me-too’ was happening, without us knowing it was ‘me-too’” (tT3). The experiences of prominent persons that misused their power and position made her define the boundaries between her professional and personal life more clearly. “It affected me in a personal way, in which I became more private. Hence, by wanting my personal life to be more private, I preferred keeping to myself” (tT3).

Although being a foreigner and constantly feeling like an outsider, “when I met pedagogy, I became less competitive” (tT3). Also, she had “always a desire to learn” (tT3) and decided to use her competence in professional ballet. She thought that “if I was going to be a teacher, I wanted to know how to teach” (tT3). Eventually, after she finished her teaching studies, she explored her identity as a ballet teacher by starting a new chapter in her life being behind the ballet stage.

Representing ballet comes with a great responsibility. Unfolding her journey in professional ballet, she experienced that it is essential that “once you become a teacher, you represent ballet” (tT1). As such, being a mentor when “working with students, I’m the person having the experience and knowledge of how ballet works” (tT1). Although she was the experienced one compared to the students, it was necessary to “establish a safe environment that makes room for the students to explore their movements and create a dialogue to promote reflection and learning” (tT1, tT2). However, when creating a safe environment, “it needs to be open enough, close enough, and personal enough without being too personal” (tT1, tT2). Even though “I know about personal matters in my students’ lives, it has to be clear that it’s not our main dialogue while working together in the ballet class” (tT1). The reason was that “I’m an individual and the students are individuals,” and because of that, “it’s easy to get a favorite if you connect more with one student than the others” (tT1). Hence, creating a personal connection with the students, “it may influence your work in the class and the group dynamics” (tT2). Consequently, “it’s best to just be the teacher by promoting clear roles,” which might contribute to avoid out-groups in the ballet class, because as ballet teachers, “we’ve way too much power, and I try to be aware of it” (tT1, tT2).

When representing ballet as a teacher, she wanted to empower her students by encouraging them to take responsibility by “allowing them to give corrections and feedback to each other” (tT1, tT2). In doing so, “it gives them a chance to reflect and communicate their knowledge – it’s about expecting them to have an opinion” (tT1, tT2). This was something she liked to do in her ballet classes, because “it removes the power from the teacher” (tT2). However, she often found it hard to have enough time for learning activities like these, because all the pressure and expectations put on a professional ballet teacher: “I’ve experienced high levels of stress for several years – at least four years”

(tT3). Indeed, working in a high-performance environment “I always want to do better,” consequently, “I feel responsible for my students, because I need to teach them how to set limits for themselves, and at the same time pushing them to reach their goals” (tT3). As a ballet teacher she felt trapped in between producing high-achieving students and ensuring their well-being. As such, the pressure “when I’m feeling nervous and stressed, it’s mostly about what the students are doing with their bodies in the long-term” (tT1, tT3), because being responsible “it’s hard to find the balance between listening and pushing the students to explore their limits” (tT3). Hence, the role as an educator also became a bit unclear: “the objective seems to be to train and indoctrinate the students, for me, this is different from educating them” (tT2).

When working with young female students, she found it hard to deal with the pressure to perform and to look a certain way, “receiving comments is a part of the reality in professional ballet” (tT3). As their ballet teacher, “it’s difficult knowing how to help the students to become resilient in dealing with the comments because external comments can destroy their self-confidence” (tT3). She was fully aware of that health-related challenges (e.g., injuries and eating disorders) are well-known health problems in this performance domain, and “I wish we had a supervisor at the school because sometimes you need to ask for help and guidance” (tT1). Having dealt with situations like these, “now I know a bit more about what’s my responsibility, but it still affects me” (tT1). The responsibility of being a teacher, and additionally, the experience of stress over time, “it would have been nice to have someone to assist you under such circumstances. Indeed, it would probably help releasing my tension” (tT1).

As a professional ballet teacher, you must get involved with your students, and “sometimes it’s good to get involved” (tT1); however, you must also protect yourself because “sometimes it’s not beneficial to get involved” (tT1) with students’ challenges.

Being a ballet teacher among a diversity of colleagues was another aspect that she found stressful and difficult. The teachers originated from various countries embedded in different cultures and experiences. The teachers had also individual perspectives because “teachers in ballet speak different dialects; this might be compared to the way the difference of expressing words in the north and the south in this country - it’s the same language but at the same time different” (tT2). In this sense, as teachers, we conduct our classes and decide the content based on our past experiences and personal preferences and therefore, “the framework of my class is personal to me” (tT2, tT3). This became even more visible to her in an egalitarian nation because “the structure in this country allows you to express yourself as a teacher.” However, this freedom and responsibility came with a price as she, as a ballet teacher, felt responsible both for the students’ well-being and the achieved results. It could be very helpful to receive support from the management and colleagues in the same situation, but this was not the case concerning that “I’ve observed teachers asking students; who have taught you that?” (tT2). Instead she experienced to work in a high-performing environment that nurtured social comparison and competition between teachers criticizing each other: “To me, that’s an unfair question and even abuse of power” concerning that “you’re not only criticizing the students’ knowledge but also the previous teacher or from whomever the idea generates” (tT2). As “they use the students to evaluate the teachers” she was not quite sure of who she could trust or how to play out her role as a teacher; “I wish I knew” (tT1) the answer. Hence, she struggled to find the balance. The system seems challenging for both teachers and students regarding the need to fit and adapt to the required standards. Although she was striving to fulfill her responsibilities to the culture and the school, she believed that “success and failure in professional ballet is a moment,” but more importantly, it “depends

on your objectives and standards” (tT3). Admittedly, “success isn’t defined by your title,” to me, “being a professional in ballet is being a good teacher” (tT3).

Stella

Learning to be independent. As a ballet student, her learning was through doing. Stella has drawn on experiences to learn and accomplish things independently. Through ballet, she has learned that “by taking the train by myself one hour each day to dance ballet and moving to another country I had to be independent” (sT3). At the same time, as she committed herself to ballet, her ability to engage in social events evaporated because she was “away so much due to my priorities in ballet” (sT3). As ballet consumed her life, she found that she and her friends “lived in two different worlds” (sT3), and she experienced a growing distance from them. But, driven by her dreams of becoming a ballerina, she did not think much about “how hard it was then” (sT3), but she realized that she “was young and that the experiences were a bit stressful” (sT3).

Her decision to prioritize ballet resulted in working together with a private teacher for a year. Hence, Stella experienced a deep personal connection with the teacher because “I shared my problems with her, and she became like a second mother to me” (sT3). The commitment of time was probably the cornerstone of the relationship because “the private teacher took time to be with me every morning, even if it wasn’t her job, she just did it because she wanted to work with me” (sT3). This kind of teacher-student relationship was something that she was not used to, because “I don’t often share so much with a teacher” (sT3). Being independent, Stella might also come off as a bit shy or reserved. According to her present ballet teacher, “Stella is a less complicated person even though it takes time to get to know her because I think she’s very introverted” (tT3). However, after coping with several turndowns at auditions, she finally got approved to a professional ballet school. At the same time, she acknowledged that this decision would

move her further away from her home environment, however, moving made her “a bit more open to other people” (sT3). Also, her current teacher described Stella as withdrawn because “she kind of gets into herself” (tT1).

The teacher will show me the way. As a dancer, she was motivated to develop her skills and accomplish her performance goals; hence, she actively sought out feedback from her teacher. She expected “that the teacher helps me to develop” consequently, she became “motivated when I receive corrections from the teacher”, because it means that “I’m developing as a ballet dancer” (sT1). Hence, she was motivated to create a functional relationship to the teacher because “our teachers have been through the same things when they were younger, so they know how we feel and how to improve” (sT2). Stella highlighted that “I think we must trust our teachers,” mostly because “we must tell them if we feel pain and we must trust what they are saying because of their knowledge” (sT2).

Expecting the teacher to be in power. “The teacher has much power. We have way too much power. We decide everything” (tT2). Likewise, Stella agreed that the teacher “decides what, when, and how much we should do,” however, she highlighted the power differentials as something positive concerning that “the teacher pushes us to where she knows we should get pushed, and no further” (sT2). Hence, she also stated that “this particular teacher could have been more than a teacher to us,” (sT2) because this teacher cared about them regardless of her power, “still, she’s just like any other teacher in my eyes” (sT3). Although the student and the teacher valued development as their common goal in the teacher-student relationship, Stella expressed that “to reach the performance goals, I’ve to focus on the corrections I receive from the teacher” (sT1), while the teacher said that “I expect my students to learn how to interact and how to have an opinion (...) to give them (the students) ownership is probably one of my main goals as a teacher” (tT1). As such, they disagreed in defining what counts as development in this case.

