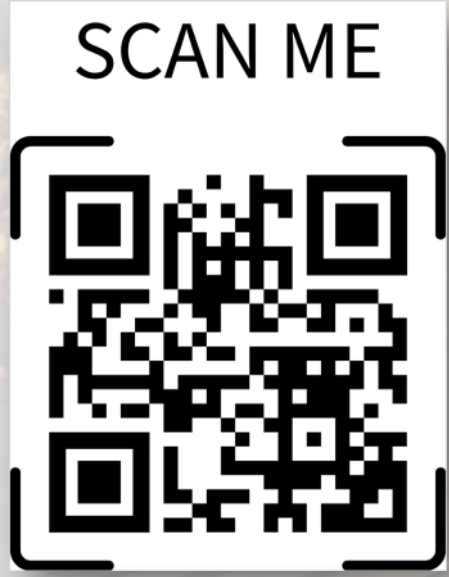


# Friluftsliv in an international student program



An example of good practice to implement embodied pedagogy and environmental education within the context of PE

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# The team



- Thanks to our colleagues in Norway (USN)
  - Håkon Engstu
  - Ola Hellenes
  - Geir Grimeland
- Thanks to the students





# Research Question

- **How to document bodily experiences in a natural environment?**
  - **Objective 1:** Document embodied experiences in nature
  - **Objective 2:** Identify the benefits of awareness drawing as a research methodology
  - **Side objective:** Drawings as a bridge between student experience and reflective learning, in PE teaching

# Context

## Friluftsliv (“free-air-life”)



« I believe that Friluftsliv first and foremost, is about **feeling the joy of being out in nature**, alone or with others, experiencing pleasure and harmony with the surroundings – **being in nature and doing something meaningful** »

Dahle, 2007

Friluftsliv as an **embodied** and **ecocentered** approach based on connection with **nature** (Dahle, 2007; Gelter, 2010)

# What methods to document bodily experiences?



**Embodied-carnal Sociology**  
**Ethnopraxis**  
(Waquant, 2015)



**Explicitation Interview**  
(Vermersch, 2006  
Petitmengin, 2007)



**Narrative of Experience**  
(Terré et al., 2020)



**Mobile Narrative**  
(Bogue Kerr, 2024)



**Mixed Methodes**  
(Quidu et Favier-Ambrosini, 2014 ;  
Paintendre, 2018 ;  
Vors et al., 2023)



**Video**  
(Joy & Hakan, 2019)



**Autoconfrontation interview** (Theureau, 2006)



**Phenomenography**  
(Lefevre, 2019),  
**Autophénoménographie**  
(Allen-Collinson, 2011)



**Subjective Drawings**

# What methods to document bodily experiences of Friluftsliv?

- **Qualitative Methods**

- **written narratives from students** (Nerland ; Nastashchuk, 2014)
- **Various Data Sources:** written narratives, Vlogs, audio recordings from evening reflexivity seminars (Sjödin et al., 2023)



- **Quantitative Approach** (Beery, 2013)

