Nordic Journal of Dance

– practice, education and research

Volume 10(1+2), 2019

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Cover photo: Robin Haggar
Original design: Bente Halvorsen
Revised design: Arild Eugen Johansen
Publisher: Senter for dansepraksis (SANS) on behalf of Dance Education Nordic Network (DENN),
www.dansepraksis.no, *sans@dansepraksis.no*
Printing: IT Grafisk AS
ISSN 1891-6708

Editorial

This double issue of Nordic Journal of Dance presents four research articles from diverse perspectives, highlighting the wide range of themes in Nordic dance research.

Hilde Rustad is associate professor at Norges Dansehøyskole but was employed as post-doctoral research fellow at The Norwegian school for sport sciences when she was writing this article. She has been investigating, as both dancer and researcher, different aspects of dance and improvisation. In this volume of *Nordic Journal of Dance* Rustad presents a research article about connections between some of Marcel Duchamps aesthetics and the traditions of dance as improvisation and contact improvisation. Using socio-historical theory as interpretative perspective on the subject she shows that Duchamp's ideas has inspired artist like John Cage and Merce Cunningham. Rustad further shows how Duchamp's ideas are incorporated in the actual practice of dance improvisation and contact improvisation, without this being made clear to the practitioners.

In her research article entitled *Belonging in Movement: Capoeira for Children and Youth at the Za'atari Refugee Camp* post-doctoral research fellow ***Susanna Hast*** explores how capoeira affects the emotions and relationships of its practitioners, focusing on children and young adults who have been touched by war. The article begins with a brief introduction of the art of capoeira and continues with a description of the author's methodological imperatives, including the notion of weak theory (Wright, 2014). She then addresses how the belonging relates to vulnerability and synchrony and provides examples of humour, performance and clapping as tools of a movement pedagogy practiced by Capoeira al-Shababi at the camp. In conclusion, she proposes that belonging was experienced during capoeira classes as a sense of a family and as a collective body by the interviewed participants.

Hanna Pohjola (Doctor of Arts in Dance) is a Finnish dance artist, teacher and choreographer. Together with a team of researchers from the Department of Social Sciences and the Department of Applied Physics, University of Eastern Finland, she has written an article that presents a case study on the subjective experience of recovering from a stroke. According to the findings, the 're-inhabiting' of the body was enabled through body awareness and improvisation regarding the choreographic process. Themes such as active agency and self-efficacy emerged. The case study suggests that dancing not only acts as an enjoyable social and physical activity but also contributes to feelings of wholeness.

Anders Frisk is a lecturer in sport science at the Swedish School of Sport and Health Sciences (GIH) in Stockholm. His article describes a research project focusing on dance teachers' reactions in teaching situations and becoming aware of these reactions through video observation. In a re-experiencing conversation the results are discussed using the kinaesthetic communicative concepts of interaffectivity and interbodily resonance

To Let Things Unfold (by Catching the Centre) by ***Cecilia Roos*** is a descriptive account about a research collaboration between her and Jan Burkhardt that focuses on experientially expanding conceptions about sensation for the purposes of the choreographic process. The article introduces the method for sharing sensation that the pair generated as well as the kinds of contents and insights a seven day long intensive workshop with the invited artists involved. It offers insight into how to work with choreographic processes in ways that are open to not-deciding, not planning and more generally not-knowing.This volume also includes a short report about the Joint Dance Congress written by the Swedish dance teacher and choreographer Annasara Yderstedt. The congress was held in Adelaide, Australia, summer 2018 and it was a cooperation between World Dance Alliance and dance and the Child International (daCi) which senior lecturer Elisabet Sjöstetd Edelholm introduces in the beginning of the report.

The editorial board.

Marcel Duchamp og postmoderne improvisasjonsdanstradisjoner, brudd og kontinuitet

Hilde Rustad

ABSTRACT

Artikkelen drøfter sammenhenger mellom Marcel Duchamp (1887–1968) sin tenkning og danseimprovisasjon og kontaktimprovisasjon som tradisjoner. Forskningsprosjektet er tuftet på erfaring utøvere av danseimprovisasjon og kontaktimprovisasjon har gjort, og undersøker forbindelser mellom Duchamp og postmoderne improvisasjonsdanstradisjoner, og på hvilke måter bevissthet om slike forbindelser kan ha betydning for tradisjonenes utøvere. Forfatteren anvender Lindholm og Gadamers (1900–2002) tradisjonsbegrep som analytisk blikk og fortolkningsperspektiv, og får fram hvordan deler av Duchamps tankegods som kan forstås som overlevert via John Cage, Merce Cunningham og Robert Rauschenberg til dansekunstnere som var ansvarlig for oppstarten av postmoderne dans, og som i dag kan forstås som inkorporert i danseimprovisasjon og kontaktimprovisasjon. Tradisjonsperspektivet bidrar videre til å belyse hvordan utøvere kan få en økt forståelse av hva det innebærer å tilhøre en tradisjon, og hvilken betydningen det har å kjenne tradisjonen man tilhører best mulig. I tillegg synliggjøres hvordan postmoderne improvisasjonsdanstradisjoner ved Duchamp har europeiske røtter i tillegg til de amerikanske, og dette gir et utvidet perspektiv og bidrar til et mer komplekst bilde av tradisjonene både innholdsmessig og geografisk.

SAMMENDRAG

Artikkelen drøfter sammenhenger mellom Marcel Duchamp (1887–1968) sin tenkning og danseimprovisasjon og kontaktimprovisasjon som tradisjoner. Forskningsprosjektet er tuftet på erfaring utøvere av danseimprovisasjon og kontaktimprovisasjon har gjort, og undersøker forbindelser mellom Duchamp og postmoderne improvisasjonsdanstradisjoner, og på hvilke måter bevissthet om slike forbindelser kan ha betydning for tradisjonenes utøvere. Forfatteren anvender Lindholm og Gadamers (1900–2002) tradisjonsbegrep som analytisk blikk og fortolkningsperspektiv, og får fram hvordan deler av Duchamps tankegods som kan forstås som overlevert via John Cage, Merce Cunningham og Robert Rauschenberg til dansekunstnere som var ansvarlig for oppstarten av postmoderne dans, og som i dag kan forstås som inkorporert i danseimprovisasjon og kontakt-improvisasjon. Tradisjonsperspektivet bidrar videre til å belyse hvordan utøvere kan få en økt forståelse av hva det innebærer å tilhøre en tradisjon, og hvilken betydning det har å kjenne tradisjonen man tilhører best mulig. I tillegg synliggjøres hvordan postmoderne improvisasjonsdanstradisjoner ved Duchamp har europeiske røtter i tillegg til de amerikanske, og dette gir et utvidet perspektiv og bidrar til et mer komplekst bilde av tradisjonene både innholdsmessig og geografisk.

Marcel Duchamp og postmoderne improvisasjonsdanstradisjoner, brudd og kontinuitet

Hilde Rustad

Introduksjon

I denne artikkelen vil jeg drøfte sammenhenger mellom Marcel Duchamp (1887–1968) og danseimprovisasjon og kontaktimprovisasjon. Jeg refererer til de to dansesjangrene som postmoderne improvisasjonsdanstradisjoner; historisk kan danseimprovisasjon knyttes til Judson Dance Theater og Grand Union som startet opp henholdsvis i 1962 (Burt 2006, 44, Banes 1987, 11) og 1970 (Banes 1987, 203) mens kontaktimprovisasjon startet opp i 1972 (Novack 1990, 10).

Som utøver av danseimprovisasjon og kontaktimprovisasjon, har jeg i møte med tekster om Duchamp gjenkjent flere tema som har spilt en rolle for min forståelse av disse tradisjonene, i både teori og praksis. Det er min oppfatning at Duchamp indirekte har bidratt til min, og høyst sannsynlig også mange andres, forståelse av danseimprovisasjon og kontaktimprovisasjon. Artikkelens hensikt er å belyse sider ved tradisjonene som for mange kan være skjult, og problemstillingen lyder: På hvilke måter kan enkelte av Marcel Duchamps ideer forstås som iboende danseimprovisasjon og kontaktimprovisasjon, og hvordan kan slike 'Duchampske' forbindelseslinjer forklares? Forskningstematikken springer ut fra et utøverperspektiv, og artikkelen er også en videreføring av tidligere forskningsarbeid[1].

Jeg starter med å redegjøre for metode, og deretter for tradisjonsbegrepet jeg anvender. Videre presenterer jeg Duchamp før jeg drøfter enkelte av Duchamps ideer i dialog med relevant forskning, og avslutter med en oppsummering.

Metode

Mitt anliggende er å få en større innsikt i hvordan Duchamps ideer er forbundet med postmoderne improvisasjonsdanstradisjoner. Metoden er hermeneutisk: det handler om å forstå tradisjonene og hva som bor i dem, men også om fortolkning, og jeg anvender Tore Lindholms tradisjonsbegrep (1985) som fortolkende perspektiv. Empirien utgjøres av dansevitenskapelige tekster: det dreier seg hovedsakelig om arbeidene til Sally Banes, Cynthia Novack og Ramsay Burt, samt tekster som omhandler Duchamp.

Min *tidligere forforståelse* var formet gjennom utdannelse og ved at jeg har vært utøver av tradisjonene i flere tiår, og at jeg, så langt jeg kan huske, ikke har støtt på Duchamp i praksisfeltet. Min utøvererfaring utgjør en resonansbunn for hvilke av Duchamps ideer som er løftet fram i artikkelen. Ved å lese tekster om Duchamp, samt dansevitenskapelige og andre tekster der Duchamp har dukket opp, har min forforståelse for tradisjonene – hvor Duchamp tidligere ikke inngikk – blitt rokket ved, og forandret seg. Det er dette skiftet som ligger til grunn for artikkelens problemstilling.

Jeg presenterer enkelte av Duchamps ideer og drøfter dem i dialog med dansevitenskapelige tekster, og fokuset er hovedsakelig på tre fremtredende kunstnere som har hatt betydning i overgangen mellom moderne og postmoderne dans: komponist og musiker John Cage (1912–92), koreograf og danser Merce Cunningham (1919–2009) og billedkunstner Robert Rauschenberg (1925–2008). Metodisk handler det om hvordan innhold i de ulike tekstene utgjør deler som jeg tolker som dels å referere til hverandre,

samtidig som de refererer til tradisjonene som utgjør en større helhet.

Tradisjon

Tradisjonsbegrepet jeg har anvendt er utviklet av Lindholm (1985) og innebærer at tradisjoner er historiske strukturer som situerer mennesker og gir dem en følelse av tilhørighet og identitet. Lindholm forklarer tradisjoner som sosiale kollektiv, som for eksempel en familie, en yrkesgruppe, folk som setter pris på jazz-musikk, eller andre som kan identifiseres som å ha et spesifikt praksisrepertoar som ferdigheter, kompetanse, regler og rammer, meninger, roller eller institusjoner (Lindholm 1985, 105). Lindholm skriver: «[W]e human beings are the kind of subjects we are partly in virtue of our belonging to traditions». (Lindholm 1985, 103).

Lindholms tradisjon er et sosiohistorisk konsept som har å gjøre med både samfunn og historie. Tradisjon er noe som eksisterer, pågår og fortsetter, og som reproduseres gjennom overføring og mottagelse. Selv om Lindholm hevder tradisjoner som uunngåelige og allestedsnærværende, er de ikke bestandig lette å få øye på, og de blir ofte heller ikke forstått som tradisjoner. For tradisjonsbærere er det av stor betydning å vite mest mulig om innholdet i tradisjoner nettopp fordi Lindholms forståelse av 'tradisjon' også er sentral for identitetskonstruksjon og dermed også har med selvforståelse å gjøre: Du blir den du er gjennom å møte, gå inn i, bli værende innenfor, og få tilhørighet til, tradisjoner. Jeg har vært utøver av danseimprovisasjon og kontaktimprovisasjon i flere tiår, og med Lindholm argumenterer jeg for at jeg tilhører tradisjonene, som dermed er en del av min identitet. Sammen med andre tradisjoner som jeg også har tilhørighet til, definerer de hvem jeg er.

Lindholm hevder at en levende tradisjons repertoar blir tatt for gitt. De som tilhører tradisjonen handler og kommuniserer innenfor og via tradisjonen, uten at de nødvendigvis hverken vet tradisjonens eksakte innhold, eller kan forklare tradisjonen med ord. Eksisterende tradisjoner er alltid allerede der og personer som ønsker å bli del av en tradisjon gjør dette i et 'no-option mode', hvilket innebærer å ikke sette spørsmål ved tradisjonen de ønsker å bli en del av. For å få tilhørighet til en tradisjon må personen det gjelder tilegne seg et repertoar av tolkninger, måter å være på, måter å respondere på, og måter å handle på, som gjør det mulig å delta (Lindholm 1985, 110).

Tradisjoner tar opp i seg og bearbeider informasjon som – bevisst eller ubevisst – er med på å bestemme handlingene til personer som tilhører dem. En tradisjon kan dermed forstås som autoritet, og for de som lærer om, og/eller er utøvere av, postmoderne improvisasjonsdanstradisjoner er det uheldig at deler av tradisjoner er skjult og ikke gjort eksplisitt. Det er sannsynlig at også de som underviser og derigjennom overleverer tradisjonene til nye utøvere som er mottagere, hverken vet opphavet til, eller hvor ulike deler av innholdet stammer fra. Etterhvert som tiden går kommer ny informasjon til og innlemmes i levende tradisjoner. Slike prosesser kan være lite transparente og tradisjoner kan synes ugjennomtrengelige.

Jeg er overbevist om at utøvere som kjenner sin tradisjon godt, med alle dens aspekter inkludert historie, filosofi, repertoar og kilder, vil ha en rikere, fyldigere og mer nyansert forståelse av tradisjonen de tilhører, og dermed også av sin egen situasjon, enn de ville ha hatt dersom de hadde kun overflatisk kjennskap til tradisjonens innhold. Jeg argumenterer her for at omfattende kunnskap om dansetradisjoner har potensiale til å gi utøvere en mulighet til å være tradisjonsbærere på en bedre måte, og dermed heve kvaliteten, kunne se seg selv i en større sosiohistorisk sammenheng, kunne identifisere ulike sider ved tradisjonen og derigjennom utvide sin hermeneutiske horisont.

Duchamp

Marcel Duchamp beskrives som fransk maler, skulptør, sjakkspiller og forfatter som var født, vokste opp og døde i Frankrike, men som levde mesteparten av sitt voksne liv i USA (Tomkins 1996, Thorkildsen 2014). Han blir assosiert med kubisme, konseptkunst og Dada, så vel som med plastic arts, popkunst, konseptkunst, futurismen (Thorkildsen 2014) og surrealismen (Stafford 2008). Det er en alminnelig oppfatning at Duchamp har hatt omfattende innflytelse på kunst i det 20. århundre. Timothy Rub skriver at Duchamp har dominert samtidskunsfeltet, og hevder det er et faktum at Duchamp har hatt påvirkning på «the very notion of what constitutes a work of art–during the second half of the twentieth century». (Rub 2012, 7).

Noen av Duchamps mest kjente kunstverk er *Nude descending a staircase* (1912), *The bride stripped bare by her bachelors, even/The large glass* (1915-23), og *Fountain* (1917). Han er kjent for å skape kunst som har fått benevnelsen 'ready-mades', og som har blitt beskrevet som «... ordinary manufactured objects that the artist selected and modified» (Tomkins 1996, 158). For Duchamp handler 'ready-mades' om konseptkunst og utgjør en motvekt til det han kalte 'retinal art' som han beskriver som «intended only to please the eye». (retinal art). Begrepet 'ready-made' ble opprinnelig brukt i USA som betegnelse på maskinlagede objekter for å skille dem fra håndlagede. Duchamp ga 'ready-mades' et nytt innhold; ved å velge ut et objekt, og reposisjonere det, gi det en tittel og signere det, transformerte Duchamp et maskinprodusert objekt til kunst. Det mest kjente eksempelet er *Fountain*. Duchamp understreket at det ikke ville være et poeng å lage et høyt antall slike 'ready-mades', og sier i intervju at han laget kun ti (Tomkins 2013, 55). En annen Duchamp-idé som kan assosieres med 'ready-mades', er å definere objekter som kunst gjennom tilfeldig utvalg heller enn ved at valg tas ut fra kunstnerens egen smaksans. Duchamp mente at smak var kunstens fiende, enten den var god eller dårlig (Tomkins 1996, 159). Jeg vil senere argumentere for hvordan Duchamps konsept 'ready-mades' så vel som hans idé om at kunstnerens smak ikke skulle innvirke på kunstnerens arbeid, samt 'sjanseoperasjoner', på ulike måter er integrerte elementer i postmoderne improvisasjonsdanstradisjoner.