Victoria

From a safe haven to instability and insecurity. Victoria came from a supportive family that aspired her to have a secure future. However, after they got a divorce, “sometimes I felt being in the middle of my parents,” getting the impression that “I had to pick a side between them” (sT3). Victoria spent most of her time with her mom growing up and described that “my mom likes to plan things and may come across as stressed,” compared to “my dad that is way more relaxed and doesn’t care about what other people think” (sT3). Thus, she “missed having equal input from both of her parents” (sT3).

As a young dreamer, her desire to dance ballet resulted in moving to a larger city with her mom, which led to the point that “I got the leading role in a big production,” and because of that, “I felt competent” (sT3). Despite Victoria’s mastery experience of the choreography and gaining support from her family, she said that “when we moved, I became less extroverted and more reserved as a person” (sT3). The insecurity of “relocating to a new place was a lot to handle, and I became concerned with what people thought about me” (sT3). Both of these changes (e.g., the divorce and the moving) in her environment influenced her personality and everyday life in the following years.

Adapting to her new life Victoria struggled to find security and her own identity when she stepped into the period of upper secondary education, “I constantly thought what I did was wrong instead of what I accomplished in ballet.” As such, struggling with her thoughts, “I was always wondering what the ballet teacher thought about me, and I started to overtrain” (sT3). Hence, Victoria spent time with teachers who “exposed us in the class and was personally, asking personal questions during classes.” Being insecure, her environment nurtured comparability. The fact that she experienced that “other teachers were favoring individuals in the ballet class, chatting on Facebook, and placing us up against each other” (sT3) did not help.

Am I talented enough? After she graduated from upper secondary education, she experienced a tough period. She got turned down the first time she applied to a professional ballet school, and “that’s the only time I’ve had the feeling of really failing in ballet,” particularly because “everyone expected that I would get approved for the school” (sT3), this felt like a public failure. Victoria then moved to another country to start at another ballet school. However, she got a second chance and invited back to the original school she applied for a few months later, a school in which “I had the opportunity to take also academic subjects.” Although she was conflicted about the possible outcomes ahead, “my mom and grandfather were concerned with a safe and secure future, and they convinced me that I should move back again” (sT3), she returned.

While worrying about the future and aspiring to fulfill her family’s expectations, she moved back home again. Victoria did not feel pleased concerning that “I’ve never got an explanation why they wanted me back at the school” (tT3). These circumstances left her with ambivalent feelings, “I was so confused because I didn’t feel welcome,” and then “as a result, I’ve never been as insecure in myself as I was during my first year” (sT3). At the same time, her teacher pointed out that “I saw Victoria’s eyes being open, but it came to a point when you looked at her, and she was always into herself. Right now, she’s ‘out’ - but for how long?” (tT3). For instance, Victoria explained that “in this period, I think I showed much nervousness to the teacher because of my insecurity and confused state of mind,” thus, “I didn’t dare to take as many risks as I knew I could do” (sT3). Therefore, the fact that she was a nervous person that gets easily stressed, she acknowledged that “there is much pressure in ballet.” She did try to cope with the challenges actively as “one of my goals this fall has been to be more positive, open, and present” (sT1). The teacher was aware of her difficulties, saying that “there are many

ways this could go for her.” Although “she’s young and in good hands, I wonder whether she’ll be able to ask for help if she needs it” (tT3).

The teacher-student relationship: Professional and safe. Victoria experienced her ballet teacher as professional, caring, and interested; “I’ve always felt secure and not afraid of making mistakes when I’m in her (the teacher) classes” (sT1, sT2, sT3). This was just the way she wanted a teacher to be: “the teacher has to express that I’m good enough and that I’ve got the potential, even though I may not always feel it myself” (sT1). On the other hand, the teacher communicated that “a great value for me is trying to get rid of what’s right and what’s wrong,” since “there is nothing wrong about movement” because “you have to explore it anyway” (tT1). Unlike Victoria’s earlier experiences, this type of teacher-student relationship was beneficial since “the teacher makes me feel good enough when she gives me an exercise and continues to observe me.” She “becomes more motivated” when she “get the acknowledgment” from the teacher and, at the same time, “feel that I’ve improved” (sT1). Having such interactions, the teacher explained that “when they trust that something (e.g., correction) is moving them in a slow pace forward and they feel accomplishment and get acknowledged, that’s when you gain trust as a teacher” (tT2). That being said, the teacher expressed that “the professional world of ballet is brutal” and caring for Victoria she was “nervous because Victoria has chosen a career in a ‘world’ where it’s easy to hide as a dancer combined with the unhealthiness within” particularly because “I know how little it’ll take to crush her” (tT3). Thus, the teacher finished by arguing that “Victoria has been outspoken when she’s worried and has a network that cares for her - it makes me relieved, but not relaxed” (tT3).

Leah

I believe in myself. Leah was surrounded by family, friends, and teachers that

provided support in her upbringing. Through the experience of support “I’ve learned that my success doesn’t depend on anybody else than me” (sT3). She was confident that “to become a dancer I need to trust in myself and my abilities to accomplish my goals” (sT3). However, having a strong sense of inner drive Leah wanted “to show my mom that I can attain an education and doing ballet at the same time,” because Leah’s mom expressed “skepticism when I decided to commit myself to professional ballet.” The skepticism toward professional ballet originated from “wanting an academic future for me because my mom thinks it’s essential to have a stable and secure future,” although it “made me want to become a professional dancer even more” (sT3). Being surrounded by her friends and teachers that created a safe environment, she experienced that “most of the teachers I’ve had have made a good impression on me” (sT3). As such, “I’ve never experienced a teacher crossing my boundaries,” which allowed her to feel mastery since “they’ve made me believe in my skills, learning basic techniques, and ensured my blooming” (sT2, sT3).

Born with the body of a ballerina. Leah had a body for ballet, and “the movements came naturally to me” (sT3) even early in the career. Her current teacher argued that “when I first met her, she had the facility of a fabulous body, it’s tremendous, it’s a ‘Rolls Royce,’ but it was like her body had driven on the road in the mountains of China” (tT2). The gift of having the body of a ballerina and experiencing a safe environment, made Leah secure and confident and she highlighted that “to learn from each other and to build each other up” is the benefits of “being in an environment that makes you feel safe” because the outcome was that “you stop doubting yourself and dare to show what you can do in ballet” (sT2). She felt that one of the ingredients in having positive past experiences might have been the importance of positive and supportive teacher-student relationships.

Being pushed by the teacher equals development. She has learned that the teacher “would not expect something from me that I wouldn’t expect from myself” (sT2). Along

with this particular view she regarded the teacher-student relationship as: “I need a teacher that is strict in a way that makes me focus, determined, and clear in what he/she requires from me, fair in paying equal attention to everyone, and patient by not giving up on me” (sT1, sT2, sT3). However, in the present relationship her teacher “could have been more definite in terms of what she wants me to do” as for example the difference between dancing styles, yet “she is very kind, patient, and I’m not afraid of her” but “I could have more significant improvement if this teacher would have being more strict ” (sT1, sT3).

The teacher acknowledged that “the students expect me to push,” and because of that, “it’s stressful being a teacher concerning that it comes with much responsibility” (tT1). The teacher identified with the student since “I know how it feels to be at their age” when “they have a huge desire to achieve, yet, they don’t have the appropriate knowledge” (tT1, tT3). Leah also highlighted that “this teacher is concerned with us having ownership in what we are doing in the ballet class,” however, she believed “it’s in my best interest to know what to do” like for example “the exact angle of the head in a position” (sT3). These perceptions of the teacher suited very well with what the teacher stressed as essential guidelines in her pedagogy “when Leah got injured” (tT3). When they worked together during her period of injury, “Leah eventually realized what she did wrong when the pain appeared, without having me to correct her” (tT3). The teacher acknowledged this particular awareness that Leah learned as a moment of “growth, reflection, and learning” (tT3), because “I want to teach them to understand and figure out stuff by themselves, so they are successful no matter who is teaching them” (tT2).

Leah “likes working and she’s a competitive girl,” but the teacher expressed that “I’m a bit nervous for her because she’s talented” (tT3). The worry originated from her experience with anxiety in Leah: “when Leah is unsure and carries a lot of feelings inside herself, she restrains” almost like “her tale retracts, and that’s coming from fear” (tT3).