## Key Point

**No drawings** in the reviewed studies

# Uses of drawing as a research methodology

Subjective Drawings  
Martikainen et Hakoköngäs, 2023

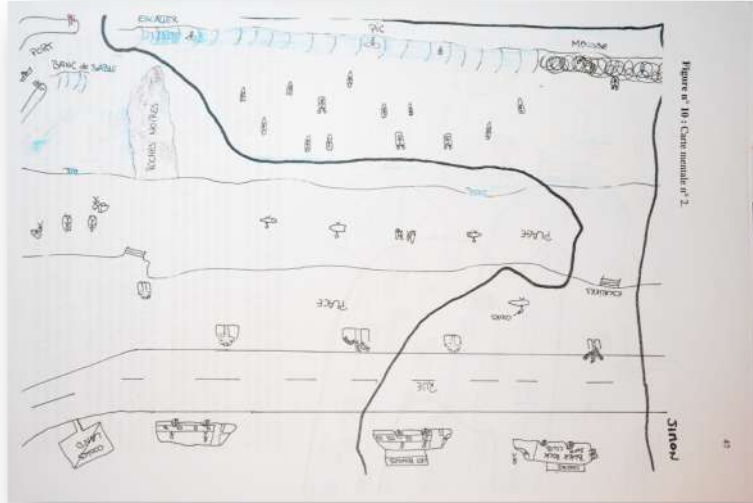
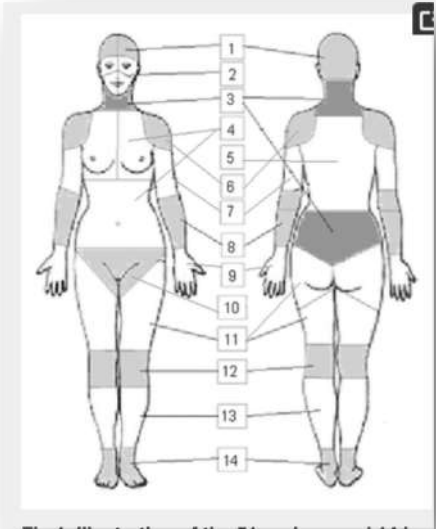
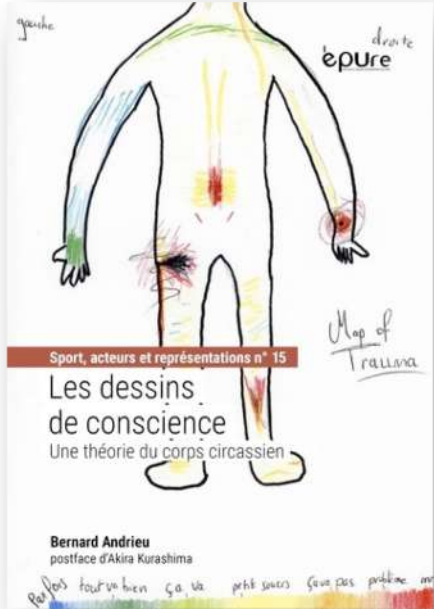
Awareness Drawings  
Andrieu, 2023

Pain charts  
Palmer, 1949  
Body Charts

A/R/Tographic Inquiry  
McMahon et al., 2017

+

Mental maps  
Lynch (1950's)



# Methodology



- **Participants:** 20 international students, one year program in Norway.



- **Friluftsliv Education Program:**
  - Theoretical and practical courses
  - 3 immersive excursions (autumn, winter, spring)



- **Teachers:** Specialists in the didactics and practice of Friluftsliv.



# Results

**Resistant**

**Bodily Experiences**

**Ambivalent**

**Bodily Experiences**

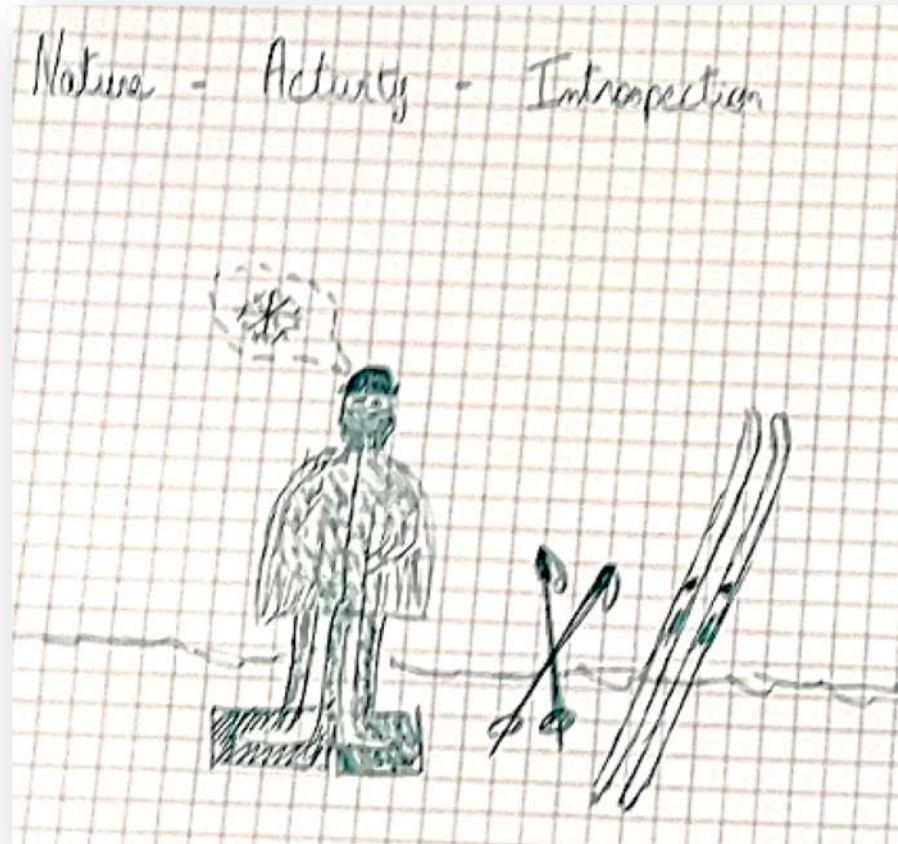
**Resonant**

**Bodily Experiences**

# R1 : Resistant bodily experiences



**Survive and resist**  
**Tony**



**Hostility**  
**Luc**

Schirrer Mary - Engstu Håkon - Schnitzler Christophe - Lefèvre  
Lisa - AIESEP-Florida- 2025