Duchamp, Cage, Cunningham og Rauschenberg

Mens flere danseforskere som skriver om postmoderne dans i relativt liten grad anerkjenner Duchamps innflytelse (Banes 1987; Paxton 1997/1987), skriver Burt (2006) omfattende om sammenhenger mellom Duchamp og Cunningham, samt om Duchamp og postmoderne dans. Så langt jeg kjenner til skriver imidlertid hverken Burt eller andre om Duchamp i tilknytning til danseimprovisasjon eller kontaktimprovisasjon.

I 1923, det året han fylte 36 år, sluttet Duchamp å arbeide som kunstner. Han fortsatte å være i dialog med kunstnere, kunsthandlere og samlere, og var heretter helt oppslukt av sjakkspill. Cage og Duchamp møtte hverandre allerede på 1940 tallet (Cage 2012, 71). De spilte også sjakk sammen og i 1968 spilte de et sjakkspill med tittelen *Reunion* som konsert og performance. Musikk ble til ved at fotoelektriske celler som var plassert på undersiden av sjakkbrettet ble aktivert når spillerne flyttet sjakkbrikkene (Lotringer 2000). Dette beskrives som et «sound-generating system» (Cross 2012, 246) hvor Cage og Duchamp ikke hadde noen kontroll over hvordan musikken ville høres ut, og *Reunion* er med andre ord et eksempel på hvordan de arrangerte en situasjon hvor kunstnerens smak ikke var utslagsgivende.

Cunningham og Cage var partnere både profesjonelt og privat, og begge forholdt seg til Duchamps ideer i sitt kunstneriske virke. En annen kunstner som jobbet tett med Cunningham, og som i

tillegg også var elev av Cage (Hellandsjø 2017) var Rauschenberg, som i dag blir husket først og fremst som billedkunstner, men som også blant annet jobbet som scenograf og kostymedesigner for Cunningham på flere produksjoner. Rub (2012, 7) hevder at for Cage, Cunningham og Rauschenberg var Duchamp nærmest en tilstedeværelse, som inspirasjon, og som en nøkkel til veien videre både individuelt og for hvordan de samarbeidet med hverandre. De samarbeidet også med andre kunstnere[2].

Cage, Cunningham, og Rauschenberg spilte alle en rolle i utviklingen av postmoderne dans ved at de på forskjellige måter kan knyttes til Judson Dance Theater, hvis tilblivelse i 1962 regnes som begynnelsen til det som i dag kalles postmoderne dans. Rauschenberg ble involvert i Judson Dance Theater i 1963, og til tross for at han tidligere ikke hadde jobbet med koreografi stod han her ansvarlig for danseforestillinger (Banes 1987, 14, Burt 2005, 14).

Cage, Cunningham, og Rauschenberg må med andre ord regnes som å ha spilt roller av betydning i overgangen fra moderne til postmoderne dans; poenget er at alle tre var dypt fasinert av og sterkt påvirket av Duchamp. Cage har gitt sterkest uttrykk for dette; på spørsmål om hvem som har påvirket ham mest i hans arbeid svarer Cage «The effect for me of Duchamp's work was to so change my way of seeing that I became in my way a Duchamp unto myself». (Perloff 1994, 100).

Radikal forandring – brudd eller kontinuitet

Min påstand er at postmoderne improvisasjonsdanstradisjoner er sterkt påvirket av Duchamps ideer, og jeg argumenterer for at denne påvirkningen i større grad bør tydeliggjøres både innen danseforskning og i praksisfeltet.

Levende tradisjoner er alltid i bevegelse. Hans-Georg Gadamer (1900–2002) skriver imidlertid i *Sandhed og metode* (2007) at «Traditionens væsen er bevaring, og bevaring er medvirkende ved al historisk forandring». Han fortsetter noe senere: «Selv i livets stormfulde forandringer, fx under revolutioner, bliver der i den formodede forandring af alle ting bevaret langt mer af den gamle, end man er klar over, og det smelter sammen med det nye og får en ny gyldighed». (Gadamer 2007, 268).

Tilblivelsen av postmoderne dans blir kanskje ikke framstilt som en revolusjon, men blir av Burt (2005, 16) beskrevet som «radical experimentation» hvilket får fram at det dreier seg om en betydelig historisk forandring. Det er hensiktsmessig å granske noen trekk ved moderne dans som *ikke* fulgte med fra moderne til postmoderne dans for derigjennom å oppnå en større forståelse av hva forandringen bestod i. Et slikt karakteristisk trekk var måten amerikanske moderne-koreografer navnga kompani, skoler og sin egenutviklede danseteknikk med sitt eget navn, som for eksempel 'Martha Graham Company' og 'Martha Graham dance technique'. Et annet karakteristisk trekk var den tydelige hierarkiske strukturen, og om dette skriver Steve Paxton[3] ganske spisst:

> Post-modern dancers (Cunningham, Marsicano, Waring) maintained alchemical dictatorships, turning ordinary materials into gold, but continuing to draw from classical and modern-classical sources of dance company organization. It was the star system. (Paxton 1971, 131)

Hva Paxton her refererer til som «the star system» tegner en tydelig skillelinje mellom moderne og postmoderne dans. Ved starten av 1960-tallet var spesielt New York City et ynglested for grupper med antihierarkiske, antiautoritære unge mennesker som kombinerte kulturell entusiasme med et nytt sett verdier basert på idealer om likhet mellom kjønn, rase og sosiale rettigheter, aktiv deltagelse i anti-krigs bevegelser og seksuell frigjøring. Postmoderne dans tok opp i seg disse verdiene som i dag gjerne knyttes til 1968-generasjonen, og

hadde, som vist, lite til overs for tradisjoner som innebar hierarki (Rainer 1974, 51). Det handlet med andre ord om at datidige aktuelle sosiohistoriske verdier ikke lot seg forene med verdiene i moderne dans. Det er interessant hvordan Paxton i sitatet over refererer til Cunningham som postmoderne, da Cunningham i dansehistoriebøker gjerne omtales som moderne (Burt 2006, 23), eller som å befinne seg *mellom* moderne og postmoderne dans. Cunningham kan forstås som en inngang og inspirasjon til postmoderne dans (Banes & Carroll 2006, 49), men også som en autoritet postmoderne dansekunstnere hadde et kritisk forhold til (Banes 1987, 10). Det er verdt å merke seg at flere av danserne som startet opp postmoderne dans samtidig tilhørte moderne dans tradisjonen, og at de derfor var godt kjent med Duchamps ideer for eksempel gjennom sjanseoperasjoner som Cunningham og Cage anvendte i sine arbeider.

Flere av danserne som var aktive i Judson Dance Theater fra begynnelsen av startet senere opp gruppa Grand Union (1970–1976) som også jobbet med improvisasjon som forestillingsform. Banes skriver at Grand Unions arbeid favnet dans og teater «in an ongoing investigation into the nature of dance and performance», og hun nevner også at tre av danserne tidligere hadde danset i Cunningham Company (Banes 1987, 203).

Avgjørende mellomspill

I 1960 spurte Cage Robert Ellis Dunn (1928-1996) om å undervise en workshop i komposisjon for dansere i Cunninghams studio (Banes 1983, 1). Dansekunstner Simone Fortie skriver at Dunn startet opp med å introdusere Cage sine strukturer (scores), og at dette var en god start, «They provided us with a clear point of departure, and performing them had the effect of helping us bypass inhibitions of making pieces». (Forti 1974, 36)[4]. Dette viser at danserne i workshopen fikk erfaring med selv å stå ansvarlig for å skape dansekunst. Cage-strukturene kan forstås som påvirket av Duchamp og gjennom Dunns workshop kom deltagerne til å tenke på seg selv mer som selvstendige kunstnere enn som utøvere i andres verk. En måte å tolke dette på er via Lindholm som skriver «The critical threshold where a tradition is suspended, or no longer in force as a tradition, is not within itself (Bewusstmachung), but when its upholders entertain viable rival alternative». (Lindholm 1985, 108). Det at utøvende dansere med tilhørighet til den hierarkiske moderne dans tradisjonen nå stod kunstnerisk ansvarlig for egne verk kan forstås nettopp som et slikt rivaliserende alternativ, og som et springende punkt i en prosess der en ny dansetradisjon ble initiert og etablert. Oppstarten av postmoderne dans kan på denne måten forstås, på den ene siden som et brudd med moderne dans, og på den andre siden også som en transformasjon. Gjennom dansernes forhold til Cunningham og Cage, samt via deltagelse i Dunns workshop, kan Duchamps tankegods forstås som å ha vært tilstede hele veien, før, under og etter at postmoderne dans etablerte seg med Judson Dance Theater. Yvonne Rainer, som var sentral i oppstarten både av Judson Dance Theater og Grand Union, fremhevet i et foredrag hun holdt i 1984 hvordan Duchamp og Cages ideer hadde åpnet opp for det dagligdagse som tema, for sjanseoperasjoner og for å akseptere all slags materiale som mulighet for kunst (Novack 1990, 55).

Sjanseoperasjoner og bevegelser som var allemannseie

Allerede tidlig på 1900-tallet foreslo Duchamp at arbeid som stilte ut kunstneriske idealer som skjønnhet og håndverk like gjerne kunne være et resultat av tilfeldighet som av kunstnerens valg og ferdighet. Sjanseoperasjoner [chance] omtales gjerne som et oppsiktsvekkende element i Cage og Cunninghams arbeid. Cage spurte en gang Duchamp «How is it that you used chance operations when I was just being born?». (Lotringer 2000), og her refererer Cage til musikk Duchamp komponerte allerede i 1913, hvor Duchamp anvendte

sjanseoperasjoner som verktøy for komposisjon (Lotringer 2000, Tomkins 2013, 50-51). Det å jobbe med sjanseoperasjoner slik Cage gjorde som komponist og Cunningham som koreograf, er nært knyttet til Duchamps idé om at kunst skulle skapes separat fra, og uavhengig av, kunstnerens egen smak. Cunningham og Cage jobbet med sjanseoperasjoner blant annet ved å føre dans og musikk sammen som uavhengige komponenter først når forestillingen fant sted, og med publikum til stede. Jill Johnston (2012, 76) beskriver dette som «letting things go together, that are not logically thought to have any business being together»[5].

Kontaktimprovisasjon kan også forstås som relatert til sjanseoperasjoner. I en kontaktimrprovisasjonsduett kan danserne jamføres med separate komponenter som føres sammen, og kontaktimprovisasjon kan med Duchamp forstås som et konsept som dreier seg om å utforske muligheter for improvisasjon samtidig som utøverne er i fysisk kontakt med hverandre. Kontaktimprovisasjon ble fra begynnelsen av vist for publikum og kan som Duchamps konseptkunst forstås som anti «retinal art» og ikke som dans laget «to please the eye». Den første kontaktimprovisasjonsturneen hadde tittelen *You come. We'll show you what we do* (Novack 1990, 72), og dansen var konseptbasert, improvisert, og ikke som koreografi laget på forhånd med tanke på publikum.

Til tross for at Cunningham innlemmet sjanseoperasjoner som en betydningsfull del i sitt kunstnerskap, hevder Banes (1994) at han mislikte improvisasjon fordi improvisasjon gir danserne mulighet til å bestemme over sitt eget kunstuttrykk. Cunningham ville selv ha kontroll over dansen. Improvisasjon kan med andre ord forstås som en motsats til sjanseoperasjoner hvor avgjørelser ble overlatt til tilfeldighetsprinsipper (109) i tråd med Duchamps tenkning. Cunninghams, og også Cages, motforestillinger mot improvisasjon kan tolkes som en medvirkende faktor til at postmoderne dansekunstnere ønsket å arbeide med improvisasjon; Rainers velkjente *No Manifesto* (Rainer 1974, 51) viser nettopp hvordan postmoderne dansekunstnere gikk imot store deler av det den moderne dansen stod for, og at de ikke bare satte spørsmålstegn ved den eksisterende tradisjonen de var en del av, men at de tydelig ønsket noe annet. Til tross for dette var både sjanseoperasjoner og improvisasjon med i forestillinger i den første Judson Dance Theater perioden (Burt 2006, 14). Dette viser igjen til tradisjon som både bevarende og transformerende. I og med Judson Dance Theater, Grand Union og kontaktimprovisasjon, som alle delvis eller helt hadde improvisasjon som scenekunstnerisk uttrykk, bestemte danserne selv i langt større grad hva og hvordan dansen skulle være, enn de hadde gjort tidligere.

Det kan også spores en tydelig forbindelse mellom Duchamps idé om det å stille ut 'ready-mades' som objekter som ikke tidligere er tenkt på som kunst, og hvordan både Cunningham og postmoderne dansekunstnere anvendte dagligdagse bevegelser [pedestrian movements] i danseforestillinger (Novack 1990, 43). Denne typen bevegelser er jo ikke som 'ready-mades' maskinlagede, men kan på lignende vis karakteriseres som allerede eksisterende (bevegelses)materiale, og dreier seg for eksempel om å gå, stå og sitte. Dette er bevegelser som forstås som karakteristiske og som repertoar i den postmoderne danseimprovisasjonstradisjonen. Denne typen bevegelser korresponderer også med hvordan Paxton inviterer publikum til å se «the ordinary» i flere av sine forestillinger, og hvordan han mener at nettopp dagligdagse bevegelser har noe på en scene å gjøre (Yohalem 2018, 51). Anvendelsen av denne typen bevegelser i dansekunst innebærer at scenisk dans blir noe alle kan utøve, og kan også forstås som å gå i retning av å oppheve grensen mellom kunst og liv, hvilket også er en idé som kan spores tilbake til Duchamp (Burt 2005, 14).

Inspirert av Duchamp var Cage og Rauschenberg tilhengere av at kunst skulle være uavhengig av kunstnerens smak og skapes ved hjelp av sjanseoperasjoner (Perloff 1994, 101), og en nærliggende tolkning er at de forstod kunst nærmest som et subjekt som kunne skape seg selv. På lignende vis kan 'improvisasjon som subjekt' også gjenkjennes i tekster skrevet av dansere, og en kontaktdanser skriver følgende:

> I had the experience, together with the group, of a strong, physical, and mental state of expanded awareness, kinesthetic intensity, and aesthetic emotion. It seemed as though there was an organizing principle in action, at once imminent and transcendent, that was coordinating our movements, both individual and collective, placing them in space and time with absolute precision, deciding/defining all the aspects of our dance as a group. (Surrenti 2008/2005, 314)

Første gang jeg leste dette avsnittet traff innholdet meg umiddelbart i og med at jeg selv har gjort lignende erfaringer, men i danseimprovisasjon, ved at valgene som blir gjort ikke tas av meg eller andre, men av improvisasjonen selv. Dette kan tolkes i et Duchamp-perspektiv ved at improvisasjon som kunst kan forstås som subjekt, men også ut fra Lindholms tradisjonsbegrep: Når en person er tilstrekkelig inne i en tradisjon og bærer av tradisjonen, gis valgene utøveren tar av tradisjonen selv. Tradisjonsbærende utøvere kan på denne måten erfare improvisasjonen som subjekt og autoritet, og samtidig handle ut fra tradisjonens repertoar.

Oppsummering

I denne artikkelen har jeg svart på problemstillingen «På hvilke måter kan enkelte av Duchamps ideer forstås som iboende danseimprovisasjon og kontaktimprovisasjon, og hvordan kan slike 'Duchampske' forbindelseslinjer forklares?». Jeg argumenterer for at artikkelen gjør mer eller mindre skjulte forbindelseslinjer synlig, og at nettopp forbindelser mellom Duchamps ideer og postmoderne improvisasjonsdanstradisjoner eksisterer og har betydning.

Artikkelen tydeliggjør hvordan dansetradisjoner kan framstilles og erfares som lite transparente, og hvordan det kan være vanskelig å få øye på forbindelser mellom en tradisjons nåtidige repertoar, og repertoarets kilder. Dermed kan tradisjonsbærende utøvere, som både opprettholder, overleverer og holder tradisjonen levende, ha et uavklart forhold til innholdet i tradisjonen de tilhører og identifiserer seg med, som samtidig identifiserer dem.

Fasinasjonen Cage, Cunningham og Rauschenberg kjente for Duchamp er uomtvistelig og godt dokumentert. Jeg hevder her at denne fasinasjonen har bidratt til at Duchamps ideer nærmest gjennomsyrer postmoderne improvisasjonsdanstradisjoner, og at kunnskap om dette er underkommunisert i danseforskning og praksisfeltet. Flere av Duchamps ideer, overlevert via Cage, Cunningham og Rauschenberg, til dansekunstnerne i overgangsfasen til postmoderne dans bør i større grad synliggjøres som interessante og betydningsfulle. Dette også fordi ideene som del av tradisjonenes repertoar, inngår i tradisjonsbæreres måter å tolke verden på, oppføre seg, respondere og handle på.