The teacher expressed care for Leah when she said, “it will be unfortunate if I learn that she’s experienced fear to perform” (tT3). Leah also recognized that the teacher “cares about how I’m doing” when she “shows interest in chatting outside the class” (sT3). The interest originated from the teacher “knows about my family and asks how things are at home, and whether or not I get enough support” (sT3). However, another teacher that “I have doesn’t know much about my family,” and when she has been “in class, she’s concerned about working with us in the present time, without dealing with personal matters” (sT3). Leah “prefers the last teacher, respectively, because I notice that I make progress” (sT3). However, when it came to other aspects concerning a professional teacher-student relationship, she still “like the present teacher better when it comes to being outside the ballet class” (sT1, sT3). Hence, her desires of a teacher-student relationship might be a paradox when being part of the world of ballet.

Discussion

The purpose of the present study was to explore (a) how a shared reality (Higgins, 2019) is established, or fails to be established, over the course of the dancing partnership between the teacher and his/her ballet students; and (b) how experiencing a shared reality (or not) in the teacher-student relationship is related to the experienced quality of the relationship the teacher and his/her ballet students develop and maintain over the course of a 8-month period.

In the present study, the findings indicated a sense of shared reality in the teacher-student relationship on an epistemological level (Higgins, 2019). However, achieving a fully sense of shared reality in the teacher-student relationship in ballet might be difficult because the premises of a professional relationship is bounded in the culture of ballet (Johnston, 2006; Lakes, 2005). Consequently, the relational motive for creating a shared

reality seem to be diminished, which, in turn, is likely to reflect upon the quality of the relationship (Echterhoff et al., 2009; Higgins, 2019).

Findings show that the ballet teacher in this study has past experiences that are a product of another era. Being an introverted individual with low self-esteem combined with a competitive environment (e.g., the culture of ballet) appeared to affect the level of trust that was experienced from unsafe situations (Simpson, 2007). Therefore, our findings indicated a prevention-oriented in the teacher (Higgins, 2019). The teacher's experiences of mastery in ballet, is likely to promote identification with the profession (e.g., representing ballet) and the perception of it as stable and safe (Higgins, 2019; Simpson, 2007). Moreover, by reproducing the culture of ballet (e.g., teach the way he/she was taught), the findings postulated that the craft and culture, more than the teacher, set the premises for the teacher-student relationship (Higgins, 2019; Lakes, 2005; Morris, 2003). Hence, the motive for creating a shared reality with the students was likely epistemic (Echterhoff et al., 2009; Cornwell et al., 2017; Higgins, 2019). However, the findings showed that the teacher felt responsibility concerning the students' well-being. Hence, the target referent of whether the teacher should train the students utilizing the values of the school (e.g., pressure from above), push the students to their limits by meeting their expectations (e.g., pressure from below), or enhance their well-being (e.g., pressure from within) shows the tension the teacher is struggling with (Echterhoff et al., 2009; Higgins, 2019; Reeve, 2009). Thus, our findings indicated that the teacher is likely to be conflicted about the target referent in the teacher-student relationship.

Further, our findings indicated a moderate degree of shared reality in the relationship between the ballet teacher and the first student Stella. According to our results, Stella seemed to have developed independent and robust characteristics, which are likely a result of positive feedback from significant others, that determined her self-

regulation and higher self-esteem (Higgins, 2019). Stella's past experiences made her develop shared self-guides that encouraged goal pursuits and a promotion-oriented motivation (Higgins, 2019). However, by being promotion-oriented, the different goal pursuits created a regulatory nonfit with the teacher's motivational orientation. Based on the teacher's expert power and knowledge Stella seemed to trust the teacher to verify her competence in ballet, and thus, they share the epistemic motive (Echterhoff & Higgins, 2017; Echterhoff et al., 2009; Higgins, 2019). However, the asymmetric power that seem to exist in the professional relationship (e.g., the culture of ballet) Was underpinning the absence of a significant relational motive (Echterhoff & Higgins, 2017; Echterhoff et al., 2009; Higgins, 2019; Johnston, 2006). Hence, the motive for creating a shared reality in det fully sense did not succeed to be established and Stella did not feel properly connected with the teacher (Higgins, 2019). Thus, Stella did not fully share her inner states, resulting in a moderate level of shared reality in the relationship.

The findings showed a moderate to a high degree of shared reality in the relationship between the teacher and the second student Victoria. Victoria's past experiences seemed likely to have been affecting her in being vulnerable with low self-esteem (Higgins, 2019). Her concern about the responsibility to achieve and insecurity to take risks seemed likely to produce a prevention-oriented motivation (Higgins, 2019). Hence, the motivation appeared to create a regulatory fit with the orientation of the environment and the teacher (Higgins, 2019). The target referent was likely to align because they worked together vigilantly toward performance development. The findings indicated that the motive for creating a shared reality with the teacher was likely to be mainly epistemic. However, Victoria shared her inner states with the teacher, which seemed to increase the quality of the trust between them, indicating that there was a degree of a relational motive (Cornwell et al., 2017; Higgins, 2019; Simpson, 2007). The

assumed regulatory fit of the motivational orientation and the aspect of a relational motive creating a higher level of trust, proposed that the shared reality between the teacher and Victoria was moderate to high.

The results postulated a low degree of shared reality between the teacher and the third student Leah. Leah's past experiences of being acknowledged as a talented ballet dancer may have served as a verification of pursuing ideal goals and taking risks to enhance her performance. As such, the findings indicated that Leah was promotion-oriented (Higgins, 2019). Her motivation created a regulatory nonfit with the motivation of the teacher. Hence, the target referent (e.g., performance development) was likely to be a mismatch with the teacher's target referent (e.g., ownership). Because Leah preferred a teacher that was mainly professional, her motive for creating a shared reality with the teacher seemed likely to be solely epistemic (Echterhoff et al., 2009; Higgins, 2019). Therefore, the results indicated that the trust in the teacher-student relationship derived from the desire to establish what is right and wrong in the context of ballet. Thus, there appeared to be a lack of a relational motive, which indicates that there was no connection for sharing inner states, resulting in a low degree of shared reality (Higgins, 2019).

Overall, the findings indicated that there was a shared reality in the teacher-student relationship in ballet across all participants based on an epistemological level. Hence, expecting the relationship to be professional is typical for this culture (Alterowitz, 2014; Haraldsen et al., 2019; Lakes, 2005). Furthermore, the results indicated that the students found the teacher trustworthy. However, the trust was likely related to the epistemic motive because of the teacher's knowledge and experience in ballet (Denison et al., 2017; Gray & Kunkel, 2001; Lakes, 2005; Morris, 2003). Although trust is important to create a shared reality, without a sufficient relational motive, the level of trust might influence communication and collaboration between the teacher and the student (Korsgaard et al.,

2015; Kristiansen et al., 2012; Simpson, 2007). Thus, lower levels of trust may influence the degree of shared reality in these teacher-student relationships (Higgins, 2019).

The acknowledgment of the teacher being trustworthy because of expertise might be a consequence of the ballet culture. Classical ballet is a product of knowledge and tradition developed and passed down, from ‘master’ teachers to less experienced teachers, for about three centuries (Lakes, 2005; Paskevskaja, 2005). Hence, expecting the teacher to be a master of ballet is relevant to the epistemic motive concerning the student’s desire to develop as dancers (Echterhoff et al., 2009). Besides, the culture of ballet entails a terminology with a set of ‘rules’ about the correct technical skills (Morris, 2003). As such, the culture of ballet is likely to be prevention-oriented regarding the ‘right’ and ‘wrong’ techniques; hence, having a ‘responsibility to achieve’ the proper skills (Higgins, 2019). Indeed, the teacher’s approach determines whether these ‘rules’ empower or disempower the learning-environment by either having an ‘authoritarian’ or ‘democratic’ teaching style (Lakes, 2005; Morris, 2003). These teaching styles might nurture the epistemic motive for creating a shared reality or enable a relational motive (Echterhoff et al., 2009).