**A little man in all my clothes**  
**John**

# John: resistance

“A little man in all my clothes”

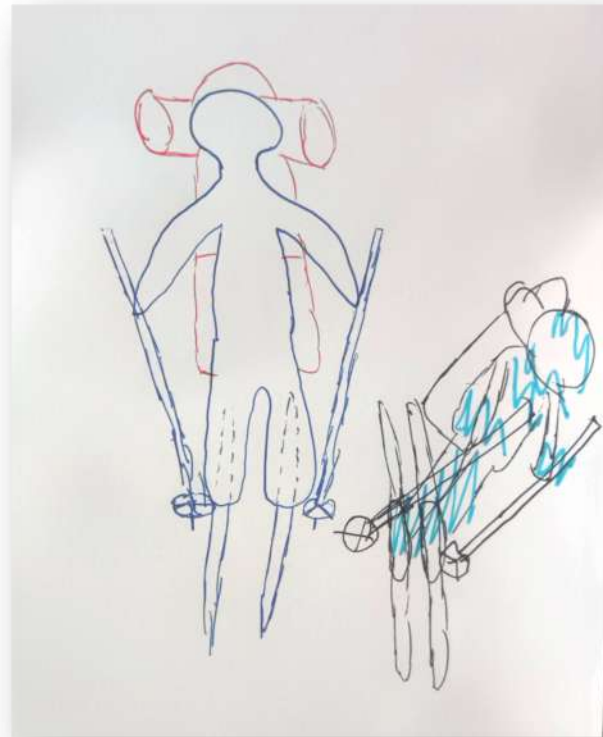
- **Extreme relationship with nature:** *"I thought I was going to die here."*
- Nature perceived as difficult, confrontation with physical and mental limits.
- **Solitary and introspective experience, focused on survival:** *"I am trapped in the sleeping bag, in the forest, in the mountain."*
- **Dependence on insufficient equipment, amplifying the feeling of vulnerability.**