Duchamps ideer er iboende ikke bare postmoderne improvisasjonsdanstradisjoner, men inngår også, som vist, i andre kunstfelt så som billedkunst og musikk. Selv om dansehistoriske framstillinger ofte ignorerer tverrkunstneriske sammenhenger, vil dansehistorien styrke seg på at slike forbindelseslinjer oftere løftes fram. Dansehistorien er ikke isolert hverken fra hva som skjer i samfunnet ellers, eller fra andre kunstarter. Duchamp som fransk og dermed som transatlantisk forbindelse får dessuten fram hvordan postmoderne improvisasjonsdanstradisjoner, i tillegg til de amerikanske, også har

europeiske røtter, hvilket gir en utvidet forståelse og et mer komplekst bilde av tradisjonene både innholdsmessig og geografisk.

Det å undersøke forbindelser til Duchamp bidrar til å avdekke ubrutte og brutte forbindelseslinjer mellom moderne og postmoderne dansetradisjoner, og viser også hvordan, ved oppstarten av nye tradisjoner, noe av det gamle kan forstås som å smelte inn i det nye, og at det gamle dermed gis ny gyldighet. Duchamps representasjon i begge tradisjonene, samt i overgangen mellom dem, utgjør kontinuitet.

Også Paxton viser til kontinuitet – men også til diskontinuitet – da han på ulike tidspunkt beskriver kontaktimprovisasjon både som tvunnet tett sammen med moderne dans (Paxton 1997/1992, 253), og som en tradisjonsløs tradisjon, «the tradition of no tradition». (Vedel sitert i Rustad 2013, 71)[6]. Det er et paradoks at dansekunstnerne som startet Judson Dance Theater i 1962, og som tok avstand blant annet fra hierarkiet innen moderne dans, i dag alle fremstår som tunge autoriteter innen postmoderne dans.

Ved å anvende Lindholms tradisjonsbegrep kommuniserer artikkelen ny innsikt med hensyn til danseimprovisasjon og kontaktimprovisasjon *som tradisjoner*. Lindholm som fortolkningsperspektiv tilfører relevant kunnskap om nettopp hvordan en tradisjon kan forstås, og hva tradisjoner har til felles. Tradisjonsbegrepet tydeliggjør blant annet hvordan dansetradisjoner kan forstås også som autoriteter som definerer tradisjonens utøvere, og at økt kunnskap om dansetradisjoner kan gi utøvere bedre selvforståelse, ved å gi en forståelse av at tradisjonstilhørighet og identitet henger sammen.

Hvorvidt min forståelse og fortolkning er rimelig avhenger ifølge Westlund (2015, 77) av om det er samstemmighet mellom deler og helhet. Tekstene jeg forholder meg til er av begrenset omfang, men fører allikevel til en dypere forståelse av Duchamps tilstedeværelse i danseimprovisasjon og kontaktimprovisasjon som postmoderne tradisjoner. I et eventuelt nytt forskningsprosjekt omkring artikkelens emne vil det være interessant å gjøre en mer omfattende undersøkelse, i større grad å inkludere dansekunstneres erfaringer, samt fokusere på flere av Duchamps ideer.

Noter

1 Artikkelen bygger på, og er en fortsettelse av, følgende tidligere arbeid, paper-presentasjon på NOFOD-konferanse (2013), min doktorgradsavhandling Dans etter egen pipe? En analyse av danseimprovisasjon og kontaktimprovisasjon – som tradisjon, fortolkning og levd erfaring (2013), og bokkapittelet «Traces of Duchamp in postmodern dance improvisation» (2018).

2 Et eksempel på Duchamp-inspirert samarbeid er hvordan Cunningham sammen med Jasper Johns (1930–) i 1968 satte opp teaterstykke, Walkaround Time med Johns sin scenografi som var knyttet til Duchamps verk The Large Glass (1915–23).

3 Steve Paxton er en sentral koreograf og utøver i overgangen til postmoderne dans. Han var danser i Cunningham Company, var med på å starte opp Judson Church Dance Theater og Grand Union, og initierte kontaktimprovisasjon.

4 Fortie deltok i Dunns første komposisjonsworkshop sammen med Paul Berenson, Marnie Mahaffey, Steve Paxton og Yvonne Rainer. Senere samme år deltok også Ruth Allphon, Judith Dunn og Ruth Emerson. Året etter deltok også Trisha Brown, David Gordon, Alex Hay, Deborah Hay og Elaine Summers (Banes 1987, 11). Simone Fortie var aldri en del av Judson Dance Theater, men både Rainer og Paxton referer til Fortis forestilling Dance constructions som sterkt medvirkende til Judson Dance Theater's oppstart (Breitwieser 2014).

5 I følge Jill Johnston (2012, 76) var Cunninghams «16 Dances», fra 1951, det første verket hvor Cunningham arbeidet med sjanseoperasjoner.

6 «This is the tradition of no tradition» he [Paxton] said in his presentation of contact improvisation in the acknowledgment that an improvisational expression would not win recognition as an artform in the company of traditional classical danceforms. (Vedel) Dette ble sagt i forbindelse med 25-årsjubileet for kontaktimprovisasjon i 1997.

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BIOGRAPHY

Hilde Rustad was employed as post-doctoral research fellow at The Norwegian school for sport sciences when she was writing this article. Her PhD thesis is on improvisation, dance improvisation and contact improvisation. Rustad has a Nordic master of arts in dance studies from the Norwegian university of science and technology. She is educated dancer and choreographer at the Amsterdam School of the Arts, School for new dance development. Rustad is currently employed as associate professor at Kristiania University College/The Norwegian University College of dance. She is a board-member at the Nordic Forum for Dance Research, NOFOD. *hilde.rustad@nih.no*

Belonging in Movement: Capoeira for Children and Youth at the Za'atari Refugee Camp

Susanna Hast

ABSTRACT

This paper examines the practice of using capoeira for psychosocial support at the Za'atari Refugee camp through the work of the Jordanian non-profit organisation Capoeira al-Shababi. It explores the role of body practices involving humour, performance and synchrony on the development of feelings of belonging among Syrian children and youth. The work suggests that the capoeira class succeeded in holding the necessary space for vulnerability, which is the key reason why the participants described a bodily connection with each other and the feeling that the group was a family.

TIIVISTELMÄ

Artikkelissa tarkastellaan jordanialaisen Capoeira al-Shababi nimisen voittoa tavoittelemattoman yhteisön capoeira-opetusta Za'atarin pakolaisleirillä. Siinä tutkitaan huumorin, esiintymisen ja synkronian merkitystä yhteenkuuluvaisuuden tunteiden herättäjänä syyrialaisten lasten ja nuorten capoeira-tunneilla. Tutkimus ehdottaa, että capoeira-tunnit rohkaisevat hyväksymään oman haavoittuvuuden, ja saavat aikaan sekä kehollisia yhteenkuuluvaisuuden tunteita että perheen kokemuksen.

Keywords: refugees, capoeira, trauma, vulnerability, synchrony, body, emotion.

Belonging in Movement: Capoeira for Children and Youth at the Za'atari Refugee Camp

Susanna Hast

Bodies in War (Bodies in Dance)

A chilly desert wind is blowing. Young men, and later young women pack into a makeshift tent at the Za'atari refugee camp in Jordan to train in the art of capoeira. Some are less excited than others, but all have chosen to come. The tent has no floor, and the fine sand gets everywhere; it flies into the nose, lungs and mouth, and colours clothes a bright orange.

While bodies share the dusty tent air, emotions circulate amongst them. I stepped into the tent in January 2018 with a question in mind: How does capoeira affect the emotions and relationships of its practitioners–children and young adults–who have been touched by war? I left the tent, and the camp, having realised a specific capoeira pedagogy can enhance an embodied sense of belonging through the practice of vulnerability and synchrony. I discuss this realisation in the following pages.

I adhere to a view of the body as *minded* (Colombetti 2014): mind and body are ontologically one, and everything minded goes through the body. Emotions stick, transmit and compose the rich human experience through movement. Dance and similar shared activities bear witness to, and allow for the expression of, dreams, memories and feelings residing in the depths of our beings, including the very things that are unspeakable.

Because I am particularly interested in the everyday experience of 'war bodies' (Parashar 2013, Sylvester 2013), and body-based healing of trauma (Levine 2015; Van der Kolk 2015), I began to follow capoeira classes at the Za'atari refugee camp. The camp, founded in 2012 by the Jordanian government and The United Nations High Commissioner for Refugees (UNHCR), sits at the border of Syria and Jordan. Built on a former property of the Jordanian Armed Forces, it is home to approximately 80,000 Syrian refugees who fled the civil war in their country. Military security guards[1] and watchtowers maintain order and carry out surveillance while humanitarian aid organisations provide services; such as education, medical services and sanitation; as well as material goods, water and food assistance. In such a militarised space, the inhabitants lose not only their freedom, but also their individuality, as the 'performative identity of the refugee' is that of a prisoner, both a threat and helpless (Bushnell and Nakase 2017).

More than half of the camp's inhabitants are children, for whom the war has not only cut off many life possibilities, but who also face risks such as child labour, early marriage, and simple neglect. No statistics quantify the extent of post-traumatic stress carried by this camp's children. However, research on other refugee communities indicates post-traumatic stress and depression are common among refugee children (Jabbar and Zaza 2014; Ugurlu, Akca and Acarturk 2016). Refugee children are at high risk of developing mental health problems due to their experiences involving war and displacement.

Mental health work and trauma therapy have long included various body-based methods that view the body as a site of transformation (Koch et al. 2017; Levine and Frederick 1997; Van der Kolk 2015). Different art and somatic therapies acknowledge how the body stores traumatic memories and

how to address them in the healing process. Other therapeutic, creative and movement-based tools that provide psychosocial support have been utilised at the Za'atari camp such as storytelling (Mohi Ud Din 2017), social circus, which promotes social inclusion as well as physical and emotional wellbeing (Sirkus Magenta 2013), and football (Kirkon ulkomaanapu 2016). The projects run by the Jordanian non-profit Capoeira al-Shababi were designed alike to promote inclusion and well being. They were also focussed on the training of local Syrian capoeira trainers.

Capoeira's purpose in an environment characterised by deprivation, loss, and trauma is not simply to offer an activity to occupy the children and youth, but to address their minded bodies as worthy, creative and capable. In addition to providing a connection to the art of capoeira, training helped to create and maintain a sense of community.

In this paper, I first briefly introduce the art of capoeira and explain my methodological imperatives. Next, I address how belonging relates to vulnerability and synchrony and identify humour, performance and clapping as the primary tools of a movement pedagogy practised by Capoeira al-Shababi at the camp. Finally, I explore how the participants themselves described their capoeira experience in interviews. I draw two conclusions: the interviewed participants felt a sense of collective body and family in their capoeira training.

Capoeira as Embodied Knowledge

Capoeira is an art form that originates from the movements of enslaved Africans brought to Brazil by the Portuguese. Capoeira is tied to slave resistance and the ill-treatment of black people in Brazil by the state authorities. *Capoeiras* (as they were called before the term changed to *capoeirista*) were persecuted by the colonial rule during the 1800s. Capoeira became violent when *maltas*, gangs of urban *capoeiras*, affiliated themselves with political parties and engaged in criminal acts, even raiding Rio Janeiro in the second half of the 19th century. At the time, many *capoeiras* served as soldiers, national guards and police officers (Assunção 2005, 90; Downey 2005, 55–68). As result, by 1890 capoeira was prohibited in the entire country, and its practitioners persecuted until 1937 when Mestre Bimba's capoeira school in Bahia was recognised by the authorities.

Capoeira is typically referred to as a martial art with elements of dance, but *capoeiristas* themselves call it a game. Across the globe, people practise different styles and follow different schools of capoeira. What brings these various forms together is the training of movements around the swinging step *ginga*: kicks, acrobatics, and escapes and sidesteps (*esquivas*). Capoeira is played in a circular formation, *roda*. In *roda*, the two payers try to outmanoeuvre, trip and strike each other, while coordinating their movements to music. Players defend themselves by avoiding contact and counter-attacking. They strike with the legs and head, while the hands protect, distract and balance (Downey 2005, 7). Greg Downey, in his ethnographic study on capoeira in Brazil, argues that capoeira profoundly affects and transforms the way in which the student lives in the world. He writes that capoeira can become a 'mode of carrying oneself . . . capoeiristas believe that changing the way students walk, breathe, stand, and carry their bodies affects their emotional lives, social interactions, and perceptions' (Downey 2005, 120).

Capoeira as a body practice and philosophy has not only become a globally practised sport but also a therapeutic and psychosocial tool. For example, in Salvador, Brazil, *Grupo de Capoeira Angola Pelourinho (GCAP)* has introduced capoeira as a social activity to help street children and children living in impoverished neighbourhoods (Downey 2005, 63). Isaac Burt and S. Kent Butler (2011) discuss the possibilities of capoeira in replacing cognitive behavioural therapy among marginalised youth,

calling for more research and collaboration with clinicians. In Canada, capoeira is utilised to assist in rehabilitation of young offenders (Joseph 2015). Joseph concludes, 'At the end of the ten-week capoeira program, participants noted that they could recall the psychological and philosophical lessons of the day because of the physical drills associated with them.' In the Democratic republic of Congo, capoeira programs have been implemented for empowering and healing former child soldiers (UNICEF 2015). In addition, Capoeira4Refugees has run several capoeira projects in the Middle East, including the Za'atari camp.

For Capoeira al-Shababi, the use of capoeira as a psychosocial tool is not something new. Ramzy Natsheh (2018), one of the founders and teachers, told me they utilise capoeira to empower children because from its beginning, capoeira was a tool of psychosocial support and resistance to oppression. Capoeira is also a movement language that engages with subverting power structures through resistance, tolerance, and seeking alternatives. Sophie Fuggle (2008) describes capoeira as a discourse of subversion, carried out in the form of a negotiation aimed at finding a way out and escaping socially imposed rules and limitations. Rather than trying to escape the power structures of a society, the capoeirista plays with limits and transforms them in movement. Subversion is expressed as playfulness, unpredictability, false attacks and changing directions. In and of itself, capoeira is neither oppressive nor liberating, but research demonstrates it has an effect on emotions, body awareness and social relations (Burt and Butler 2011; Downey 2005; Jordan et al. 2019; Joseph 2015).

Capoeira al-Shababi plan their classes specifically for children with post-traumatic stress and challenging living conditions, working to keep aggression in check and providing incentives for self-expression and social interaction. The techniques used are continuously evolving, not fixed, *propositional* not *positioned* (Manning 2016). There is no assumption that a chosen technique has a certain or universal effect. Capoeira is treated as a situated transfer of knowledge and values, but also as co-creation through the practice of moving. The relationship between movement and emotion is porous, unstable and fluctuating, because bodies and emotions are always changing.

Working with Capoeira al-Shababi

Lauren Hales, Ramzy Natsheh and Hussein Zaben founded Capoeira al-Shababi in October 2017. All three had previous experience with capoeira and refugee youth. I spent a two-week period in January 2018 taking part in their capoeira classes, which were organised in cooperation with the Lutheran World Federation (LWF) and Relief International. One hundred and six youth enrolled in the LWF program, divided into two age groups: 9–14 and 15–19 years. Around seventy children, aged 12–16, enrolled in the Relief International programme.

Because the majority of participants were Muslim, the male and female students trained separately to protect the female students' privacy. Yet, male and female trainers sometimes trained or played together, often outside the class during breaks. The average number of children per class was around sixteen. The twice-a-week classes were typically comprised of ten minutes of music practise with singing, instruments and clapping exercises to increase focus, beat and synchrony; followed by the warm-up and then exercises and games to increase trust, strength, creativity, teamwork, body awareness and spatial awareness. Playing the capoeira game with a partner or training a separate sequence in *roda* were next. At the end of class, the participants could give feedback on the class.

At the time of my visit, the children and adolescents had been practising for a couple of months. During this time, the teachers witnessed

positive changes in many students. They told me that when the programmes started, many students were too shy to move, and several students behaved aggressively towards each other. According to Natsheh (2018), the classes were not suitable for everyone, and they had to remove a group of young men because they continuously disturbed practice. Sometimes students withdrew from exercises for reasons of injury, illness or even emotional distress. Parents were allowed to come and watch. Hales (2018) notes the children viewed a parent's attendance as a crucial gesture of support.

I conducted interviews with five of the six Syrian facilitators seeking to become capoeira trainers with the LWF program (Hast 2018), and I interviewed the founders of Capoeira al-Shababi and used information from interviews they conducted with students and facilitators from the LWF programme in April 2018. While at the camp, I observed male students' classes and participated in female students' classes. I also conducted exercises with female students and took part in the facilitators' training sessions and planning meetings. In addition, I collected children's feedback during and after classes, but did not conduct one-on-one interviews because I was unable to ask for their caregivers' consent.

I have changed the names of the facilitators, adolescents and children to pseudonyms, and personal details are excluded to protect identities. Although their names have been changed, I hope to evoke their individuality and resist the temptation to perceive them as a part of a faceless mass of refugees.