The social-cultural environment in ballet seems to be important for the motives of creating a shared reality. High expectations and obedience combined with low warmth from the teacher discourage the students from participating in dialogues during classes (e.g., sharing inner states), diminishing the relational motive (Higgins, 2019; Johnston, 2006). The power-relation has evolved through decades of developing a slave-like relationship to authority figures (Gray & Kunkel, 2001, p. 22; Lakes, 2005). Hence, findings indicated that the students wanted the teacher to be stricter and focus on training the correct ballet techniques. Indeed, it is likely that the students’ focus on performance development was narrow rather than holistic because of their desire to achieve short-term development objectives. The deliberate focus on short-term development, when being in

a vulnerable age and environment, is not beneficial for the students' well-being and long-term development (Baker et al., 2018; Haraldsen, Nordin-Bates, et al., 2020; Moksnes & Reidunsdatter, 2019; Schinke et al., 2018). Conversely, the teacher's target referent, which was long-term development (e.g., ownership, reflection, self-regulation), seemed likely to be diminished. These findings indicated the pressure concerning the boundaries of development the teacher was confronted with in the daily practice (Reeve, 2009).

According to our results, the teacher was likely tending toward a 'democratic' teaching style (e.g., promoting ownership, self-regulation). Still, the pressure from above (e.g., school policies, cultural norms) might expect the teacher to conduct a controlling style, which may contribute to burden the teacher in achieving desired outcomes (e.g., short-term performance). Besides, the pressure from below (e.g., ballet students) was likely to be experienced as conflicting concerning the students' desire for the teacher to push and be strict, and the teacher's worries about their well-being and resilience (Reeve, 2009). Findings show that the teacher was experiencing ill-being because of the burden of responsibility and obligations. As such, the target referent of performance development collided with the expectations from the school administration, the students, and the values of the teacher (e.g., pressure from within; see Higgins, 2019; Reeve, 2009).

The culture of ballet is a heritage that serves as a skeleton in the teacher-student relationship (for details, see Lakes, 2005). Hence, the culture of ballet influences the choice of learning activities in the ballet classes (Johnston, 2006). Besides, 'talented' dancers are likely to benefit from getting more attention from the ballet teacher and important roles in production when having the 'ideal' body and artistic qualities (Lakes, 2005; van Rossum, 2001). As a result, the message of goal pursuit toward the students seemed likely to create a shared reality based on epistemic motives with the teacher(s) (Echterhoff et al., 2009; Higgins, 2019). Hence, creating a shared reality with the

teacher(s) based on relational motives might not get acknowledged as relevant for performance development and becoming a professional dancer. Therefore, indicating a low degree of shared reality, which might not be beneficial for the students' well-being and long-term development. Thus, undermining the relevance of becoming resilient and self-regulating ballerinas (Jowett, 2017; Higgins, 2019; Schinke et al., 2018).

Practical Implications

The culture in which performance development plays out is significant in the domain of arts. On the one side, there is the culture of ballet that has fostered extraordinary ballerinas through their traditional teaching methods and deliberate practice. However, dancers experience less well-being in their context than athletes in sports (Haraldsen et al., 2019). Conversely, SRT and research on mental health highlight the importance of a considerate and understanding relationship between the teacher and the student (Higgins, 2019; Moksnes et al., 2019; Schinke et al., 2017). Hence, performance development relies on the reciprocal relationship between teacher and student by understanding each other in a personal and professional manner (Jowett, 2017; Higgins, 2019). The absence of a proper relational motive appeared to create a shared reality in the teacher-student relationship that the students did not need to express their feelings, attitudes, or beliefs about performance development, nor mental health (Echterhoff et al., 2009; Higgins, 2019). Therefore, our findings indicated that it seems beneficial to create a shared reality that involves the relational motive to enhance the well-being of the teacher and the students in professional ballet (Echterhoff et al., 2009; Higgins, 2019).

Strengths and Limitations

The objective was not to provide conclusive evidence for how the teacher-student relationship in ballet ought to be. Hence, we wanted to explore both perceptions to illuminate the teacher's and the students' experiences using SRT. When interpreting

experience as members of society, there is no theory-free knowledge because we are constructions of the social (Smith & Sparkes, 2009b; Smith, 1984). However, the study can provide meaning to the teacher-student experiences found in the context of ballet. Thus, the representation of the various narratives is only one way of envisioning their lived lives, as told in these unique stories (Smith & Sparkes, 2009b; Smith, 1984).

Future Directions

Future research should explore the different teacher-student relationships within the same class of ballet students. Moreover, investigating both genders of ballet students and compare the perceptions of their teacher-student relationships would be interesting. Also, studying the teacher-student relationship over three years could provide insight into the educational schooling in ballet. Finally, examining how professional ballet academies can use and employ research to enhance their performance development might be useful.

Conclusions

Investigating the reciprocal relationship between teacher and student in ballet using the conceptual framework of SRT, our findings indicated that there was a low, moderate, and moderate-high degree of shared reality between the teacher and the three students. Nevertheless, the culture of ballet might have determined the possibilities of creating a high degree of shared reality across the teacher-student relationships. The findings indicated that the relational motive might contribute to promote the well-being of the teacher and the students in ballet (Haraldsen et al., 2019; Higgins, 2019). Thus, the community within the culture of ballet has a responsibility to ensure the well-being of the people they share collective identity. In order to enhance performance development, promoting to create shared realities on both epistemic and relational motives appears to be beneficial in the teacher-student relationship in ballet.

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Appendices

Appendix I

Ethical Approval of Research Project from NSD

NORSK SENTER FOR FORSKNINGSDATA

NSD sin vurdering

Prosjekttittel

Trener-utøver relasjonen over tid

Referansenummer

872310

Registrert

24.01.2019 av Danielle Charlotte Sandnes Fredriksen - dcfredriks@student.nih.no

Behandlingsansvarlig institusjon

Norges idrettshøgskole / Seksjon for coaching og psykologi

Prosjektansvarlig (vitenskapelig ansatt/veileder eller stipendiat)

Bård Erlend Solstad, b.e.solstad@nih.no, tlf: 23262429

Type prosjekt

Studentprosjekt, masterstudium

Kontaktinformasjon, student

Danielle Charlotte Sandnes Fredriksen, Daniellech@live.no, tlf: 97965318

Prosjektperiode

01.03.2019 - 30.06.2020

Status

04.03.2019 - Vurdert

Vurdering (1)

04.03.2019 - Vurdert

Det er vår vurdering at behandlingen av personopplysninger i prosjektet vil være i samsvar med personvernlovgivningen så fremt den gjennomføres i tråd med det som er dokumentert i meldeskjemaet med vedlegg 04.03.2019, samt i meldingsdialogen mellom innmelder og NSD. Behandlingen kan starte.

MELD ENDRINGER

Dersom behandlingen av personopplysninger endrer seg, kan det være nødvendig å melde dette til NSD ved å oppdatere meldeskjemaet. På våre nettsider informerer vi om hvilke endringer som må meldes. Vent på svar før endringer gjennomføres.

TYPE OPPLYSNINGER OG VARIGHET

Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 30.06.2020.

I meldeskjemaet har dere angitt at data skal lagres videre til 2022, men det er uklart om dette er personopplysninger ev. data som kan kobles til personopplysninger. Dersom dere skal beholde personopplysninger/kontaktinformasjon fram til 2022 må informasjonen til utvalget nevne dette ekspisitt. Vi gjør oppmerksom på at informasjonen ikke er oppdatert med tanke på nytt personvernregelverk, og vi anbefaler at dere gjør dette ved å benytte vår mal for informasjonsskriv og revidere informasjonen i tråd med dette.

LOVLIG GRUNNLAG

Prosjektet vil innhente samtykke fra de registrerte til behandlingen av personopplysninger. Vår vurdering er at prosjektet legger opp til et samtykke i samsvar med kravene i art. 4 og 7, ved at det er en frivillig, spesifikk, informert og utvetydig bekreftelse som kan dokumenteres, og som den registrerte kan trekke tilbake. Lovlig grunnlag for behandlingen vil dermed være den registrertes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a.

PERSONVERNPRINSIPPER

NSD vurderer at den planlagte behandlingen av personopplysninger vil følge prinsippene i personvernforordningen om:

_ lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at de registrerte får tilfredsstillende informasjon om og samtykker til behandlingen _ formålsbegrensning (art. 5.1 b), ved at personopplysninger samles inn for spesifikke, uttrykkelig angitte og berettigede formål, og ikke behandles til nye, uforenlige formål _ datammimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante og nødvendige for formålet med prosjektet _ lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lengre enn nødvendig for å oppfylle formålet

DE REGISTRERTES RETTIGHETER

Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: åpenhet (art. 12), informasjon (art. 13), innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18), underretning (art. 19), dataportabilitet (art. 20). NB! Eventuelle unntak må begrunnes og hjemles. (omtale art. 21-22 hvis aktuelt).