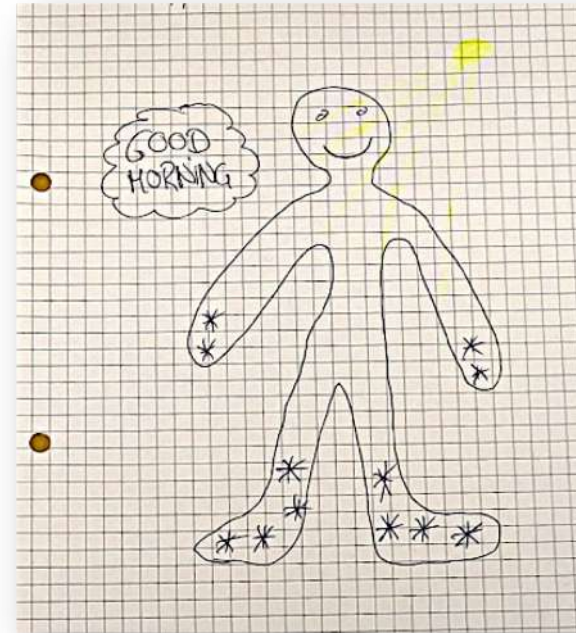
# R2: Ambivalences



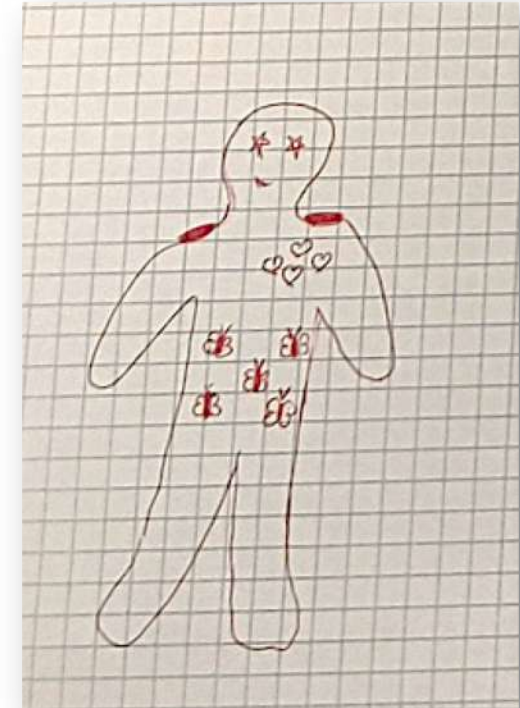
*Half cold, half joy  
Jana*



*The weight of the backpack  
Maria*



*Cold and sunny  
Samuel*



*Butterflies in the  
stomach  
Lila*

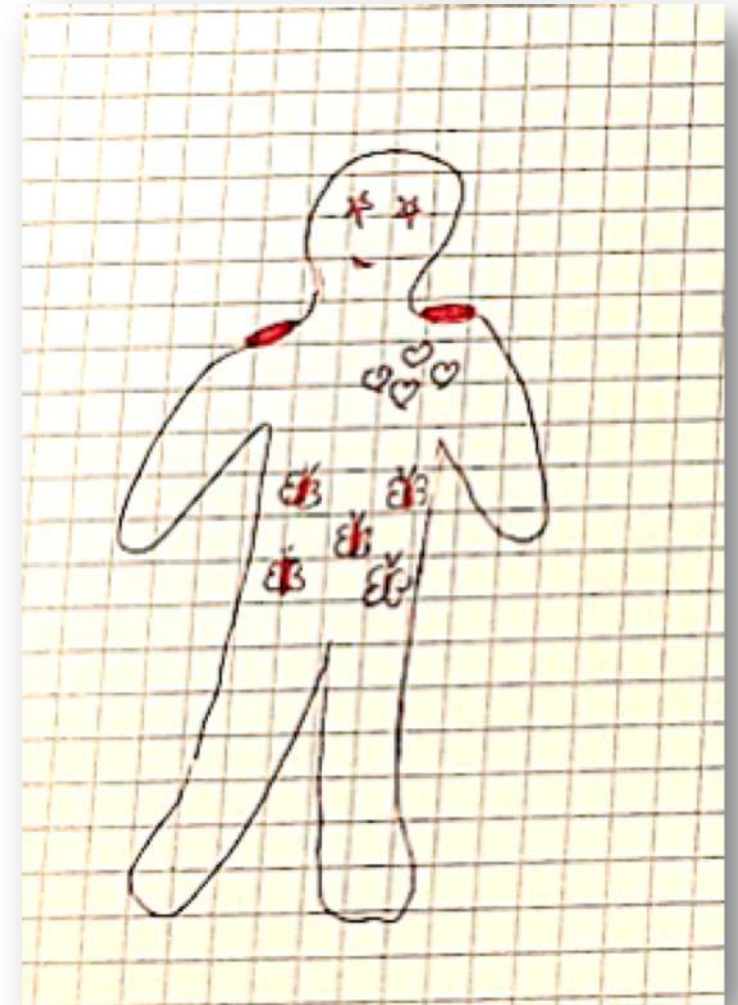
# Lila : ambivalence

## Lila: Butterflies in the Stomach

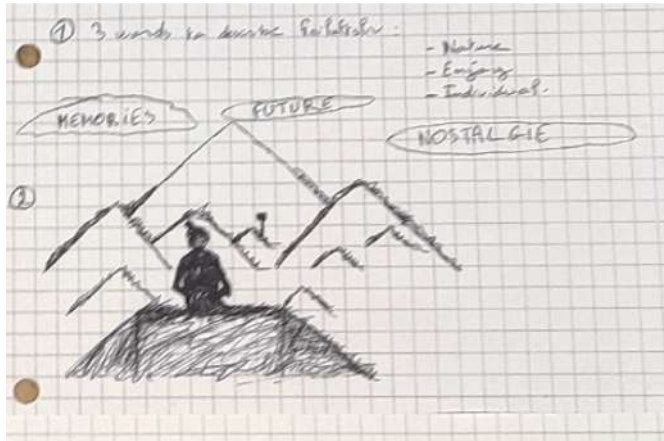
**Description:** A front-facing figure with 2 stars as eyes, 5 butterflies in the stomach, 4 hearts near the heart, and 2 thick lines on the shoulders.