I am aware of the situatedness of my observations. Because I am not Syrian, and not a refugee, I interpret both linguistic and gestural communication from an outsider's perspective. After talking to the teachers and facilitators, I corrected or abandoned certain observations. I had an interpreter on site, and used a second interpreter to transliterate recorded interviews for accuracy and reliability.

Although embedded in structures of humanitarian aid (with Western notions of power and reparation) Capoeira al-Shababi has been working with minimal resources and insecurity over the future of their projects. Unfortunately, the security situation in Jordan changed, leading to the termination of Capeoira al-Shababi's projects at the camp and in local communities. I had to cancel my plan of doing several trips to the camp. This sad news particularly affects the lives of those young Syrians who had found a home and a future in capoeira, which makes it even more pressing to write about what I discovered.

Weak Theory and Urgency

With such a short one time visit to the camp, I had a limited amount of possibilities for interaction with students and facilitators. For this reason, I consider my approach to fall under the category of *weak theory*, as defined by Sarah Wright (2014), 'Weak theory promotes attention to affective assemblages, to the ways things, people, affects and places, with different trajectories, may come together, albeit in often tentative, inconclusive or evolving ways. This requires attention to the ordinary, to more-than-humans, to practice and to radical heterogeneity' (392).

Weak theory does not claim one way of knowing, but 'wonders what ways of knowing, of heeding and caring about things, are possible' (Wright 2014, 392). Wondering and caring as modes of knowing create a specific research orientation: to adopt weak theory is to accept uncertainty and unknowability. I cannot provide conclusive findings, produce grand theories or propose major shifts, but only offer 'nuanced rhythms of the minor' (Manning 2016, 1). I narrate these minor rhythms as primary findings as well as propositions and pleas for further research.

There will be gaps and questions and blank pages. Questions unasked, answers never received, answers not understood. I took part as a *capoeirista* and observed as a privileged outsider. The knowledge

I provide is incomplete, but not insignificant. I write from a sense of urgency–the urgency of discovering reparative techniques–no matter how small they are. By reparative, I mean pleasure and the repairing of damage (Sedgwick and Frank 2003). Capoeira can be reparative, and I undertake a reparative reading of it. According to Sedgwick and Frank (2003), 'Hope, often a fracturing, even a traumatic thing to experience, is among the energies by which the reparatively positioned reader tries to organize the fragments and part-objects she encounters or creates' (146).

As an ethical inquiry, I ask myself, 'If writing involves risk, does it not also entail responsibility?' (Paper Boat Collective 2017, 22). It is always risky to interpret human experience, but writing also allows for thinking about responsibility, such as choosing to 'refuse within research' (Tuck and Yang 2014). I refuse to conduct damage-centred research, although this study begins with the assumption that the people in this research have experienced pain and that ameliorations are possible. What I have refused is the collection and documentation of pain stories. Instead, I choose to focus on children's and young adults' experiences in capoeira as well as the documentation of a capoeira pedagogy practised by Capoeira al-Shababi.

Belonging through Vulnerability and Synchrony

At the heart of belonging is *entanglement*, what Karen Barad (2007, ix) defines as the lack of an independent, self-contained existence. Individuals do not preexist their interactions. Belonging must then begin from the premise that subjectivity is already the result of intra-actions, and belonging is then an awareness of our most relevant connections and dis-connections.

Brené Brown's extensive grounded-theory research on belonging identifies several core aspects of human connection, which are useful when trying to capture how children and youth might experience connection through the collective training of capoeira. According to Brown (2012), 'belonging' is not the same as 'fitting in'. Fitting in is an adaptation to a group, while belonging does not involve becoming like others. *Belonging* begins with belonging to oneself–standing alone–while being part of something (Brown 2015).

Belonging can be understood as a movement that is 'reaching toward', in which the self is not up against a collective, but collectively individuates:

> Bodies individuate in response to a reaching-toward and they reach toward as a response to their individuation. At its most political, to reach toward is to create a concept for unthinking the individual as a discrete entity. Sensing bodies in movement are not individual bodies; their individuations are always collective. They are worlding bodies that are one with the potential of movement (Manning 2007, xviii).

Wright (2014, 392) explains that while the concept of belonging and its uses in both scholarly and everyday expression are ambiguous and diverse, 'perhaps what is most important about the term is the texture of how it is felt, used, practised and lived'. Instead of defining belonging as an abstraction, the meaning of belonging becomes known through experience. In the case of this research, my observations and the participants' accounts suggest attunement through vulnerability and synchrony are related to the experience of belonging. Attunement means the interplay between the experiences and emotions of bodies in space: sensing subtle shifts in bodies of others and adjusting to those shifts (Van der Kolk 2015, 80). Earlier research supports these findings.

Attunement to other bodies is demonstrably important to healing from trauma (Van der Kolk 2015). Several clinical studies indicate a correlation between inter-personal synchrony and social bonding and feelings of comfort (Cacioppo et al. 2014; Jola

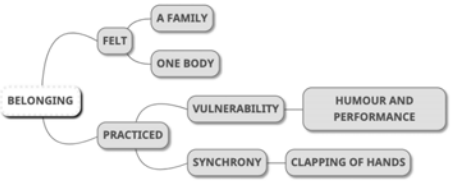
and Calmeiro 2017; Launay, Dean and Bailes 2014; Lumsden, Miles and Macrae 2014; Valdesolo and DeSteno 2011). Synchronised movement means moving in time. It means sensing one's body in relation to the body's external rhythms. It is a temporal alignment and adjustment with the movement of the other. To synchronise is to attune one's body to the rhythm of the other, which acts as a pre-linguistic route to a sensibility of the other's existence. As capoeira involves a constant practice of synchronising, it is possible these movements have an emotional effect on the practitioners.

Synchrony itself is a rather thin and positivist explanation for such a complex human experience as belonging. Brown (2010) instead places great importance on vulnerability as the condition in which humans can experience belonging. She argues that we simply cannot find and hold meaningful connections if we do not manage to engage with others from a place of worthiness. In order to feel a connection with other people, an individual needs to feel seen, heard and valued. As Judith Butler (2004) writes, 'The body implies mortality, vulnerability, agency; the skin and the flesh expose us to the gaze of others, but also to touch and to violence, and bodies put us at risk of becoming the agent and instrument of all of these as well' (26).

We can also define vulnerability as a politics. Butler (2010) argues that not all lives are grieved, and asks that we pay attention to how 'the frames through which we apprehend or, indeed, fail to apprehend the lives of others as lost or injured (loseable or injurable) are politically saturated' (1). The refugee community can be defined as particularly vulnerable due to the refugees' experiences of violence, displacement, poverty and loss as well as the heightened risk of further violence. Yet, a second imperative is that refugees are also living agents whose vulnerability is a daily lived experience beyond their refugeeness.

If vulnerability is not only a label, but a lived experience, then it is also a practice. This means that lives are not just precarious, but that certain social situations and pedagogies can embrace vulnerability. *Embracing vulnerability* refers to the ability to fight back the fear of criticism and to the willingness to be seen by others. Vulnerability means taking a risk–a risk of abandonment, exclusion or hurt–but at the same time, vulnerability begets vulnerability (Brown 2015, 54).

In the following chapters, I provide examples of how belonging is practised and felt during capoeira classes. I discuss the use of *humour* and *performance* as two examples of the practice of vulnerability, which foregrounds the creation of a safe space to nurture connections and tolerance. Next, I focus on collective *clapping* as an example of a synchronising technique. Finally, the interviews in which the participants describe a sense of collective body and family reveal how they experience a sense of belonging.



Connecting Through Humour

In the pedagogy of Capoeira al-Shababi, 'capoeira body' is a vulnerable body. Natsheh (2018) explained to me that a good *capoeirista* is vulnerable, connected to others and 'opens spaces'. He continued, 'People don't trust those who never show emotions. They trust those who show they are weak and strong'. Larissa, a younger female student, explained how their relationships had changed from provocations to tenderness and equality:

> When we first came in, I felt like everyone just wanted to provoke each other. This person wants to fight with this person, and if you get close to them, they would say keep away from me, and everyone had an ego, but when we mix with each other, I feel like everyone is on the same level. There became more tenderness, more support, if someone falls we help them to stand up (Capoeira al-Shababi 2018).

Capoeira is an art where falling is inevitable, and the practitioner tries to learn how to fall well. It often involves a respectful bodily practice towards the one who is falling, such as described by Larissa as tenderness.

At the same time, the students were concerned others would ridicule them. When I noticed a few of the boys and young men hesitating–pausing, stopping, gesturing their unwillingness to perform movements–when they needed to improvise or enter the capoeira *roda*, I asked Nizar, one of the Syrian male facilitators, why this happens. He explained, 'He is afraid that his friends will laugh at him if he does a wrong move. So, more than once we said that mistakes are ok, whatever you do is correct, no matter what it is, it is correct.' In interviews conducted by Capoeira al-Shababi (2018), both male and female students described laughing at another person as bad behaviour. Sami, a younger male student, said that by demonstrating falling, Adnan, the facilitator, teaches 'manners on how not to laugh at each others'. Haya, one of the younger female students, said, 'When girls come we do not laugh at her, we get to know her, she gets to know us and we mix together (Capoeira al-Shababi 2018).'

It is one thing to *laugh at*, and an entirely other to *laugh with*. *Laughing with* is shame resilience; this use of humour can be a pedagogic tool. In the male students' classes, the teachers and facilitators purposefully used their bodies to teach humour as a response to insecurity and tension, which are a part of capoeira, a practice of attack and defence. Capoeira is a game of provocation and cunning, or *malícia*. Alongside *malícia* is *mandinga,* the use of humour and playfulness, which takes the edge off the tension (Fuggle 2008, 213). *Mandinga* can be expressed in countless different ways, but at the camp, humour was a way to manage insecurity and vulnerability, to cope with falls, 'mistakes' and small accidents. They practised cunning while adding kindness and gentleness in the form of humour to prevent competition and comparison.

In the male students' classes, humour is embodied in gestural responses to situations that might be interpreted as threatening or embarrassing. For example, when tricked into a fall, the teachers typically exaggerated the fall with dramatic gestures and laughter, demonstrating a way to respond to a threat. Instead of a fight, flight or freeze response, or reacting with fear, anger, or humiliation, vulnerability was met with vulnerability. This was possible because no one laughed at the person who was tricked, but instead laughed with him. The students have similar moments when playing capoeira in the *roda*: when someone fell or was wrested to the ground, several of those watching responded by falling on the ground too, laughing and exaggerating the fall. They were actually falling along.

Humour is a way out of a situation. The teachers taught the students how to tolerate pressure and insecurity, a subversion of a tendency to react violently to provocation. Capoeira offers a platform to practise emotional control and to experience corporeally the gentle release of tension in the interaction. One of the younger male students, Zaid, explained, 'If I told my father I had a fight, he would carry a stick and go to the other father's house . . . and I do not want to solve a fight with a fight' (Capoeira al-Shababi 2018).

Falling and getting up again is a practice of hope and determination. Fourteen-year-old Nabil explained,

'We have friends who encourage as now more than before. We have more hope than before'. Zaid stated, 'When [Adnan] does the move and he falls intentionally in it, he just does it to encourage us, which [helps] us to know that it is ok if we fall' (Capoeira al-Shababi 2018). Movement tells stories, it gives ideas.

Connecting in Performance

Roda is the choreographic setting in which capoeira bodies are arranged, and where their relationships emerge. It is used when teaching an exercise, because everyone can see what is happening. *Roda* is where the game takes place; everyone surrounds the players. This arrangement of bodies in a circle is in itself a practice of synchronising and attuning. It places the participants equally and makes them visible. *Roda* also demands attention from those who are observers; it provides an audience to a performance. Rasha, one of the young women, said in an interview with Capoeira al-Shababi (2018):

> We learned that when we stand in a circle, we are all equal; none is higher than the other. We are all sisters, we are all together. We can communicate, and we can love each other. Even when we play together, girls they would not know each other before, they come and play with each other. So always capoeira needs trust, I play with you because I trust you, I will not hit you, I will not hurt you.

Roda is a circle of trust and a space for belonging. Natsheh and Zaben used *roda* not only as a space to practise a sequence or play the capoeira game, but also as a performance site for what they call 'signature moves'. These include kicks, flips, cartwheels and handstands. Everyone performs their signature move, no matter how skilled they were, no matter how able their body was. Such a performance meant an increased risk of ridicule, which increases vulnerability.

What made the displaying of the students' signature move a powerful practice of vulnerability was the response of the audience. Impressive flips and kicks were accompanied by loud cheers and co-movement, but the students cheered even more for those who struggled. The 'performance *roda*' was, in fact, a circle of care. Rather than applauding a skill, the participants saw and acknowledged the value of the individual, just as they were. The teachers talked about each individual as unique in their movement, and so did the students. Nabil said, 'Every person has a unique movement', and nineteen-year-old Jamal continued, 'Yeah … it makes him special with that movement' (Capoeira al-Shababi 2018). Because of this practice, vulnerability inspired vulnerability. A young man who at the beginning of one class struggled with movement but was then cheered by his peers, later in the same class encouraged another student who was afraid to perform his move.

Natsheh (2018) remembered a specific occasion when the students in his class spontaneously began tapping the ground together in order to support each other:

> One time we were so synchronised and the energy went up to the ceiling and suddenly I went like this [he taps the table fast] waiting for someone to go, and all the kids–I don't know [there] were 20, 25–and everyone went to the ground just like, for each one to go, they were like trrrrrrr pum [taps the table fast], and the movement would go. And this way everyone would do any impossible movement that they think is impossible for them.

Entering the circle means entering a space of vulnerability. *Roda* is always a site of performance, and the ones on the inside are visible to everyone around them. The students practised vulnerability in each class when they entered the *roda*, and encouraged by their peers they played, performed, fell and got back up again. Vulnerability was met with vulnerability, making room for the experience of belonging.

Connecting through Clapping

Synchronised movement and sound are part of every capoeira class. I paid attention to how often the children and facilitators clapped hands as a gesture of support, not just during *roda* as is typical, but throughout the entire class. Because synchronising took place most frequently through clapping, I asked the facilitators how they felt when they clapped hands together in synchrony. Sara, a female facilitator, answered, 'I feel that the whole world is not enough for me. Like, this hour or two that we spend here clapping and all . . . I am very happy, I cannot wait for the capoeira day to come so we can all spend time together singing and clapping and doing things. I feel like I own the world and what is in it'.

The girls and young women learned rhythms by practising different clapping exercises, sometimes experimenting with the tempo and volume of playing and singing. Their class always began with music, and everyone joined the circle, playing instruments and typically singing as loud as they could. It seemed to be the highlight of the class, and Sara described what is at stake, emotionally.

The male students sang and played instruments less but like the female students, they trained keeping in time by doing *ginga* (the capoeira step) together, as well as clapped hands during exercises and when standing in *roda*. When the clapping was asynchronous, the teachers clapped loud or played an instrument in order to help them synchronise.

I asked Amena, one of the female facilitators, if she felt it was important to clap in the same rhythm. She answered, 'Yes, it is nice, because you feel like everyone is clapping in *one hand*'. I further asked how she felt about singing, to which she said, 'I like it because I feel like there is a strong bond between all the girls, we are all *one person*'. Sara described how being part of the group made her feel positive emotions, because 'a hand by itself is incapable of clapping'. Zaid, one of the younger male students, said that during music time, 'We stop making noise and we merge all together, becoming *one tone*' (Capoeira al-Shababi 2018). All these expressions reflect a collective body felt and articulated in the co-production of sound and movement.

Adnan, a male facilitator, tried to describe how clapping makes him feel, 'It is a feeling that is hard to explain. There is energy; there is some sort of energy that gets discharged'. I asked if he believes it is important to keep the same beat when clapping and he answered yes, explaining, 'Because it is a group spirit. Team spirit. Like, when are doing something collective. So, when we do the same beat, together, we feel that we have communicated together, all of us, and formed the team's spirit'.

Adnan initiated clapping frequently during class and encouraged others to follow his example. He not only talked about the role of synchrony in the group, but he actively sought it. He was not the only one; clapping hands was normalised as part of the flow of the class, sporadically beginning and ending, anyone taking the lead.

Nizar, another male facilitator, also emphasised the beat, saying, 'If there is no rhythm, there is nothing. Like the musical bands, like an orchestra, or anything, they need rhythm. If there were no rhythm, the violin or the organ will start overlapping. So, they need rhythm. It is the most important [part]'. When not clapping in synchrony, Nizan said, he feels that the team has failed.

The interviews reveal a lived experience of collective embodiment created by making sound together. One hand, one tone, the same beat, merging together and an orchestra are all metaphors of this entanglement of bodies, but they also suggest an awareness of felt body states. The participants were able to describe what emotions movement arouses in them. The facilitators also identified where in the body they feel emotions by colouring on sheets of paper representing the human body. These body metaphors

demonstrate the self-awareness of being a self/body within a group, and the ability to express such emotions in language. The interviewed facilitators and children experienced synchrony as a practice of belonging, and in so doing highlighted the importance of collective movement for their sense of group.