NSD vurderer at informasjonen om behandlingen som de registrerte vil motta oppfyller lovens krav til form og innhold, jf. art. 12.1 og art. 13.

Vi minner om at hvis en registrert tar kontakt om sine rettigheter, har behandlingsansvarlig institusjon plikt til å svare innen en måned.

FØLG DIN INSTITUSJONS RETNINGSLINJER

NSD legger til grunn at behandlingen oppfyller kravene i personvernforordningen om riktighet (art. 5.1 d), integritet og konfidensialitet (art. 5.1. f) og sikkerhet (art. 32).

For å forsikre dere om at kravene oppfylles, må dere følge interne retningslinjer og/eller rådføre dere med behandlingsansvarlig institusjon.

OPPFØLGING AV PROSJEKTET

NSD vil følge opp underveis og ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet/pågår i tråd med den behandlingen som er dokumentert.

Lykke til med prosjektet!

Kontaktperson hos NSD: Anne-Mette Somby

Tlf. Personverntjenester: 55 58 21 17 (tast 1)

Appendix II

Ethical Approval of Research Project from NIH

Bård Erlend Solstad

Seksjon for coaching og psykologi

OSLO 26. februar 2019

Vi viser til tidligere innsendt søknad, vedtak datert 16. desember 2018, mail datert 24. januar 2019, revidert søknad, prosjektbeskrivelse, informasjonsskriv, samtykkeskjema og innsendte meldinger til NSD. Det vises også til dialog mellom prosjektleder.

Vurdering

Punkt 1.6 Prosjektmedarbeidere i søknadsskjemaet er ikke fullstendig i forhold til redegjørelsen for prosjektdeltakere i prosjektplanen.

Forskningsdata ved NIH skal lagres i 5 år etter prosjektslutt for etterprøvbarehet og kontroll. Samtykkeskjemaet mangler denne opplysningen. Samtykkeskjemaene og intervjuguiden som er sendt til NSD for masterprosjektene til Granerud og Fredriksen er ulike dokumentene som fulgte søknaden til etisk komite. Prosjektleder har bekreftet at det er samtykkeskjemaet og intervjuguiden som fulgte søknaden til etisk komite som skal benyttes.

Antall forskningsdeltakere er 3-4 utøvere for hver idrettsgren og 3 trenere. Utvalget er lite, og det er derfor viktig at en vurderer hvordan anonymitet sikres ved publisering av resultatene. Det bemerkes at unge utøvere kan oppleve det noe ubehagelig å snakke om relasjonen til sin trener. Prosjektleder har et selvstendig ansvar for å påse at dette håndteres på en forsvarlig måte.

I henhold til retningslinjer for behandling av søknad til etisk komite for idrettsvitenskapelig forskning på mennesker, har leder av komiteen på fullmakt konkludert med følgende:

Vedtak

På bakgrunn av forelagte dokumentasjon anses prosjektet forsvarlig. Til vedtaket er følgende forutsetning til grunn:

- *At samtykkeskjemaet oppdateres med 5 års lagringstid*
- *At det sendes inn endringsmelding til NSD om samtykkeskjema og intervjuguide (skjema/guide som var vedlagt søknaden til etisk komite)*
- *At vilkår fra NSD følges*
- *At prosjektbeskrivelsen oppdateres med en vurdering av hvordan en skal sikre anonymitet ved publisering og hvordan ev ubehag for unge utøvere ved å snakke om trener-relasjonen kan håndteres*

Det gjøres oppmerksom på at vedtaket er avgrenset i tråd med fremlagte dokumentasjon. Dersom det gjøres vesentlige endringer i prosjektet som kan ha betydning for deltakernes helse og sikkerhet, skal dette legges fram for komiteen før eventuelle endringer kan iverksettes.

Med vennlig hilsen

Professor Sigmund Loland
Leder, Etisk komite, Norges idrettshøgskole

Appendix III
Information Letter and Consent

Forskningsprosjekt ved Norges idrettshøgskole:

“Gjensidighet i lærer-student relasjonen i klassisk ballett”?

Dette er et spørsmål til deg om å delta [som lærer eller student i klassisk ballett] i et forskningsprosjekt, hvor formålet er å *undersøke hvordan lærer og studenter i klassisk ballett opplever hverandre i løpet av et skoleår*. I dette skrivet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for lærer og student.

Formål

Formålet med prosjektet er å følge en gruppe studenter og deres lærer gjennom et skoleår med hensikt å undersøke gjensidighet i lærer-student relasjonen. Studiens primære mål vil være å undersøke hvordan lærer og hans/hennes studenter opplever hverandre i løpet av et skoleår. I tillegg vil studien undersøke variasjon i et utvalg psykososiale utfallsvariabler. Det er mye som rører seg i hverdagslivet. Det er derfor av stor interesse å få tak i lærer og studentenes egne opplevelser og erfaringer fra å delta i et junior talentutviklingsmiljø i Norge.

Problemstilling 1: Hvordan foregår selve interaksjonen mellom lærer og student i løpet av et skoleår?

Problemstilling 2: Hvordan er sammenhengen mellom interaksjonen mellom lærer og student og trivselen til læreren og studentene i løpet av et skoleår?

Dette er et forskningsprosjekt som er knyttet til **seksjon for coaching og psykologi ved Norges idrettshøgskole**. Opplysningene som forskningsprosjektet samler inn vil bli brukt i internasjonale publikasjoner som drøfter utfordringer rundt deltakelse i junior elite idrett.

Hvem er ansvarlig for forskningsprosjektet?

Bård Erlend Solstad (Ph.D.) er ansvarlig for dette prosjektet.

Hvorfor får du spørsmål om å delta?

Kunsthøgskolen i Oslo har blitt spurt om å delta i et prosjekt som ønsker å undersøke lærer-student relasjonen i løpet av et skoleår. Grunnen til dette er hovedsakelig knyttet til ønsket om å sammenligne junior elite utøvere innenfor ulike prestasjonsdomener (f.eks. idrett og kunst).

Kontaktopplysningene har vi fått tilgang til via Kunsthøgskolen i Oslo.

Hva innebærer det for deg å delta?

- Det vil bli samlet inn data flere ganger i løpet av 2019:
 - Uke 12: Dybdeintervju med lærer.
 - Uke 13: Dybdeintervju med hver enkelt student.
 - Uke 22: Dybdeintervju med lærer.
 - Uke 23: Dybdeintervju med hver enkelt student.
 - Uke 39: Dybdeintervju med lærer.
 - Uke 40: Dybdeintervju med hver enkelt student.
- Intervjuene vil ha en varighet på ca. 45 minutter, og omhandler spørsmål omkring deltakelse i klassisk ballett og lærer-student relasjonen.
- Deltakerne kan få se intervjuguiden på forhånd ved å ta kontakt med ansvarlig for forskningsprosjektet (Forsker Bård Erlend Solstad).

Det er frivillig å delta

Det er frivillig å delta i forskningsprosjektet. Hvis lærer/student velger å delta, kan lærer/student når som helst trekke samtykke tilbake uten å oppgi noen grunn. Alle opplysninger om lærer/student vil da bli anonymisert. Det vil ikke ha noen negative konsekvenser for lærer/student hvis lærer/student ikke vil delta eller senere velger å trekke seg.

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger

Vi vil bare bruke opplysningene om lærer/student til formålene vi har fortalt om i dette informasjonsskrivet. Vi behandler opplysningene konfidensielt og i samsvar med personvernregelverket.

- Alle personopplysninger vil bli behandlet konfidensielt. Det er kun forskergruppen ved Norges idrettshøgskole som vil få tilgang til personopplysningene. Personopplysningene vil lagres i et brannsikket skap som vil være adskilt fra øvrige data ved hjelp av en koblingsnøkkel. Forskergruppen kommer også til å lagre datamaterialet på en egen forskningsserver.
- I tillegg er det verdt å nevne at det vil være umulig å gjenkjenne deltakerne i publikasjoner, da synonymer vil bli brukt på alle deltakere.
- Det er også viktig å påpeke at verken navn på skole, eller klassetrinn på deltakerne, kommer til å nevnes i fremtidige publikasjoner.
- Før studien blir sendt inn til publisering, vil alle deltakerne få mulighet til å se igjennom sitatene og godkjenne brukte sitater.