### Interpretation:

- **Intense bodily sensation:** *"My heart was completely in it"; "When you're excited, it feels like butterflies in the stomach."*
- **Ambivalence of sensations:** *"Even though I felt the heavy weight of the backpack on my shoulders, I really enjoyed the view and everything."*



# R3: Resonance in the world



**Thinking of time**  
**Hugo**



**Embrace the sun**  
**Claudia**



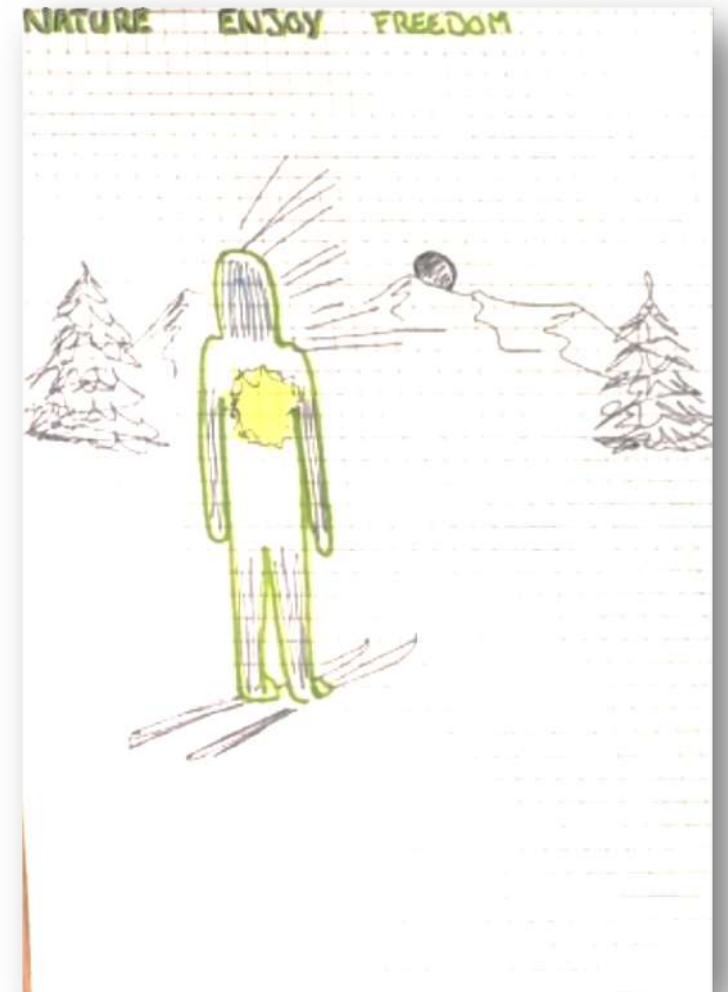
**Resonance**  
**Eliane**



**introspection**  
**Stefan**

# Eliane : resonance

- **Deep connection with nature:** *"I could feel the sun in my chest.»*
- **Contrast and balance** between physical effort and admiration of natural beauty.
- **Importance of collective support:** *"We were together at the summit.»*
- **Feeling of calm and fulfillment.**



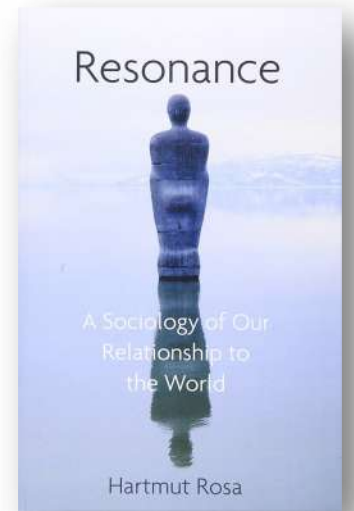
# Discussion

## Theoretical

- **Continuum** between alienation and resonance (Rosa, 2018) / Between anthropocentrism and ecocentrism (Kopnika, 2015)

## Methodological:

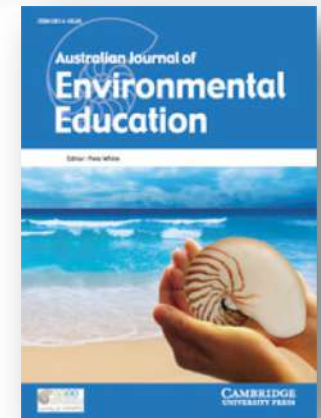
- Non-verbal expression support ; Precision in accessing sensory experience
- Relevance of subjective drawing ; Added value in data collection
- **Well-suited for a multicultural approach** (ERASMUS students)
- **Symetry** between researcher and participant
- **More holistic understanding** of experience / **Embodied research**



# Conclusion

- Focus on a deeply embodied experience lived by students
- Focus on a creative methodology :
  - drawings of embodiment in the world
  - Enactive drawings
  - Experience drawings
- More results : article Lefèvre et al. (2025)
- Going further ?
- interviews with former student cohorts, to explore the long-term impact of this training in their respective countries.

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# Thank you for your attention !

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