One Body, One Family

In the work of Capoeira al-Shababi, capoeira is transferred spatially and temporally from Afro-Brazilian culture and history to a refugee camp in Jordan, from slaves to victims of war. In contrast to the camp's architecture and feeling of imprisonment, capoeira training focuses on appraising the worthiness of every individual. The interviewed children report feeling free in their capoeira classes, like unique individuals with unique movements (Capoeira al-Shababi 2018). They also felt like a family.

When I asked Sara how the collective clapping makes her feel, she answered, 'It is an indescribable feeling… I told the girls as soon as I joined in that do not think that I am a trainer or anything. I am like your older sister. I count you as my children'. In one class, Sara said that capoeira is her mother and her father. As Judith Lynne Hanna (2017) writes, group inclusiveness is self-empowering (106). This feeling of being a family, of feeling like sisters or brothers, comes through in several interviews with children and facilitators when discussing the feeling of a group. Sara explained that she does not want the girls to be thinking about the war and their circumstances all the time, but to have the opportunity to experience joy as well. In Sara's answer, the feeling of collective clapping is related to her affection towards the children, who are like her own; it is tied to a sense of a family. She continued to compare their capoeira community to a family by saying that she sees in the girls the family members she misses, 'They are a substitute to them. I swear to god, when I see them I start welling up, but at the same time I want to laugh and joke'.

I asked a group of boys chatting with each other after class if they felt like a group. They laughed and yelled over one another, 'Yes, yes!' One of the boys shouted, 'Yes, we feel like we are the same group! Same hand and same leg'. Another boy added, 'We feel like one because we are in the same group and play to the beat'. In an interview with Capoeira al-Shababi (2018) Sami said the same, 'We are a group with one heart, with one hand'. Jamal said that their hearts are together, and they have begun to love each other. The interviewed participants not only experienced belonging, but also a corporeal sensation of one body, one beat, one heart. Eva, one of the young women, used a body metaphor as well, saying, 'Good behaviour is to be all united like one hand in the class'.

These descriptions convey the idea of a body that is 'open to its process of individuation' (Manning 2007, xxiii). In other words, *one hand* is a collective individuation rather than individual bodies. This sense of family and collective embodiment can provide a new identity: that of a *capoeirista*. Unlike identifying as a refugee, identifying as a *capoeirista* can be empowering, for the *capoeirista* is resourceful and hopeful. A *capoeirista* falls and grabs the hand of the other to get back up. It is an identity crafted in movement, a unique body yet a body that is part of something bigger than oneself.

Conclusion

Capoeira brought the Za'atari refugee camp's children, young adults and capoeira teachers together to share and create movement. I hypothesise in this paper that the practices of vulnerability–expressed through humour, performance and synchrony–are related to feelings of belonging, expressed in metaphors of shared embodiment and a sense of a family.

The pedagogy through which vulnerability and synchrony could translate into a sense of a community is crafted through specific understanding of a capoeira body during the classes. The practices of

humour, performance and synchronising reiterated that a capoeira body is worthy and unique; it can stumble and fall, and it senses the presence of other bodies and seeks to attune with them. Capoeira also, to some extent, subverts the patriarchal governance of bodies by being inclusive of all bodies and abilities. Although it was not possible to practise capoeira in a mixed-gender group, the teachers embraced a more vulnerable masculinity, and the inclusion of girls and young women in the program–occasionally their parents being a witness to this–counts as an act of resistance of patriarchal norms in itself. Most importantly, a capoeira body actively holds space for vulnerability and seeks connection with others.

These findings must be read with caution; they are tentative, not conclusive. They propose a need for further studies on the potential of capoeira as a therapeutic and psychosocial tool, and in particular, studies on what kind of pedagogy is utilised, as there are countless different ways to teach capoeira. The findings here suggest that the practice of vulnerability and synchrony in movement pedagogy are relevant for the experience of belonging, and they could be further explored both in refugee and other contexts.

Another limitation of this study is that there is no evidence of long-term effects of capoeira programmes; in this particular context there is no way to study this, because the programmes were discontinued. Feelings of belonging and self-worth are not static states, and it is unlikely that no one never felt left outside. Negative emotions could have been experienced even though they did not come up in interviews.

Bodies change in movement, which means that some capoeira knowledge is likely to stick with the children who took part in the programmes. They played and sang outside of the classes, indicating their enthusiasm for making capoeira part of their lives. In this way, they made a mark on the camp, reconfiguring its space in their movements and interactions.

Acknowledgments

I wish to thank Lauren Hales, Ramzy Natsheh and Hussein Zaben from Capoeira al-Shababi for collaboration, support and friendship, the youth and children of the camp for welcoming me to their classes; Lutheran World Federation and Relief International for access to the Za'atari refugee camp; Samah Hourani for translation at the camp; and Omar Tarik for translation and transliteration of audio recordings. I also thank Capoeira Senzala Genève for assistance; Sami Murat and Kimmo Kotro for valuable comments on the manuscript and two anonymous reviewers for their important feedback and suggestions.

Notes

1 General Directorate of Gendarmerie which is a military component of the police forces.

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BIOGRAPHY

Susanna Hast is a feminist artist, scholar and activist. She currently works as an Academy of Finland postdoctoral researcher on a project entitled 'Bodies in War, Bodies in Dance' (2017– 20) at the Theatre Academy Helsinki, University of the Arts. She is the author of *Sounds of War: Aesthetics, Emotions and Chechnya* (E-International Relations 2018). Her research-related music album *Hast & Cast: Man State War* was released in 2018. In addition, she works as a volunteer dance teacher to immigrant and asylum-seeking women. *Susanna.hast@uniarts.fi*

The Potential of Dance Art in Recovery From a Stroke: A Case Study

Hanna Pohjola, Paavo Vartiainen, Pasi A Karjalainen, Vilma Hänninen

ABSTRACT

This article presents a case study on the subjective experience of recovering from a stroke. The aim was to seek personal meanings attached to the process of a solo choreography and its relationship with the subjective reconstruction of the body.

The qualitative research used a stimulated recall method alongside a series of in-depth interviews. According to the findings, the 're-inhabiting' of the body was enabled through body awareness and improvisation with regard to the choreographic process. The physical impairment caused by a stroke shifted towards the experience of being able-bodied while dancing, thus allowing the entire body and its current possibilities to be explored. Themes such as active agency and self-efficacy also emerged. The case study suggests that dancing not only acts as an enjoyable social and physical activity but also contributes to feelings of wholeness. Connectedness with wholeness enabled reconstructed self-trust and agency.

TIIVISTELMÄ

Tässä artikkelissa tarkastellaan tapaustutkimusta aivohalvaukseen liittyen. Tapaustutkimuksen tavoitteena oli tarkastella henkilökohtaisesti annettuja merkityksiä, jotka liittyivät soolokoreografiaan ja sen avulla aktiiviseen kehon uudelleenjäsentämisen kokemukseen.

Tutkimuksessa käytettiin tutkimusmetodeina stimuloitua muistiin palauttamismenetelmää ja syvähaastattelua. Tutkimuslöydösten mukaan kehon uudelleen 'asuttamisen' mahdollisti kehotietoisuus- ja improvisaatiotyöskentely koreografisessa prosessissa. Aivohalvauksen jättämä fyysinen toimintakyvyn rajoitus muuttui tanssiessa kokemukseksi kehon kykyisyydestä. Myös aktiivinen toimijuus ja itsepystyvyys tulivat temaattisesti esiin. Tapaustutkimus ehdottaa, että tanssi ei ole vain nautinnollinen sosiaalinen ja fyysinen aktiviteetti, vaan mahdollistaa kokonaisena olemisen kokemuksen, joka on yhteydessä uudelleen rakennettuun itseluottamuksen ja toimijuuteen.

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Introduction

Stroke is one of the world's leading causes of acquired disability (WHO 2018a) and may result in profound changes in terms of biological, social and psychological aspects. With stroke, the interrupted blood supply to the brain most commonly causes a sudden weakness or numbness of the face, arm or leg, typically on one side of the body. Other symptoms include confusion, dizziness, loss of balance or coordination, severe headache, fainting or unconsciousness and difficulties in speaking or understanding speech as well as seeing and ambulation. The effects of a stroke depend on which part of the brain is injured and how severely it is affected. A very severe stroke can cause sudden death (WHO 2018a, 2018b). Moreover, recognising one's body can be difficult after a stroke (Guidetti, Asaba and Tham 2007).

The case study presented here examines the influence of solo dance choreography on the process of recovering from a stroke. The stimulated recall method and in-depth interviewing are used to seek personal meanings attached to the solo choreographic process and its relationship with the subjective reconstruction of the body after stroke as well as with rehabilitation. First, we introduce stroke in general and the previous research related to dance in the context of stroke. Next, we describe the study design, methods and findings. We conclude the article with a discussion of the findings in relation to previous research and highlight the significance of the study.

Background

The use of different exercise interventions as a rehabilitation method is a central part of recovery from stroke. Constraint-induced movement therapy, robotic therapies, repetitive-task training, fitness training, high-intensity therapy, transcranial magnetic stimulation and virtual reality environments may be beneficial (Langhorne, Bernhardt and Kwakkel 2011). Furthermore, the implementation of dance is attracting research interest. Dance is considered a novel and promising treatment intervention and an adjunct therapy to address physical, cognitive and psychological impairments for promoting health, well-being and rehabilitation (Demers and McKinley 2015). For example, systematic research suggests that there is emerging evidence to support the use of dance as a feasible intervention for adults with neurological conditions (i.e. stroke, multiple sclerosis, spinal cord injury and Huntington's disease). Specifically, dance requires the integration of spatial patterns, rhythm, synchronisation to external stimuli, whole-body coordination and interpersonal coordination in space and time, which is almost non-existent in other social contexts (Brown, Martinez and Parsons 2006; Brown and Parsons 2008). Neurological adaptations such as improved neural activity and neurogenesis are suggested to be induced by the combination of coordinated movement strategies, exercise, musical arrangements and social interactions (Lossing, Moore and Zuhl 2017).

Dance is a mind–body experience that increases blood supply to the brain, provides an outlet

for releasing emotional expression and allows for creativity, and the socialisation aspect reduces stress, depression and loneliness. Dance also increases the temporal and prefrontal brain activity responsible for the improvement of memory and attention and the ability to multitask and plan (Alpert 2011). Moreover, dance is often accompanied with music. In relation to music, an updated systematic Cochrane review summarises 29 trials involving 775 participants on music interventions for acquired brain injury. Although the quality of the evidence is low, the results are encouraging and state that music interventions may be beneficial for gait, the timing of upper extremity function, communication outcomes and quality of life after stroke (Magee et al. 2017).

So far, most research on the effects of dance in neurological conditions is on Parkinson's disease (Shanahan et al. 2015; Sharp and Hewitt 2014; Shanahan et al. 2017). For example, significant changes have been found in balance, gait and functional mobility after a dance intervention (Patterson et al. 2018a). In terms of subacute stroke rehabilitation, the feasibility of a modified dance class intervention as an adjunct therapy is encouraging (Demers and McKinley 2015). Dance is generally considered a low-risk, feasible post-stroke activity with benefits for walking and balance (Demers and McKinley 2015; Patterson et al. 2018a). For example, a case study on partnered adapted tango dancing with a chronic stroke participant led to improvements in measures of balance, mobility, gait, endurance, dual-task ability and quality of life as well as physical well-being (Hackney et al. 2012). Participation in rhythm and movement activities in particular may help those who have had a stroke to come to terms with their changed, 'new' bodies and lead to feelings of being connected with their body (Thornberg, Josephsson and Lindquist 2014).

Overall, dance is a feasible, accessible, affordable and non-invasive rehabilitation method. The exercise benefits of dance include a general feeling of well-being and increased flexibility, muscle strength and tone, endurance, balance and spatial awareness. So far, most dance interventions have used modified dance pedagogy or a dance therapeutic perspective (e.g. Demers and McKinley 2015; Mandelbaum et al. 2016). Most dance-related studies on stroke are conducted in group settings as dance classes (Demers and McKinley 2015; Patterson et al. 2018a, 2018b), where dance is designed as an intervention method in the context of rehabilitation and redevelopment of the social self and social participation (Bognar et al. 2017). Thus, the main emphasis has been on modifying dance for different ailments and impairments as well as acknowledging different health benefits. Research on dance as a form of performative art is scarce in relation to stroke. Little is known about the subjective experience in dance-based rehabilitation and arts. This paper presents a case study on the subjective experience of recovering from a stroke with regard to bodily difference within the context of dance as a performing art.

Research design and methods

The research presents a case study on the subjective experience of solo dance choreography and its relationship with the reconstruction of the body after a stroke. This study was approved by the Research Ethics Committee of the Northern Savo Hospital District. The study was conducted at the Motion laboratory at the Department of Applied Physics, University of Eastern Finland, during October and November 2018.

Sirkka Kirjonen, the participant, is in her early 50s. She experienced a stroke about two years prior to the research. The stroke initially resulted in hemiplegia, aphasia and difficulties in locomotion, memory, emotions and sensation (i.e. sense of taste and smell). She has been actively using dance as part of her voluntary rehabilitation and has performed in public in a solo performance of 'Kaunis paikka'

('A Beautiful Place'), which was choreographed for her by dance teacher student Camilla Björklund and premiered in April 2018. After a full explanation of the study and an opportunity to ask further questions, the participant and the researcher signed a written informed consent form. The participant was informed that involvement was voluntary and withdrawal at any stage was possible without further explanation.

The study design used the stimulated recall method, in which the recorded dance performance of the participant was used as a stimulus in two in-depth interviews. As previous research indicates, seeing a familiar style of dance, or in this case seeing one's own dancing, enhances motor skills (Cross et al. 2009; Olshansky et al. 2015) and cognitive functions. This allows and invites a person to recall their thoughts and feelings during the dance. Instead of video, an animated dancer figure was used to gain distance from image of the body and outline the actual dancing. Thus, as an introduction, the participant was shown the recording of the 3D skeleton-based model (see figure 1), and this was then followed by the interviews. Both interviews started with the following open question: 'After seeing the recording, how do you feel and what do you think?' Thus, the participant was given the opportunity to direct the interview in her own terms. The choreographer was present in the interviews to assist the participant with memories of the choreographic process.

Motion capture was conducted using eight Vicon Vero cameras (Vicon, Oxford, UK) with a frame rate of 250 Hz. Retroreflective markers were placed according to the Vicon (2018) full-body plug-in gait marker set. The marker set includes 39 markers to capture the 3D motion of the torso, head and upper and lower limbs. The markers were attached to tight-fitting clothes and on the skin using double-sided tape. The measurements started with a static capture (standing in an anatomical position), followed by part of the choreography. The chosen part was performed twice on the knees, with each dance lasting for approximately five minutes. To minimise the risk of injury, the participant was given the opportunity to warm up prior to and after the attachment of the markers used for motion analysis. In addition, rest intervals were allowed in accordance with the participant's needs to avoid possible overloading. Data processing was performed using Vicon Nexus 2.8 software, and the 3D animation was performed with Autodesk MotionBuilder 2018 software (Autodesk Inc., US).

The interviews were conducted by the first author. After the first interview, the first author transcribed the recording. The transcribed text was sent to the participant for review and approval before the second interview. The first author organised the rather fragmented text into a more coherent narrative form. The narrative followed a chronological order and had a clear beginning as pre-stroke, a climax in the form of the experience of the stroke and then a long and rich ending phase in the form of the rehabilitation and reconstruction of the new body. The second interview also started by watching the recording, followed by a discussion on the reorganised version of the first interview. After each interview, the participant was given the opportunity to revise the transcription and delete parts if she wanted. The interviewee neither considered any further changes necessary nor reported any adverse effects caused by the research visits.

The interviews lasted for approximately 122 min in total. The transcripts comprised 15 and 13.5 pages (font Times New Roman, 1.5 spacing), respectively. The data was analysed using qualitative thematic analysis (Braun and Clarke 2006; Riessman 1993; Riessman 2003; Riessman 2008). Initially, the data was read several times to define the dominant themes. Content that was not related to the research context was deleted. The narrative account revealed biological, social and psychological

implications related to stroke. The reconstruction of the body was closely related to rehabilitation, which was considered the main theme. As subthemes, rehabilitation was divided into two: official and self-acting rehabilitation. Preparing the solo dance was a major part of the latter. Finally, the literature was revisited to conceptually extend the discussion. The translated original quotations from the transcripts are presented in this article as in-text italics and/or using indentation. Owing to limited space, only English translations of the excerpts are included.