Hva skjer med personopplysningene når vi avslutter forskningsprosjektet?

Prosjektet skal etter planen avsluttes 31.10.19. Etter endt datainnsamling, vil innsamlet data bli anonymisert. Prosjektleder vil derfor: **(a)** slette koblingsnøkkelen, **(b)** omskrive indirekte identifiserbare opplysninger, og **(c)** slette lydopptak.

Dine rettigheter

Så lenge du kan identifiseres i datamaterialet, har du rett til:

- innsyn i hvilke personopplysninger som er registrert om deg,
- å få rettet personopplysninger om deg,
- få slettet personopplysninger om deg,
- få utlevert en kopi av dine personopplysninger (dataportabilitet), og
- å sende klage til personvernombudet eller Datatilsynet om behandlingen av dine personopplysninger.

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra *Norges idrettshøgskole* har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Hvor kan jeg, som lærer og student, finne ut mer?

Hvis du har spørsmål til studien, eller ønsker å benytte deg av dine rettigheter, ta kontakt med:

- Norges idrettshøgskole ved Bård Erlend Solstad, tlf: 90 11 42 08 eller epost: b.e.solstad@nih.no.
- Vårt personvernombud: Karine Justad, tlf: 23 26 20 89 eller epost: karine.justad@nih.no.
- NSD – Norsk senter for forskningsdata AS, på epost (personverntjenester@nsd.no) eller telefon: 55 58 21 17.

Med vennlig hilsen

Bård Erlend Solstad (Ph.D.)

Prosjektansvarlig (Forsker, Forskningscenteret for Barne- og Ungdomsidrett)

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet *gjensidighet i lærer-student relasjonen i klassisk ballett ved Kunsthøgskolen i Oslo*, og har fått anledning til å stille spørsmål. Jeg samtykker til:

- å delta i tre dybdeintervjuer

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet, ca. *november 2019*

(Signert av prosjektdeltaker, dato)

Appendix IV
Interview Guides (Teacher and Student)

T1: Interview Guide (Teacher perspective)

The inner state:

- 1) Can you describe your thoughts on developing young ballet dancers? Where do these thoughts come from?
 - a. x. Definition of beliefs: Make it clear to the teacher
 - b. x. OLT, club, parents, friends, lover, etc.

- 2) Can you describe which values (attitudes) you have as a ballet teacher?
 - a. To what extent are these values present in your teacher-student relationship?

- 3) Can you describe your interaction with your ballet students in the studio?
 - a. Teachers may have different expectations and attitudes towards their students. Which thoughts do you have about this when it comes to you and your students?
 - b. x. Interaction: cooperation, get along, caring, see the others point of view

Developing common goals:

- 4) Can you describe which overall goals you have as a ballet teacher?
 - a. x. Long-term and short-term goals.

- 5) When you work in the teacher-student relationship over time, you may develop equal or different types of goals. Do you have any experiences with this (How is this in your situation)?
 - a. x. Me: What goals do you have?
 - b. x. You: What goals does your students have?
 - c. x. Us - meta perspective: Do the practitioner and the coach have the same goals? To what extent do these goals correspond?

- 6) Can you describe wich goals that are outlined in the upcoming semester? Can you elaborate in terms of each student?

- 7) Can you describe which requirements/standards you have to your students in the studio?
- a. Mental.
 - b. Physical.
 - c. Technical.
 - d. Tactical.
 - e. Lifestyle.

The process:

- 8) What is your motivation for training/learning your students? What motivates you for going to classes each day, week, month?
- 9) Do the students have an influence on how you plan and conduct the ballet classes (increased, weekly, monthly and season)? If they do, what type of influence do they have?
- a. Individual and team.
 - b. Seen in the light of mental, physical, technical, tactical and lifestyle perspectives.
- 10) Can you describe how you (teacher-student) work together in the training process? How do you make sure that the interaction between you and your students is optimal?
- 11) Communication is imperative in the teacher-student relationship. How do you make sure that your students understand you? How do you communicate with your students?
- 12) How do the interaction and communication between you and your student look like on an ordinary day in the ballet class?

Psychological well-being:

- 13) On an everyday basis, how do you feel?

- 14) Are you happy in your everyday life?
- a. If yes, what are you happy about?
 - b. If no, what would you change?
- 15) Do you think that you can manage the challenges that are waiting for you in the upcoming weeks? (Both on and outside of the training ground?)
- a. If no, can you mention some of the causes that are interfering with this?
 - b. If yes, can you please elaborate on how you would meet these challenges?
- 16) Do you have someone who cares about you and who you can talk to when you experience challenges that are hard to manage? -either these challenges are on or outside the training ground.

T1: Interview Guide (Student perspective)

The inner state:

- 1) Can you describe your thoughts on developing your potential as a ballet dancer?
Where do these thoughts come from?
 - a. x. Definition of beliefs: Make it clear to the student
 - b. x. OLT, club, parents, friends, etc.

- 2) Can you describe which values (attitudes) you have as a ballet student in regard to performance development?
 - a. To what extent are these values present in your teacher-student relationship?

- 3) Can you describe your interaction with your teacher in the studio?
 - a. Ballet students may have different expectations and attitudes towards their teacher. Which thoughts do you have about this when it comes to you and your teacher?
 - b. x. Interaction: cooperation, get along, caring, see the others point of view

Developing common goals:

- 4) Can you describe which overall goals you have as a ballet student?
 - a. x. Long-term and short-term goals.

- 5) When you work in the teacher-student relationship over time, you may develop equal or different types of goals. Do you have any experiences with this (How is this in your situation)?
 - a. x. Me: What goals do you have?
 - b. x. You: What goals does your coach have?
 - c. x. Us - meta perspective: Do the practitioner and the coach have the same goals? To what extent do these goals correspond?

- 6) Can you describe which goals that are outlined, for you, in the upcoming semester?
- 7) Can you describe which requirements/standards you have to your self as a ballet student in the studio?
 - a. Mental.
 - b. Physical.
 - c. Technical.
 - d. Tactical.
 - e. Lifestyle.

The process:

- 8) What is your motivation for training/learning classical ballet? What motivates you for going to classes each day, week, month?
- 9) Do you have an influence on how the teacher plan and conduct the ballet classes (increased, weekly, monthly and season)? If you do, what type of influence do you have?
 - a. Individual and team.
 - b. Seen in the light of mental, physical, technical, tactical and lifestyle perspectives.
- 10) Can you describe how you (teacher-student) work together in the training process? How do you make sure that the interaction between you and your teacher is optimal?
- 11) Communication is imperative in the teacher-student relationship. How do you make sure that your teacher understands you?
 - a. How do you communicate with your teacher?
- 12) How do the interaction and communication between you and your teacher look like on an ordinary day in the ballet class?

Psychological well-being:

- 13) On an everyday basis, how do you feel?
- 14) Are you happy in your everyday life?
- c. If yes, what are you happy about?
 - d. If no, what would you change?
- 15) Do you think that you can manage the challenges that are waiting for you in the upcoming weeks? (Both on and outside of the school?)
- c. If no, can you mention some of the causes that are interfering with this?
 - d. If yes, can you please elaborate on how you would meet these challenges?
- 16) Do you have someone who cares about you and who you can talk to when you experience challenges that are hard to manage? -either these challenges are on or outside the school.

T2: Interview Guide (Teacher perspective)

Part 1 - Psychological well-being

1. How have you been feeling since the last time we met?
 - a. **If no ...**
What has not been going well?
Do you want to add anything else about what has not been going well?
 - b. **If yes ...**
What has been going well?
Do you want to add anything else about what has been going well?
2. Are you happy with your everyday life as it stands right now (as a teacher, adult)?
 - a. If yes, what are you especially happy about?
 - b. If no, what would you like to be different? **OR:** What would you change?
3. Do you believe that you can manage the challenges that you will face in the upcoming weeks (both on and outside of the job)?
 - a. If no, can you please explain some of the reasons for this?
OR: Can you please elaborate on what is preventing you from managing these challenges?
 - b. If yes, can you please elaborate on how you would meet these challenges?
4. Do you have someone who cares about you and with whom you can talk to when you experience challenges that are hard to manage? Either challenges that are on or outside of the job? Has anything changed since the last time we met?

Part 2 - General interpersonal trust

5. What does a safe training and competition environment look like for you as a teacher?
What implications do a safe TC-environment have for you as a teacher?
OR: What impact does a TC-environment have for you as teacher?