Connectedness and reconstructed self-trust and agency

As mentioned earlier, both the interviews started by watching the animated dance. Next, the participant shared her comments, thoughts and feelings. She first confirmed that the animated figure and its dance felt like hers and that while watching, she sensed that she was actually dancing. She stated that while watching the movement, she felt *liberation and emancipation*. She was *stunned* by what she saw and was *speechless*. The movements looked so *beautiful, wonderful and flowing*: emotionally, they *evoked touching and moving feelings*. She also paid attention to the fact that she did not *feel tired at all while dancing* and that *being one-armed and one-legged, she is able to join in all of this*, thus confirming *that she can do this.* Her future direction was implicitly found as she commented that the movements looked *promising*, and she acknowledged that *her body is gaining strength all the time.* In sum, the animated dancer figure seemed to give her distance to both perceive the choreographic process and discover different phases of her recovery. Most importantly, she acknowledged her progress in recovery and gave credit to herself for her own efforts in the process. It also gave her concrete hope that her recovery was still in progress, as well as her self-confidence and empowerment, as the following excerpt indicates:

> It [the movement] felt like mine, straight away. Even though it looks like a faceless person, the feeling is so strong that I can sense it in all my cells. Oh my! . . . / . . . . It is wonderful when I can confess afterwards that I have done that.

Listening to inner motivation

The participant did not receive any formal resources for rehabilitation immediately after being discharged from the hospital. She admitted that this surprised her and that it made her angry towards society. Thus, she invested in self-acting rehabilitation. She spent the first five weeks isolated from other people in her home and exercised, in ways that were possible for her, for hours every day. After her official rehabilitation allowance started, she began her recovery process in public. She went to places such as shopping centres and the swimming pool without using speech and with fumbling locomotion skills. She spent most of her days moving (i.e. dancing, walking and swimming) and practising breathing and cognitive exercises; this took a great amount of effort, time and sweat. Most importantly, it required decisiveness, willpower and goal orientation because she felt that time was running out:

> And I thought that I will recover from this well. It was all that I had in my mind. . . . / . . . I knew that every minute and every second was a long time. I had to think about that greatly. I remember how I started to go through numbers upside down and inside out, and alphabets. . . All this mental exercise when I didn't have speech.

Thus, from early on, the participant decided to take responsibility and gradually abandon the assistive devices she had been provided with. She had stopped using a wheelchair in less than three months, the walker after eight months and the walking stick later on. She emphasises the importance of a gradually

evolving process in terms of rehabilitation and the engagement of different body parts working as a unit:

> Either arm, leg or head. The very first I had to get in shape was my head and then the rest of the body. The core had to be in shape, really in shape. Then the others… And when five or six months had passed, I started to walk. … / … It was fairly good that my head and leg could work together. … / … Speech and intelligence had to work together, that I understood. And then were speech and intelligence and their relation to the lower limb. That I understood. … / … And I thought that the last one would be the upper arm.

The participant reminisced about her initial thoughts at the beginning of the rehabilitation process. She mentioned that she felt like she was in a hurry and introduced a metaphor of being against the clock. She admitted that she was truly forcing herself to make an effort: '*That is how I manage to go forwards*'. Giving up was not an option, although there were difficult days. She seemed to have accepted the uncertainty, as she referred to giving up several times and starting it all again.

> I had this feeling that I couldn't stand this any longer. I couldn't withstand this from day to day. Doesn't this come to end at some point? So it did. I always thought in the evenings that now it will stop. That look, look, I am able to move my leg. That I trained it the whole day. … / … And when I went for a night's sleep, it didn't move afterwards at all. I was so disappointed. … / … And again, I started from the beginning, and then I understood that this is how it goes.

Further, she implicitly introduced a metaphor of rewiring or rebooting the brain. Interestingly, she was able to sense minor changes in her body that led to finding former connections and bodily functions. This is how she described it:

> When I am quiet, I start to listen and I feel that I can touch the pain. It is not… Such a bad pain, but in fact a good one. For example, when I didn't have speech while I was in xxx [i.e. a certain place], I felt such pain four or five times, perhaps six, in an hour; it came and went away. I thought it was the formation of synapses or something. … / … And a new plug was there and I noticed what kind of plug it was. … / … That something came home. … / I feel how they are finding the proper order there [i.e. the brain].

Embodiment of shattering and wholeness

At the beginning of the rehabilitation process, no hope was offered. The participant was told that she would not regain the functions of speech or unassisted ambulation. The doctor, rather directly, said to her that *you will become nothing*. Thus, the prognosis was that she would continue to suffer from aphasia and would have to live with the help of others for the rest of her life. Interestingly, a year later, she was training to perform a solo choreography. As she was reminiscing about the meeting with the doctor, she was able to reconstruct the situation in her imagination and confront the neglected self:

> I can see the doctor clearly. Opposite me, when s(he) talked over me. S(he) didn't have the courage to look me in the eyes and probably thought that I don't have brains and that I have no speech… / … It starts from, that I didn't have humanity or such left and that I didn't have the other hand or other leg and I was missing the other half of my head.

The participant's altered body and its social reference were present not only as a neglected body in the doctor's

comment but also as an experience of aloneness, as most of her former friends and acquaintances had gradually disappeared from her life following her stroke. She understood how her situation might be frightening for others, but she emphasised that it is ultimately the ill person who suffers. She also questioned how society and its structures and rehabilitation systems, which were built by people for people, could be improved for those who had experienced a stroke so that they would not feel so alone. Thus, according to her experience, the hemiparesis was approached from the perspective that something had gone, or was broken, and that she was incomplete as a human being. She also mentioned how terrified she felt when she understood that she had to alter and diminish her identity and personality to receive medical care. At some point, she thought that she would not be able to survive the health care system with her impulsive personality unless she behaved and obeyed others. In other words, she had to put herself aside. She summarised her experience in this manner: *it takes a person inwards*. The experience shook her both personally and on a larger scale, as she stated the following:

> When you are sitting in a wheelchair, and you are not able to move anything and you can't say a word… And there and then the conviction comes. Who is a person, and from a person… Moreover, the doctor is like a God. I felt like… I lost the fundamentals of this society and its systems.

The participant said that her first thought was that she had to try to do rehabilitation exercises as much as she could and that she should be constantly moving. When she understood that she needed to abandon the wheelchair, she also symbolically found her voice again:

> And now I had the courage to say that it [the wheelchair] doesn't belong to me anymore. And I left the wheelchair and walked with a walker. But how sweaty that was! Oh my, the amount of sweat! And what kind of shambles the walking was, but sweaty it was.

During the next phase, while preparing and practising the choreography, the participant lost her fear of her body and its movements. At the beginning of the dance practices, the first objective was to clarify how her new body worked and what it was capable of. The key elements in the choreographic process were to acknowledge the body within, regain a somatic approach and follow the cues of the able-bodied. The choreographer and the dancer also discussed and conceptualised all the past phases related to her stroke: waiting, fear, battling decisiveness and freedom. These phases were the starting point for the choreography; later on, the music that supported these themes and provoked related emotions was added through improvisational exercises. The selected music and the five themes related to emotions experienced in the stroke and rehabilitation process were acknowledged in the choreography to foster memorisation. The music and the themes also served as a therapeutic dimension because the participant was able to revisit and recapture the bodily memories and approach them from a distance. Thus, dance gave her the confidence both to re-inhabit her own body and to express all those feelings that she had put aside.

Interestingly, when she was dancing, her affected upper arm was more active than usual. This was her bodily perception, and it was also seen in the captured movement animation. She said that when she was dancing, the paralysed upper arm felt *present and lighter*, whereas in other situations, it was somehow *absent*. More generally speaking, the body and mind felt freer after the rehearsals. At the beginning, she felt that her new body was monotonic. Later on, as the choreographic process progressed, she noted how she began to be more *independent and*

liberated and that she *dared to express and fulfil her dreams*. To conclude, while she was dancing, her body felt more balanced and less biased and she felt that nothing was missing:

> I have been thinking why I don't have depression. But, I don't know. That this side of me is broken, but the brokenness can be always… If it is not missing, you can always mend the broken into a whole. … / … And I feel that I have to keep going on, keep going on and keep going on. … / … Don't look at the past but into the future instead.

As the participant acknowledged, the choreography and the subjective reconstruction of the body would not have been possible without the assistance of other people: her loved ones and the choreographer, whom she playfully calls a promoter. She emphasises that the actual process (i.e. the stroke and subsequent rehabilitation) *is so hard to comprehend that she needed someone to pull the canoe when she was ill.* Thus, the choreography is an example of intersubjective proxy agency, where other people act on behalf of or with someone: in this case, the stroke experience is translated into the language of dance.

Discussion

The body can be perceived as changed in terms of its biological, social and psychological aspects. This is particularly the case when a large-scale impairment such as a stroke occurs. In this study, the choreographic process using the re-inhabiting of the body was enabled through body awareness and improvisation was emphasised. As stated in an earlier study (Ahn 2018), body awareness is one of the primary factors that affect the motor function of patients following a stroke in rehabilitation settings. In this study, the participant emphasises on how different her experience was from medical rehabilitation settings as well as her practising of choreography. The participant describes the change from an able-bodied person to a physically impaired and socially disabled one (Oliver 1996), leading to feelings of isolation, shame and aloneness. A shift towards experiencing her body as 'differently abled' and not impaired or disabled is apparent when the participant regains her own voice and starts to steer the rehabilitation from within: driven by her goal orientation and personal means to pursue the change. Thus, she becomes an active agent instead of a passive executor. Later on, she engages with a novel body relationship through progressive body awareness that supports the re-inhabiting of her body. According to the narrative, as the starting point was physical impairment, the shift towards something new occurs during the choreographic process: improvisations and practising the solo performance. While preparing the solo performance, improvisation was essential: it allowed her to perceive and explore her entire body and its current possibilities. Therefore, it strengthened her resources and her belief in her capability to do what she wants.

In the interviews, both biological and social changes could be approached from the perspective of the body's relationship with others. Sociologist Arthur Frank (1995) presents four typical bodies that often come up in illness narratives: the disciplined body, the mirroring body, the dominating body and the communicative body. These types outline the significance of intersubjective relations to others or other-relatedness: as a monadic or dyadic body and its relationship with others, and vice versa. In detail, the disciplined body seeks restitution, the mirroring body images itself in relation to other bodies, the dominating body is located in oppression and the communicative body lives in relation to others through communication. Regarding this study, a monadic body is introduced, where the participant perceives a patient role that can be described as separate and alone, whereas the choreographic

process seems to allow a dyadic body and its possible suffering to be expressed through storytelling and empathy via dance. Most importantly, the dancer acknowledges the relationship with the choreographer. The choreographer provides her with the environment and possibilities to explore her body and emotions. This could be defined as a form of proxy agency.

Interestingly, the inductive findings of this case study are in line with an earlier study that identified four characteristics of the lived experience of recapturing self-care after a stroke (or a spinal cord injury): (1) becoming familiar with the new body, (2) recapturing self-care through trying, (3) reclaiming control and (4) feeling uncertainty in the continued recapturing process (Guidetti, Asaba and Tham 2007). In the present study, the self-efficacy, genuine inner motivation and body awareness were essential. The choreographic process also seemed to include some therapeutic elements. Through the five chosen themes in the choreography (i.e. waiting, fear, battling, decisiveness and freedom), the participant was able and allowed to go through and return safely to her emotions from a distance. Thus, she worked with her emotions through dancing when she could not yet find spoken words. Dancing also enabled her to involve direct expression through the use of body movements and expressions when words were not available. Clinically, the case encourages health care providers to avoid diagnosing and verifying a passive sick role (e.g. Williams 2005) and to strengthen the subjective voice and personal values of the patient.

Several limitations to the study should be mentioned. In general, a case study offers a narrow and personalised view of some actual phenomena, i.e. the findings cannot be generalised. On the contrary, while they do not suggest that this kind of process is possible for everyone, they do show that it is possible for some. Second, interviewing a person who has experienced a stroke is challenging because of their impairments in memory, speech and cognitive functions (Hydén 2010; Medved and Brockmeier 2010). Note that the narrative was constructed on the basis of two interviews where the researcher and choreographer were present. Thus, the narrative should be considered as an interpersonally constructed narrative, which is never a transparent window to the interviewee's experience. The presence of the choreographer was a strength of this study because it allowed the participant to receive help retrieving shared memories of the choreographic process. Another strength of this study is that the participant was interviewed twice. She also received all the transcribed data for final approval. Finally, both interviews began with watching the animated dancer. This may have enabled the participant to gain distance from the stroke as well as offered an objective verification of her progress. For example, earlier research has indicated that watching dance enhances motor skills. Seeing one's own style of dancing and repertoire is especially rewarding (Cross et al. 2009; Olshansky et al. 2015). This was also observed in this case study, wherein the participant stated how the movement felt 'like hers' and how she felt like she was actually dancing while watching the animated dancer. In addition, the animated dancer may have added to the participant's memory, as it is suggested that brain areas related to episodic memory are activated while watching a previously familiar style of dance.

This case study supports earlier studies suggesting that dance is a feasible approach to stroke rehabilitation. This study also complements previous research from the perspective of performative arts. Moreover, as the case suggests, dancing not only acts as an enjoyable social and physical activity but also contributes to feelings of wholeness. Instead of emphasising the health benefits of dance, this study focuses on the holistic nature of dance. Dance, like other forms of art, has the potential to affect not only

the body but also the mind and spirit. This is essential not only for stroke survivors in general but also for wider society because it helps the individual to find their place in the world as a differently abled person. Dance may have a profound meaning in recovery from a stroke.

Conclusion

There is increasing evidence suggesting that dance interventions can be beneficial to health and well-being after stroke. This study provides a subjectively experienced understanding of the perception of stroke, impairment and shattered identity and their meaning with respect to agency and identity. According to our interpretation, the most significant element perceived during the choreographic process was 'connectedness', or wholeness, where one achieves connection with the body again, which also increases both self-trust and agency. The findings presented herein may be useful for clinicians, people recovering from stroke and the dance community to understand the possible benefits of dance for stroke survivors.

Funding

This work was supported by grants from the Academy of Finland (grant number 299172) and by the European Regional Developments Fund and the Regional Council of Pohjois-Savo under the project 'Human measurement and analysis – research and innovation laboratories (HUMEA)' (project number A73200).

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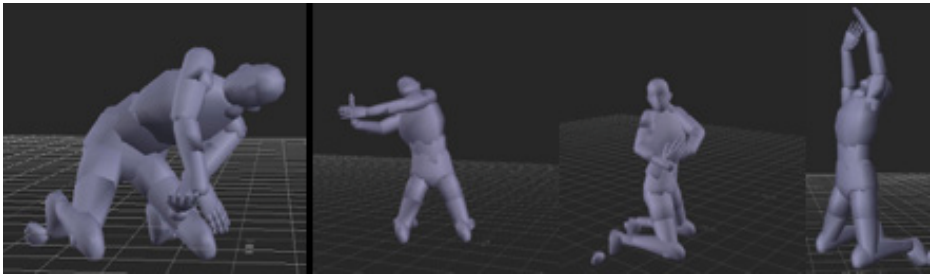

Figure 1. Screenshots of the 3D animation of the dance.

BIOGRAPHY

Hanna Pohjola (Doctor of Arts in Dance) is a Finnish dance artist, teacher and choreographer.

Currently, Pohjola acts as a post-doctoral researcher at the Department of Social Sciences, University of Eastern Finland. In addition, she teaches part time at the Theatre Academy in Helsinki, Finland.

hanna.pohjola@uef.fi

Paavo Vartiainen (PhD) is a post-doctoral researcher at the Department of Applied Physics, University of Eastern Finland, Kuopio, Finland.

Pasi A. Karjalainen (PhD) is a professor of signal and image analysis with the Department of Applied Physics, University of Eastern Finland, Kuopio, Finland.

Vilma Hänninen (PhD) is a professor of social psychology at the Department of Social Sciences, University of Eastern Finland, Kuopio, Finland.

Observing one's own teaching–creating awareness for professional development as a dance teacher

Anders Frisk

ABSTRACT

The aim of this article is to provide insights into how dance teachers experience observing their own dance lessons and how this experience is articulated in order to create awareness of the development of dance teachers' own teaching. The interests of this study lie in what the dance teachers are reacting to, what actions they perform as well as how these reactions and actions are manifested in the body. Two dance teachers at the Swedish School of Sport and Health Sciences in Stockholm were observed and filmed giving dance lessons to student teachers of Physical Education and Health. Different situations from the lessons were discussed during a *re-experiencing conversation*. Using a phenomenological methodology for analysis and empirical-data generation, the results are discussed using the kinaesthetic communicative concepts of *interaffectivity* and *interbodily resonance* (Fuchs 2016). The results indicate that observing one's own teaching is a valuable tool for dance teachers, as it allows them to reflect upon aspects of their teaching pedagogies and possibilities for their professional development. As well as this, the results show that teachers' teaching goals and objectives are important parameters for what they react to in teaching situations.

SAMMANFATTNING

Syftet med denna artikel är att skapa kunskap om vad det är danslärare upplever när de observerar (sin egen) dansundervisning och hur detta artikuleras för att skapa medvetenhet och möjlighet för utveckling av sin egen undervisning. Intresset ligger i vad danslärarna reagerar på och vad som ger en aktion och hur dessa reaktioner och handlingar manifesteras i kroppen. Två lärare på Gymnastik- och idrottshögskolan (GIH) i Stockholm observerades och filmades under danslektioner med idrottslärarstudenter. Från videoklippen av lektionerna valdes olika situationer och diskuterades under ett så kallat återupplevande samtal. Studien har ett fenomenologiskt perspektiv såväl vad gäller att generera data som en metod för analys och resultaten diskuteras utifrån de kinestetiskt kommunikativa begreppen *interaffektivitet* och *mellankroppslig resonans* (Fuchs 2016). Att observera sin egen undervisning verkar vara ett värdefullt verktyg för lärarna att reflektera över didaktiska överväganden och möjligheter till att utveckla undervisningen. Syfte och mål med undervisningen verkar vara viktiga parametrar för vad danslärarna reagerar på i undervisningssituationen.

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What are you reacting to?

When teaching dance, I sometimes find that I react and act intuitively, spontaneously and immediately to the movements of my students. It is an ability I seem to have developed through my many years in the field, but my experience is that other processes are also ongoing during this occurrence. This intuitive reaction, this *fingertip sense* that makes me perform the choices I make as a dance teacher when I am, for example, giving feedback or guiding an exercise, is what interests me, and I seek to further this as a topic of study. This curiosity served as the impulse that propelled my master's thesis, which this article builds upon.

There seems to be something that dance teachers react to during dance class that is difficult to verbalise in a concrete way. For sure, biomechanics and aesthetics are important aspects of the knowledge that has been assimilated through education and experience, but there seems to be something else going on in the bodily communication of dance teachers. This *something*, whether it is subject knowledge, communicative processes, specific resources or a guiding intuition when we see, experience and listen to a student's movement, is what dance teachers experience. However, this experience is difficult to grasp and articulate, thus why I have conducted this study.

Purpose and research question

The purpose of this study is to make knowledgeable contributions regarding what dance teachers experience when they observe their own dance teaching and how this experience is articulated in order to create awareness of one's own teaching.

The master's thesis that preceded this article was practice-led (Smith and Dean 2009) and began with a set of research questions that functioned as impulses for the practical work, which generated the research material. These questions, here summarized, are: What do dance teachers experience when they observe dance teaching? How do they describe what attracts their attention in the dance situations they react to? In dance teaching, how do they describe the choices they make and why?

Throughout the practice-led research process of the master's thesis, while being attentive to the potential of the empirical material, I also wanted to delve a little deeper into the didactical reflections that I noted in the two teachers involved in the master thesis. This interest is what led me to this study, and when returning to the material of the master's thesis, there arose another research question, which is what this article seeks to answer: Based on *re-experiencing conversations*, which aspects can be articulated as especially valuable for dance teachers' professional development as experts of bodily knowledge?

Literature review

Previous studies have shown that using video observations of one's own teaching is a useful tool to develop one's teaching abilities, as it allows for reflections (Kleinknecht and Schneider 2013). Also the qualities of instructions, modernizing and developing the teaching seem to benefit from the method of video observations (Gaudin and Chaliès 2015). Seidel et al. (2011) showed that when observing one's own teaching, in comparison to observing a colleague's teaching, the

level of involvement is higher. However, Kleinknecht and Schneider (2013) and Seidel et al. (2011) evidenced that when observing one's own teaching, the reflection was less critical, and fewer alternative didactical considerations were identified in comparison to those who observed a colleague's teaching. It was also found that the *form* of the reflecting situation is important: Having clear frames and supervision (Tripp and Rich 2012; Kleinknecht and Schneider 2013), that the preferred situation is in a collegial setting (Sydnor 2016; Tripp and Rich 2012) and that the observing teacher chooses the focus of the observation (Tripp and Rich 2012) have all been identified as important. In the company of these studies, it is interesting to compare the observation method employed in this study–the re-experiencing conversation.

Research approach

The predominant perspective used for this study is the phenomenological paradigm. My focus is on the lived experience of the phenomenon–namely, observing one's own dance teaching. In terms of phenomenology, lived experience should be understood as a pre-reflexive action. Max van Manen describes it as follows: «The focus on 'lived experience' means that phenomenology is interested in recovering somehow the living moment of the 'now' or existence–even before we put language to it or describe it in words» (2014, 57).

This perspective of phenomenology allows me to gain an overview of the lived experiences the dance teachers experience and how these can be compiled into understandable themes that will be analysed based on the purpose of the article. Van Manen's statement illustrates that it is the lived experience of the phenomenon that is central of capturing the pre-reflexive. In this study, the dance teachers' experiences of observing and re-experiencing as well as my experience as a researcher need to be considered.

Theoretical perspective

As stated, the main theoretical perspective of this study is phenomenological. However, in order to fully understand and discuss the experiences of the dance teachers, other theoretical concepts are needed that should be based on social interactions and communication, where the body is the main communicator. Thus, I have chosen to dialogue mainly with Fuchs and Koch (2014) and Fuchs (2016). Below, I will briefly describe these theoretical perspectives, with a particular focus on the concepts of *interaffectivity* and *interbodily resonance*, which are used in this study.

Thomas Fuchs (2016) uses a phenomenological perspective to explain how we interact with others and how perceptive mechanisms affect us. It is through the body that we experience the world and the other bodies we encounter in it. Hence, the concept of *intercorporality*, which can be seen as a development of the concept of *intersubjectivity* (i.e. it is not just a meeting between people but between their bodies). An embodied communication occurs between two bodies that are influenced by each other when their lived bodily experiences are intertwined (Fuchs 2016).

Dance teaching and learning is an embodied process where the learning and teaching subjects relate to their surroundings or a specific situation. This process can be explained as follows: (1) we react to something that is important to us (so-called *affective affordances*), (2) this affects us through an impression; an affect that, (3) triggers a bodily resonance in our body and (4) gives an expression of getting ready for action (e-motion) by the occurrence of a *bodily resonance* (Fuchs 2016; Fuchs & Koch 2014). This circular process can also be applied to how we experience emotions in and through our body.

When the subject relates to another subject, the individual circular process is linked to another body,

leading to embodied *interaffectivity*. This means that in a meeting with another body, my body is affected by the other's expression and senses its kinetics and intensity. These two individual circular processes are linked and become a process that can be represented as follows:

impression => expression => impression => expression (reaction => action => reaction => action).

Thus, rather than merely having an individual affect on one's own bodily resonance, *interbodily resonance* occurs (Fuchs and Koch 2014; Fuchs 2016).

These concepts provide theoretical perspectives that can be used to understand what is happening in the intercorporated communication between student and teacher as well as what the teacher is reacting to within the individual bodily resonance. Since this study is concerned with finding aspects in order to develop one's own teaching, the teachers' experiences in terms of *intercorporal memory* or *implicit relational knowledge* (Fuchs 2016) should be considered when attempting to understand and discuss the findings.

Methodology

On a methodological and analytical level, the study is also inspired by phenomenology. The words of van Manen, «Doing phenomenology means to start with lived experience, with how something appears or gives itself to us» (2014, 32), have worked as a guide during the research process. Phenomenology *methodologically* helped me to stay focused on the lived experiences of dance teachers during the process of generating research material, and phenomenology *analytically* helped me condense the lived experiences into meaningful themes that could be articulated, thereby bringing the lived experiences from the pre-reflective to the reflective dimension.

Context

In order to generate data, I observed the lessons given by two dance teachers, Alex and Kim[1] at the Swedish School of Sport and Health Sciences (GIH) in Stockholm. The students attending were senior student teachers of Physical Education and Health. The research participants were selected out of convenience since the teachers are my colleagues and the student groups was about to start a course where expressive dance from a didactical perspective was in the syllabus. All participants have signed a written consent form. The subject of the lessons was expressive dance, where improvisation and exploration of movement comprised the focus. This genre of dance was chosen due to its exploratory nature in terms of movement, its focus on the body's ability to move and because it employs fewer specific movement patterns.

I observed two lessons given by each teacher, meaning that four lessons were observed in total. The duration of each lesson was 90 minutes. Both teachers employed the concept of Body, Effort, Shape and Space (BESS) as described by Susanne Ravn (2001) in their lessons. This concept is, for the specific context, an accessible variant of Labans theories of movement, especially when adapting a didactical perspective (see Schwartz 1995 and Ravn 2001). The teachers used exploratory work models and different improvisations, both individually, in pairs and in groups. The aim of the lessons was to give the students the opportunity to deepen their own physical experiences and skills in expressive dance while also developing their didactic ability to plan, perform and evaluate dance as an expressive form.

Data collection

The lessons were all video-recorded, and I also took notes on all of the lessons. I was inspired by Charlotte Svendler Nielsen (2008), who presents in her dissertation a method she calls «phenomenologically inspired videographic participation», where, as a

researcher, she filmed the lessons she studied and was a participant observer of them. She believes that from a body phenomenological perspective, participant observation is a multisensory experience where the whole body experiences what is being recorded (Svendler Nielsen 2012).

From these lessons, different situations of affective affordance (Fuchs 2016) were chosen, where something reveals itself to us as important enough to respond to. In these situations, I, as a body observer, noted that the teachers reacted (and acted) to the stimuli of the students' dancing. Svendler Nielsen refers to the importance of the researcher's own understanding and physical experience when studying bodily expressions (2008), and this was a prerequisite for me when I observed the lessons. My didactic experience in dance guided me to find the situations of affective affordance that Fuchs mentions (2016). I consulted the video-recordings and chose four to five situations of special interest from each lesson. Each situation lasted between 10 and 60 seconds long, and the situations were selected based on certain parameters:

- In several marked situations, the teacher seemed to react similarly why I chose only one. For example guiding the exercises through verbal instructions.
- Several marked situations often occurred, e.g. ending the exercise why I chose an example.
- I tried to choose situations with different types of reactions as a result to create a width of the material.
- Certain situations became interesting to me as they called for my attention, for example when the teachers allowed themselves to be included in the student' dancing. These situations became so important that I reacted to them wanting to further explore why the choice was made by the teacher.

The selected situations became the basis of the interview or as I came to call it, *re-experiencing conversation* that I held with the teachers after the observed lesson. Four conversations took place, two with each teacher, where each conversation was linked to each lesson. With Alex, the conversation occurred the day after the observed lessons. Kim's conversations were conducted four days after the first lesson and five days after the second lesson. The two conversations with Alex and Kim's first conversation lasted roughly 50 minutes each, and Kim's second conversation lasted just over 30 minutes.

Re-experiencing conversation

The method of re-experiencing conversation is inspired by re-enactment interviewing and originates in psychodrama (see Drew 1993; Cole 2001; Carlsson, Drew and Dahlberg 2002), where the goal is to allow the subject to reconnect with the situation in order to express what they are experiencing when they watch it. I watched the filmed situations with both dance teachers. The re-experiencing conversation consisted of the following components:

- The situation was first viewed without comment–this is called «warming up». This corresponds to what Cole (2001) refers to as mirroring, which refers to the ability of the subject to see themselves from a third-person perspective.
- Then, general questions were posed regarding what the teacher experienced when they viewed the situation. Kvale and Brinkman (2014) refer to this process as staging, meaning establishing the situation. In this step, I tried not to lead the conversation; instead, I let the teacher talk freely–this corresponds to the concept of soliloquy (Drew 1993; Carlsson, Drew and Dahlberg 2002; Cole 2001). In this monologue, the subject verbalises «[…] what is not ordinarily spoken aloud, i.e., the innermost

feelings and perceptions that one is aware of during everyday experience, and which form the silent conversation one has with oneself» (Drew 1993, 349).

- We then looked at the sequence once more with the opportunity for the teacher to comment while watching. At different points during this stage, I also chose to address certain aspects of the viewed situation that caught my attention based on my own experiences. This mirrored the process of doubling (Cole 2001), the function of which is to assist the subject in verbalizing their position or feelings as presented when watching something (in this case, the filmed situation).
- If I found that additional questions needed to be asked, they were asked at this stage. These questions included the following: Why did you react in this way? Can you remember what you reacted to? Can you remember how it felt when you reacted/responded to this?
- Finally, the teacher was able to continue to talk freely about the situation and, in some cases; they even took the initiative discussing similar situations both from the observed lessons and experiences from other lessons. I chose to include these recollections, mainly because it seemed that the re-experiencing conversation was the reason why the teachers brought up these other situations.

Throughout this process, the dance teachers and I slowly and in detail dove into the affective, bodily, kinaesthetic and relational micro situations that occurred during the recordings. In this way, I aimed at delving deeply and phenomenologically into the teachers' intuitive reactions, the *fingertip sense* that dance teachers seem to practice. The conversations were audio-recorded and transcribed, the transcribed text thus make up the empirical material.

Thematic analysis

To analyse the empirical material, a hermeneutic phenomenological method pioneered by van Manen (1997) was used. The transcribed material was read on different levels in order to grasp the phenomenon of the study by uncovering its themes. The first level, «the wholistic or sententious approach» (van Manen 1997, 92–93), aims to capture the meaning by summarizing the text with a sententious phrase. This helped me obtain an overarching perspective of the material. The second level, «the selective or highlighting approach» (van Manen 1997, 92–93), assisted me in finding meaningbearing themes. When reading on this level, one tries to find the statements and phrases that stand out and that seem to be particularly revealing.

These approaches led me to identify three themes, which I present as answers to the research question: Based on *re-experiencing conversations*, which aspects can be articulated as especially valuable for dance teachers' professional development as experts of bodily knowledge? These themes are to *observe*, to *re-experience* and to *reflect*. In the following I present and discuss these themes.

Discussion

The discussion is emphasized with excerpts from the dance teachers. Since the purpose was to capture the teachers' experience, their lived experience, of the observed situations, I chose to transcribe the conversations literally. This to maintain the dynamics even in its written spoken language form. Englund justifies this as saying that there are «significant linguistic features» in the spoken language (2017, 61, my translation). I have then translated the original excerpts from Swedish to English.

Theme one: To observe

To *observe* how one's own body acts and reacts is a significant outcome of the analysis. While the teachers showed great awareness of their bodily expressions,

they also became aware of new things in their bodily responses. Based on the material, this indicates that watching video observations of one's own teaching is a useful tool through which to develop one's pedagogy. This finding is in accordance with previous studies (see Tripp and Rich 2012; Kleinknecht and Schneider 2013; Gaudin and Chaliès 2015). When the teachers observed themselves on video, I read that they reflected on their reaction on two levels: On the first level, they looked at how their own body was affected; on the second level, they observed themselves from a distance. This created a distance between their bodily and affected being, thereby allowing them to conduct more objective evaluations of themselves as teachers.

In the reflections on their teaching, the teachers showed great awareness of the different strategies they used in the lessons. They were aware of what expectations they had regarding the various exercises. As well as this, they were aware of the fact that through many years of experience, they had mastered their practical, pedagogical knowledge. This awareness is described as follows:

> I go into it ... the notion of us, at the same time as I have an overall leadership. It really is an exercise we do ... we do together ... because I put myself, so to speak, not outside of the exercise itself, but we do it together, at the same time as I am aware that as a teacher I need to be the one who ... who draws attention to whether there is a focus. (Kim)

The teaching goals and objectives that the teachers have are important parameters for what they react to in the teaching situation. *Presence*, *focus* and *quality of movement* are some of the different aspects I noted them reacting to and observing in themselves. In contrast, it is the lack of these parameters that affects the teachers in a kind of reverse interaffectivity (i.e. when they do not get their expected impressions from the teaching situation, this in turn gives them another impression). If one refers to the dialogue of Fuchs (2016), this «other» impression could be interpreted as creating *dissonance* in the bodily resonance, and it is this dissonance that the teachers react to.

The teachers evidenced that teaching dance is a complex matter. Among other things, a teacher needs to be *flexible*, listen empathically, and in cases where the students are not really «present,» they must have strategies that allow them to proceed. Experiencing the teaching *bodily* is central, and teaching reactions give rise to both bodily and verbal actions that appear to be interconnected. The teachers exhibited an implicit relational knowledge (Fuchs and De Jaegher 2009) on bodily and verbal levels, as they could *feel* when an exercise should be interrupted or guided. However, they did sometimes postpone the interruption of the exercise, thus leaving space for the students to find their focus once again. It seems that some choices were more difficult to concretize for the teachers. In other words, the teachers seemed to employ a certain amount of unconscious reactions, which I interpret as teaching choices being executed on a pre-reflexive level.

Theme two: To re-experience

> The absolute first thing that strikes me is what a damn tempo! Is it real-time being played? [...] It's really exciting; I have a completely different experience when I stand there, that everything takes longer time. I almost feel stressed looking at it now. (Alex)

This quote by Alex provides insight into how the re-experiencing conversation leads to reactions in the *here and now*. Allowing the teachers to see their own teaching through the filmed situations seemed to provide them with the opportunity to re-experience the feelings of the lesson during the guided conversation. As well as this, the opportunity to view themselves and their teaching seemed to lead to different reactions in

both teachers. The re-experience led to a bodily reaction in the here and now (i.e. when the conversation took place), but it also seemed that they could relate to *how it felt* during the actual teaching situation.