6. What does the term "to trust other people" mean to you?
 - a. What does the term "trust" mean to you?
 - b. Can you give examples of "trust" in your own life?
 - i. Do you believe that your trust in others has changed during the last couple of years?
 - c. **Summary:** Can you please provide me a short summary of what you have told me so far?
 - i. Have I understood you correctly if...?

7. I will now present several statements. Please answer yes or no, and just say whatever comes to mind without thinking too much about it. Ready? Good.
 - a. People are always trustworthy **YES/NO**
 - b. You are always trustworthy **YES/NO**
 - c. You are more trustworthy now than you were when you were younger. **YES/NO**
 - d. You more easily trust others now than when you were younger. **YES/NO**
 - e. The choices that you have made during the last month show that you are trustworthy **YES/NO**
 - f. You are always trustworthy in your close relationships. **YES/NO**
 - g. You trust some people more than you trust others **YES/NO**
 - h. It varies how much different people trust you. **YES/NO**

 - i. **Dependent on answers on the ALWAYS-statements:** What do you think about your answers in regard to the previous statements?
 - i. Did these questions elicit any thoughts? What do you think after reflecting on these statements?
 - j. **The statement: You trust some people more than you trust others.** Can you please elaborate on your thoughts in regard to this statement?

Part 3 - Interpersonal trust between teacher and student

8. Statements: Trust between teacher and student. I will now present several statements. Please answer **yes or no**, and just say whatever comes to mind without thinking too much about it. Ready? Good.

a. Sincere goodwill from the teacher:

- i. You take your students interests, wishes and needs into consideration **YES/NO**
- ii. Your students are more trustworthy now than when you started to teach them ballet. **YES/NO**
- iii. Your students would like to have you as a teacher in the upcoming years. **YES/NO**
- iv. You look forward to seeing your students in class **YES/NO**
- v. You are interested in the daily life of your students **YES/NO**
- vi. You would like to have your current students in the upcoming years. **YES/NO**
- vii. Your students look forward to seeing you in class. **YES/NO**

b. Did these statements elicit any thoughts?

- i. What do you think after reflecting on these questions?

Part 4 - The power relationship between teacher and student

9. Can you please describe how you understand the term «power» in regard to the teacher-student-relationship?

a. Can you please provide some examples of «power» in your own teacher-student-relationship?

X: Can you please provide a positive example of power?

X: Can you please provide a negative example of power?

b. What are your thoughts in regard to what you did and said in the mentioned examples?

- c. Based on your earlier words and actions, do you think that your students trust you in your everyday practice? Please provide some examples if you can.

Part 5 - The training process

10. Can you please describe how you (teacher-student) have worked together in the training process since the last time we met?
 - a. How have you ensured that the interaction between you and your students has been optimal?
11. What is the reason you have planned and conducted the different ballet classes, the way you have done, since the last time we met?
12. How has the communication been between you and your students in the ballet classes since the last time we met?

T2: Interview Guide (Student perspective)

Part 1 - Psychological well-being

13. How have you been since the last time we met?
 - a. **If no ...**

What is it that has not been good?

Do you want to say something about what has not been good?
 - b. **If yes ...**

What is it that has been good?

Do you want to say something about what has been good?
14. Are you happy with your everyday life as it is right now (as a student, young adult)?
 - a. If yes, what are you especially happy about?
 - b. If no, what would you prefer to be different?
15. Do you believe that you can manage the challenges that are waiting for you in the upcoming weeks (both on and outside of the school)?
 - a. If no, can you please mention some of the causes that are interfering with this?
 - b. If yes, can you please elaborate on how you would meet these challenges?
16. Do you have someone who cares about you and who you can talk to when you experience challenges that are hard to manage? Either these challenges are on or outside the training ground? Has something changed since the last time we met?

Part 2 – General interpersonal trust

17. How does a safe training and competition environment look like for you as a student?
 - a. Which consequences do a safe TC-environment have for you as a student?
18. What does the term "to trust other persons" mean to you?
 - a. What does the term "trust" mean to you?
 - b. Can you give examples of "trust" in your own life?

- i. Do you believe that your trust in others has changed during the last couple of years?
- c. **Summary:** Can you please provide me a short summary of what you have told me so far?
 - i. Have I understood you correctly if...?

19. I will now present several statements. Please answer yes or no, and just say whatever falls into your mind without thinking too much about it. Ready? Good.

- a. People are always trustworthy **YES/NO**
- b. You are always trustworthy? **YES/NO**
- c. You are more trustworthy now than you were when you were younger. **YES/NO**
- d. You more easily trust others now than when you were younger. **YES/NO**
- e. The choices that you have made during the last month show that you are trustworthy **YES/NO**
- f. You are always trustworthy in your close relationships. **YES/NO**
- g. You trust some people more than you trust others **YES/NO**
- h. It varies how much different people trust you. **YES/NO**
- i. **Dependent on answers on the ALWAYS-statements:** What do you think about your answers in regard to the latest statements?
 - i. Did these questions trigger any thoughts? What do you think after reflecting on these statements?
- j. **The statement: You trust some people more than you trust others.** Can you please elaborate on your thoughts in regard to this statement?

Part 3 – Interpersonal trust between teacher and student

20. Statements: Trust between teacher and student. I will now present several statements. Please answer yes or no, and just say whatever falls into your mind without thinking too much about it. Ready? Good.

a. Sincere goodwill from the teacher:

- i. Your teacher takes into account your interests, wishes and needs
YES/NO
- ii. Your teacher is more trustworthy now than when she started to teach you ballet. **YES/NO**
- iii. Your teacher would like to have you as a student in the upcoming years. **YES/NO**
- iv. You look forward to seeing your teacher in class **YES/NO**
- v. Your teacher is interested in your daily life **YES/NO**
- vi. You would like to have your current teacher in the upcoming years. **YES/NO**
- vii. Your teacher looks forward to seeing you in class. **YES/NO**

b. Did these statements trigger any thoughts?

- i. What do you think after reflecting on these questions?

Part 4 – The power relationship between teacher and student

21. Can you please describe how you understand the term "power" in regard to the teacher-student-relationship?

a. Can you please provide some examples of «power» in your own teacher-student-relationship?

X: Can you please provide a positive example of power?

X: Can you please provide a negative example of power?

b. What are your thoughts in regard to what your teachers did and said in the mentioned examples?

- c. Based on your teacher's earlier words and actions, do you think that your teacher trusts you in the everyday practice? Please provide some examples if you can.

Part 5 - The training process

22. Can you please describe how you (teacher-student) have worked together in the training process since the last time we met?
 - a. How have you made sure that the interaction between you and your teacher has been optimal?
23. Have you had any influence on how your teacher have planned and conducted the different training sessions since the last time we met? If yes, what kind of influence?
24. How have the communication been between you and your teacher in the training sessions since the last time we met?

T3: Interview Guide (Teacher perspective)

Part 1: Psychological functioning

1) How have you been since the last time we met?

- a. If no ...
 - i. What has not been good?
 - ii. Do you want to say something about what has not been good?
- b. If yes ...
 - i. What has been good?
 - ii. Do you want to say something about what has been good?

2) Are you happy with your everyday life as it is now?

- a. If yes, what have you been most pleased with during the last couple of weeks?
- b. If no, what do you wish was different during the last couple of weeks?

3) Do you believe that you can handle the challenges that await you in the next couple of weeks?

- a. If no, can you mention some reasons that prevent you from doing so?
- b. If yes, which strategies would you make use of?

4) Do you have someone who cares about how you feel and who you can talk to when

you are facing difficult challenges - whether they are on or off the school?

- a. Has this changed since the last time we met?

Part 2: The past and inner states

5) Which episodes do you experience have shaped you most as a person?

- a. Which people have played the leading roles in the mentioned episodes?
- b. What type of experiences are you left with after these episodes?
- c. What do you think and feel about the content of these episodes?

5.1) Have you experienced any episodes where you have fallen short (not being ‘enough’) in particular relationships with the people you just mentioned?

- a. What do you think is the reason why the mentioned people behaved in the way that they did (in the aforementioned episodes)?

6) Which episodes do you experience have shaped you most as a ballet teacher?

- a. Which people have played the leading roles in the mentioned episodes?
- b. What type of experiences are you left with after these episodes?
- c. What do you think and feel about the content of these episodes?

6.1) Have you experienced any episodes where you have fallen short (not being ‘enough’) in particular relationships with the people you just mentioned?

- a. What do you think is the reason why the mentioned people behaved in the way that they did (in the aforementioned episodes)?

7) Can you tell me about earlier ballet teachers you have had that have made an impression on you?

- a. What did he/she do that made an impression on you?
X: (Look for a1/b1 and/or strain tests)
- b. What have you experienced and felt after having these teachers?
X: Ask this question after each teacher
- c. Considering the total (sum) of these experiences with previous ballet teachers, in what ways have these experiences this colored your expectations to the role as a ballet teacher?
- d. Have these experiences influenced your thoughts concerning who you want to be as a ballet teacher? Can you please elaborate in what ways?
X: Expectations and desires

8) Have you experienced any episodes where you have fallen short in the relationships with the ballet teachers that you just mentioned?

- a. What do you think is the reason why the mentioned teachers behaved in the way that they did (in the aforementioned episodes)?

Part 3: Promotion and prevention

9) Which episodes do you think have shaped your thoughts concerning success/failure in professional ballet?

- a. Which people do you think have played the most important roles in the mentioned episodes?
- b. What was it that the mentioned people did/did not do that shaped your thoughts concerning success and failure in professional ballet?

10) Please look at the sheet of paper: (Happy, joyful, relieved, relaxed (peaceful), sad, disappointed, nervous, stressed)

- a. Can you please provide me with examples of when you have experienced these emotions, as a ballet teacher, in the context of training and competition?
X: Give examples on every feeling
- b. Can you please provide me with examples of when you have experienced these emotions in relation to each student?
X: Give examples on every feeling

10.1) Which emotions have been most prominent (felt the most) to you as a ballet teacher since the first interview round (April/May)?

- a. Can you rate your emotions by how often you have experienced them since the first interview round (April/May)? Please rate each emotion from 8-1.
X: 8 is high, 1 is low
- b. How often have you felt the respective emotions since the first interview?
 - i. Alternatives: Never, rarely, sometimes, often, always
- c. What are your thoughts concerning your own rankings?
X: In relation to each student, as well as the role as a teacher at KHiO

Part 4: Unit and sentiment

- We will now try to link these emotions to the teacher-student relationship.

11) How have you experienced showing the mentioned emotions towards each individual student in the context of the training and competition?

- a. Was there a difference between the positive emotions and the negative emotions?
- b. What type of role did each individual student have in the experience of these emotions?
- c. Has each individual student had any influence concerning the emotions that you have experienced within you since the first interview round (April/May)?

11.1) How did you experience your ballet students met and responded to the different emotions you experienced and expressed in the context of the training and competition?

11.2) When the students arrived in the studio, which of the mentioned emotions became most dominant to you?

12) If you chose to continue as a ballet teacher in the future, what have you learned from your ballet students, both as a person and as a ballet teacher?

Part 5: The training process

13) Have you had any contact with your former ballet students since the last interview (June)?

X: How has the interaction between you and your students been since the last time we met?

Part 6: Social desirability (response: yes/no)

- I have never intensely disliked anyone.
- I sometimes feel resentful when I don't get my way.
- No matter who I'm talking to, I'm always a good listener.
- There have been occasions when I took advantage of someone.
- I'm always willing to admit it when I make a mistake.
- I sometimes try to get even, rather than forgive and forget.
- There have been occasions when I felt like smashing things.
- There have been times when I was quite jealous of the good fortune of others.
- I have never felt that I was punished without cause.
- I have never deliberately said something that hurt someone's feelings.

Gut feeling: True or false

T3: Interview Guide (Student perspective)

Part 1: Psychological functioning

1) How have you been since the last time we met?

- d. If no ...
 - i. What has not been good?
 - ii. Do you want to say something about what has not been good?
- e. If yes ...
 - i. What has been good?
 - ii. Do you want to say something about what has been good?

2) Are you happy with your everyday life as it is now?

- a. If yes, what have you been most pleased with during the last couple of weeks?
- b. If no, what do you wish was different during the last couple of weeks?

3) Do you believe that you can handle the challenges that await you in the next couple of weeks?

- a. If no, can you mention some reasons that prevent you from doing so?
- b. If yes, which strategies would you make use of?

4) Do you have someone who cares about how you feel and who you can talk to when

you are facing difficult challenges - whether they are on or off the school?

- a. Has this changed since the last time we met?

Part 2: The past and inner states

5) Which episodes do you experience have shaped you most as a person?

- a. Which people have played the leading roles in the mentioned episodes?
- b. What type of experiences are you left with after these episodes?
- c. What do you think and feel about the content of these episodes?

5.1) Have you experienced any episodes where you have fallen short (not being 'enough') in particular relationships with the people you just mentioned?

- a. What do you think is the reason why the mentioned people behaved in the way that they did (in the aforementioned episodes)?

6) Which episodes do you experience have shaped you most as a dancer?

- a. Which people have played the leading roles in the mentioned episodes?
- b. What type of experiences are you left with after these episodes?
- c. What do you think and feel when you have told me about these episodes?

6.1) Have you experienced any episodes where you have fallen short (not being 'enough') in particular relationships with the people you just mentioned?

- a. What do you think is the reason why the mentioned people behaved in the way that they did (in the aforementioned episodes)?

7) Can you tell me about earlier ballet teachers you have had, which have made an impression on you?

- a. What did he/she do that made an impression on you?
X: (Look for a1/b1 and/or strain tests)
- b. What have you experienced and felt after having these teachers?
X: Ask this question after each teacher
- c. After these experiences with previous ballet teachers, what are your expectations/perspectives/attitudes/experiences/thoughts in regard to ballet teachers?
- d. Have these experiences influenced your expectations when meeting new ballet teachers? Can you please elaborate in what ways?

8) Have you experienced any episodes where you have fallen short in the relationship with the ballet teachers that you just mentioned?

- a. What do you think are the reasons why the mentioned teachers behaved in the way that they did (in the aforementioned episodes)?

Part 3: Promotion and prevention

9) Which episodes do you think have shaped your thoughts concerning success/failure in professional ballet?

- a. Which people do you think have played the most important roles in the mentioned episodes?
- b. What was it that the mentioned people did/did not do that shaped your thoughts concerning success and failure in professional ballet?

10) Please look at the sheet of paper: (Happy, joyful, relieved, relaxed (peaceful), sad, disappointed, nervous, stressed)

- a. Can you please provide me with examples of when you are experiencing these emotions in the context of training and competition?
X: Can you please provide me with examples of all of the emotions?

10.1) Which emotions have been most prominent (felt the most) to you as a ballet student since the first interview round (April/May)?

- a. Can you rate your emotions by how often you have experienced them since the first interview round (April/May)? Please rate each emotion from 8-1.
X: 8 is high, 1 is low
- b. How often have you felt the respective emotions since the first interview?
 - i. Alternatives: Never, rarely, sometimes, often, always
- c. What are your thoughts concerning your own rankings of the emotions?

Part 4: Unit and sentiment

- We will now try to link these emotions to the teacher-student relationship (Tania).

11) How did you experience to show the mentioned emotions to your ballet teacher in the context of the training and competition?

- a. Was there a difference between the positive emotions and the negative emotions?

- b. What type of role did your teacher have in the experience of these emotions?
- c. Did your teacher have any influence concerning the emotions that you have experienced within you since the first interview round (April/May)? (Are there any differences in your emotions in regard to your new teacher?)

11.1) How did you experience your ballet teacher when she met and responded to the different emotions you experienced and expressed in the context of training and competition?

11.2) When the ballet teacher arrived in the studio, which of the mentioned emotions became most dominant to you?

12) If you were to become a ballet teacher in the future, would your previous teacher be a role model for you?

- a. If no, what would you do differently?
- b. If yes, what is the reason for this? Values, attitudes, etc.?

Part 5: The training process

13) How have you experienced the interaction with your new ballet teacher compared to your old ballet teacher?

Part 6: Social desirability (response: yes/no)

- I have never intensely disliked anyone.
- I sometimes feel resentful (angry) when I don't get my way.
- No matter who I'm talking to, I'm always a good listener.
- There have been occasions when I took advantage of someone.
- I'm always willing to admit it when I make a mistake.
- I sometimes try to get even (revenge), rather than forgive and forget.
- There have been occasions when I felt like smashing things.
- There have been times when I was quite jealous of the good fortune of others.
- I have never felt that I was punished without cause.

- I have never deliberately (in purpose) said something that hurt someone's feelings.

Gut feeling: true or false