> [...] but in these situations, there in that circle ... how it feels. It is something with the breath also that ... influences ... I can get a little eager, the body language when I now sit here and talk ... so I raise up to an erect position ... if I can go on and continue an exercise ... then I become involved, and my body is also upright ... and ... in some way I feel a very inward breath. (Alex)

Alex shows both a reaction to the teacher experience from the situation presented in the video as well as a reaction in the here and now. This could be understood as meaning that not only do teachers *see* facial expressions and gestures–they also *experience* them in the bodily resonance (Fuchs and Koch 2014). Fuchs and Koch refer to this resonance as autonomous reactions in one's own body, including increased heart rate, blushing and sweating (2014, 3).

The re-experiencing conversation also seemed to trigger memories for the teachers: Not only memories of situations connected to the lesson or directly before and after, but also memories of similar situations that occurred quite some time ago that triggered the teachers' bodily memories. Seems that the teachers «remember» different teaching situations through their body. Could indicate that the teacher «store» different memories in their body with the possibility to relate to similar situations and thereby the possibility to act similar or differently. I understand this as bodily memory transferring into implicit relational knowledge (Fuchs 2016).

Theme three: To reflect

A prerequisite for this professional and bodily learning by the teachers (and me in the role of researcher) is to become more aware of what is going on. This became clear in the discussions with the teachers where, based on their experiences, they reflected and placed these reflections in the teaching context. I read that they through the reflections are verbalizing what they see and experience. The teachers have developed a strong and articulate *practical pedagogical knowledge* (see Østern 2013).

During the conversations, it became evident that both dance teachers «think like teachers»–this, of course, is not so strange. However, I want to stress how this teacher-thinking is bodily when one is a dance teacher: The thinking comes from the teachers' affective bodily being as teachers in the studio. They see, comment and sometimes question their teaching choices based on their lived experiences, which are also related to their subject knowledge and didactical experience. In relation to the concept of practical pedagogical knowledge, Østern reasons that «[...] the teacher-body is clearly articulated as the meaning-making grounding from which teaching processes including thoughts, actions and choices spin out» (2013, 44). Jaana Parvianen (2002) also discusses how dance teachers use their bodily experiences in order to create learning through relations with the dancing student bodies. She believes that knowledge of movements is a process that includes both a cognitive and a kinaesthetic component. Thus, it appears that teacher-thinking is a jointly embodied process, where body and mind are intertwined.

The teachers used sufficient space to reflect on how the exercises and teaching could develop based on what they observed. In relation to this, Kim states that:

> It is very interesting and ... clearly, I have intentions and ambitions that they should get some things with them but ... and that I do not know ... I mean instinctively ... or I am not entirely sure what sticks and what they take with them, etcetera. But that it is interesting to see it and reflect upon ... what kind

> of words do I use ... what do they perceive, how do I move in the room ... how do I plan the exercises ... it becomes very clearly in what they ... how they perceive the exercises ... what they take with them ... after the lesson.

The teachers see what does not work as they had intended, and they give themselves concrete tips on how they could develop. This reflection often happens very quickly. They describe what they see and immediately give feedback by giving themselves advice on how to develop. This indicates that teachers have a large repository of teaching tools to use and that their practical pedagogical knowledge works on a pre-reflexive level. This can be viewed as a form of *reflecting-for-action* (Farrel 2007, see Sydnor 2016, 68), where «[…] teachers think about their future instruction based on the past» (Sydnor 2016, 68). Alex describes this process as follows:

> Now that I have had the chance to look at this, I also start thinking about ... I might have to work with movements that begin centrally as well as ... and come out of the body and activate the torso more because it ... it is so static on most of them.

Even the possibility of observing their own teaching can give rise to reflections, and in the long run, development. The teachers were also critical and self-reflecting regarding the situations they experienced in the video. The question of why they choose to do something in a certain way or why some exercises remain as a part of the lesson were posed and answered. These questions represent typical questions connected to teaching pedagogy as a continuously developing practice that are posed by teachers as life-long learners in their own teaching process. Even frustration regarding not achieving their teaching expectations was ripe for reflection. There can be frustration that there is not enough time, that the students do not have sufficient prior knowledge or that it is hard to find sufficient teaching tools allowing the students to explore the movements. The teachers wanted to give the students an experience of dancing through a variety of exercises that also allowed the students to explore their bodies, their movements, their inner bodily resonance and their interactions with other bodies. Giving them the opportunity to explore in order to increase their movement vocabulary, their ability to move and their bodily awareness should lead to a joyful experience of dance. It is clear that the teachers have goals and objectives for teaching that they hope to fulfil in order to create a certain experience (hopefully a learning experience) with their students.

Conclusion

In this conclusion, I return to and discuss the research question: Based on *re-experiencing conversations*, which aspects can be articulated as especially valuable for dance teachers' professional development as experts of bodily knowledge?

Figure 1. Results of the phenomenological analysis. The three themes have then been concretized to describe valuable aspects when given the possibility of through a re-experiencing conversation going into a deep dialogue with one's own teaching practice.

Throughout years of experience as a teacher, you develop different strategies in order to create learning environments for your students. You find a way of teaching that becomes familiar and secure. However, you may sometimes feel that you are stuck in the same teaching patterns and choices. The question raised in this article is whether observing one's own teaching practice might lead to some new ideas about teaching by allowing one to reflect on what one reacts to and acts upon during the teaching situation.

It appears that the use of re-experiencing conversations allows teachers to actively reflect upon their own teaching. This active reflection is conducted in different layers, and the reflections and reactions are very much embodied. This embodiment relates to awareness of one's own body as well as the students' bodies. The dance teachers described, through their experiences, themselves and their bodies, what they react to and what causes them to act. Becoming bodily engaged when observing one's one teaching, is something that has not been addressed in previous studies and indicates that teachers of a physical practice relate more to the embodied interaffectivity of their interactions and communications than teachers of theoretical subjects.

The study showed that the teachers, through experience, have developed a pedagogical sensitivity where they reacted to movement, unmotivated stillness, (lack of) presence, focus and quality of movement. The teachers expressed an expectation of what the students' exploration should convey, and when that expected expression was not achieved, a dissonance arose in the teachers' experience of the dance lesson. This dissonance seemed to be the reaction that led to an action, and the action was in the form of guiding the dance/exercise further by adding movement, verbal instructions, verbal affirmations or interrupting the exercise. However, the teachers showed a sensitivity when the interruption occurred, as they sometimes postponed the interruption in order to give the students a chance to find their way back to the sought-after focus / presence / quality of movement.

The teachers also exhibited self-reflection in an uncritical way: Throughout their reflections, they used a clear «red thread» that focused on their own teaching pedagogies and how to develop these. They focused on creating learning situations in order to provide the students with a safe environment in which to experience movement and dance.

The exploratory movement material that the students worked with could develop their own sensitivity and awareness, both of their own bodily resonance and of interconnecting their own body with other bodies. This highlights that the student teachers are gaining tools for developing their embodied professional competence (Winther 2014) as future teachers in general, but specifically in teaching movement and dance.

To be able, as a teacher, to study oneself on film through the guidance of re-experiencing conversations provides an opportunity for pedagogical reflections that may lead to professional development. As discussed in this article, it is an effective way of embarking on a deep dialogue with one's own teaching practice.

Notes

1 To protect their anonymity, pseudonyms are used for the teachers' names.

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BIOGRAPHY

Anders Frisk (MFA in Choreography, specialisation in Dance didactics) is a lecturer in sport science at the Swedish School of Sport and Health Sciences (GIH) in Stockholm. At GIH he is mainly teaching within the subject of Movement and Dance. Anders has a background as a gymnast, coach and judge in TeamGym and began his pedagogical career at GIH. He was trained as a dancer and musical theatre artist at Balettakademien in Stockholm. Between 2006 and 2008 he studied dance pedagogy at the University-College of Dance and Circus (now UniArts-DOCH) in Stockholm and recently concluded his master at the Stockholm University of the Arts.

Anders.Frisk@gih.se

To Let Things Unfold (by Catching the Centre)

A research project conducted by Jan Burkhardt and Cecilia Roos 2016–2018

Cecilia Roos

ABSTRACT

This article discusses and presents insights gained through the research project **To let things unfold (by catching the centre)** conducted by Jan Burkhardt and Cecilia Roos between 2016-2018 and financed by Stockholm University of the Arts. The research started with the pilot study **Gestures of Exchange** with us sharing an interest in how performers exchange methods during an artistic process and our aim was to explore different ways of articulating this process. In this study we realized that our interest was rather in how we can experience each other's methods through sensation. This realization brought us into **To Let Things Unfold (by Catching the Centre)**, a project in which we have been working on expanding the notion of sensation and practicing different ways in which experiences of sensation can be used as a material in choreographic processes. The questions we have asked ourselves are: What is the role of sensation in choreographic processes? In what ways are sensations exchanged, transformed and transacted between performers in a creative process? What kind of possibilities can emerge out of purposelessness? The act of sharing became our primary research practice supported by sensation as one of the fundaments for sharing.

SAMMANFATTNING

Denna artikel diskuterar och presenterar insikter från forskningsprojektet **To Let Things Unfold (by Catching the Centre).** Forskningen har genomförts av Cecilia Roos och Jan Burkhardt mellan 2016-2018 och finansierats av Stockholms konstnärliga högskola. Projektet startade med pilotstudien **Gestures of Exchange** utifrån ett intresse av att undersöka hur dansare utbyter metoder under en konstnärlig process och vårt syfte var att hitta olika sätt att artikulera det på. Genom den studien förstod vi att vårt intresse snarare låg i hur vi kan uppleva och erfara varandras metoder genom vår sensation. Det tog oss vidare in i **To Let Things Unfold (by Catching the Centre)** där vi har arbetat med att expandera vår förståelse av vad en sensation kan göra och praktiserat olika sätt där erfarenheten av ens sensation kan användas som material i koreografiska processer. Vi har frågat oss: Vad betyder det att arbeta utifrån sin sensation i en koreografisk process? På vilket sätt kan en sensation utbytas mellan dansare i en kreativ process? Vilka möjligheter kan växa fram när en arbetar utan syfte? Delaktighet med utgångspunkt i den upplevda sensationen har varit vår primära forskningspraxis.

To Let Things Unfold (by Catching the Centre)

A research project conducted by Jan Burkhardt and Cecilia Roos 2016–2018

Cecilia Roos

Introduction

Jan and I met in 2015 when he was a guest teacher in the Dance Department (which I was leading at the time) at Stockholm University of the Arts. I participated in some of his classes, and during our discussions, we realised that we had a shared interest in how performers exchange methods during the choreographic process. When Jan returned to Berlin, we continued our discussions via email, exchanging experiences as performers, and in January 2016, we decided to conduct a pilot study that we called 'Gestures of Exchange'. For this pilot study, we undertook our practical work in the studio, exchanging methods and experiences. We then realised that our interest had more to do with how we can experience each other's methods through sensation. This insight led us to the research project 'To Let Things Unfold (by Catching the Centre)', which we have been working on, expanding the notions of sensation and practicing different ways in which experiences of sensation can be used as material in choreographic processes. We asked ourselves three questions: What is the role of sensation in choreographic processes? In what ways are sensations exchanged, transformed and transacted between performers in a creative process? What kinds of possibilities emerge from purposelessness? We did not decide upon, nor did we direct, the research leading towards a specific result or outcome. Instead, we shared our experiences with an aim to see what could organically unfold. The research has been going on in periods, sometimes with a break of six months, depending on the geographic distance and other assignments. Sometimes, however, the pace is steady. The act of sharing has been our primary research practice, supported by sensation as one of the fundaments of this approach. In addition to sharing our practice between the two of us, we have also held workshops to explore the issue together with other people. Nonetheless, throughout this project, our key concepts have been sharing and sensation.

Sharing and sensation

For us, sharing implies meeting at eye-level and spending time together. By eye-level, we mean a dynamic hierarchy. It is not decided beforehand who has more power, who has more information or who is more in charge than the other(s). The eye-level resonates as a field that seeks discourse and negotiation and to find out what is needed or desired. A sharing culture can mean that, in the end, we agree either to divide the space so that we work in different physical sections in a space that was not owned by anyone in the first place or that we leave the space open. It can mean that we teach each other something we know or that we open a frame that makes us explore this knowledge, which might add further gains. Sharing has also meant that we have opened our process towards investigating sharing in workshops together with other practitioners within dance and choreography. A sharing culture catalyses circulation, and everyone involved in the sharing has some kind of responsibility and influence on the speed, direction, atmosphere, rules and interpretation of this circulation. It is multi-directional.

In the context of our project, sensation is everything that we experience in the here and now through smell, temperature, emotions, sound, touch, etc. Sensation resonates, echoes through our everyday life and can play a significant role in our personal and collective narrative. Our experiences of sensations contributes significantly to who we are or who we sense that we are. Sensation and sensing can be framed as a specific practice that serves as a base for generating connection to our bodies, to space, time and other phenomena, and thus, it can unfold as a whole habitat of experience to explore. Shared sensing can make us even more sensitive, since the acknowledgement of a sensation can intensify it. The focus on sensing and senses can expand your world, where there is always so much more to see, hear or sense in every moment. For example, think of how enormously different it is to just close your eyes; it alters your world completely, and it is such a tiny move.

When we performed the introduction for the participants in the different workshops that we held, we described that we wanted to work with sensation as a fundament of how we relate/are related to each other. Our focus was on connecting to each other, the moment and the place we would experience in the here and now. At the same time, we wanted to be open to the possibility that the sharing sensation could, as an experience, remain a continuous process.

Sharing space

We started our research with different movement practices. For example, we shared the first thing we generally do when we enter a studio, before a rehearsal: we do a specific warm-up or ritual as an important means to get into the body. We always practice first and talk afterwards, avoiding verbal explanations and focusing on the sensation of the action. We would keep our first meetings open and would try not to plan; rather, we would try to remain open to things happening. Starting with only the two of us in the studio, we soon invited other people, performers as well as non-performers, to share and discuss all their practices and explore how someone else's practice would affect their feeling of 'readiness for rehearsal' in the body. The range of experiences recalled by the participants was wide, from ballet dancers to BMC (Body-Mind Centering) practitioners. What we all had in common was the experience of improvisation and choreographic practices, whereby the movement material was developed in dialogue between the choreographer and performer.

Since the project launched, we have had about ten workshops in different locations, e.g. Cologne, Åland, Berlin, Stockholm and Gothenburg, and with different groups of people. In these workshops, we aimed to point to methods of identifying and sharing experiences of sensation that we have used in choreographic processes, putting them in play through different practices. Since we decided against having a plan for each encounter, we asked everybody to contribute their ideas or desires in the very moment. This was a thorough process, which required openness towards each participant's proposal, and this openness turned out to be the main method used in the workshops. As mentioned above, we did not decide on a specific result or research outcome, choosing instead to share the space to see what would unfold. It was challenging not to have a plan; when the studio became quiet and everybody was still and nothing happened, we all just needed to trust the moment and wait to see what would emerge.

Thus, the act of sharing space became the ground, the phenomenon. We could not fail, since there was nothing in particular to be achieved. This approach resulted in something completely unexpected; when we recall our experiences of the sessions, new sensations are added. These sensations might not have necessarily appeared in the workshops, but the openness we addressed made it possible to continuously revisit, reinterpret and reformulate what actually happened there.

For example, I could hear the breathing sound of a participant's month after the workshop. A sound and a rhythm that were not obvious to me in the moment, but afterwards, I understood that I had used them as a pulse when I moved. This is also interesting in terms of how a shared sensation could make you even more open. This will be pointed out more clearly in the descriptions below.

7-day habitat

In May 2017, we sent an open invitation to practitioners in the field of dance to attend a seven-day habitat at Stockholm University of the Arts, the purpose of which was to share sensations through dance, talk and other means of communication. We offered space and time to allow synergies to evolve and for new and old forms and formats of sharing to manifest. We had about 15–20 participants per day, most of whom attended all seven days. The week was structured around different themes that we had identified as being in line with our research:

Day 1: Sensation as a means of sharing presence
Day 2: Sharing as a culture/dynamic of proposing and witnessing
Day 3: The power of naming. The power of not naming
Day 4: Clusters of attention and organization
Day 5: Allowing aimlessness and claiming responsibility
Day 6: Dynamics of collective leadership
Day 7: The heart of things

During the first part of each day, the collaborators were invited to contribute some of their practice. The invited collaborators were dancer Sigal Zouk, dancer Mira Mutka, dancer Rebecca Hilton, dancer Manon Santkin, choreographer Peter Mills, violinist Anna Lindal and theatre director Karl Dunér. The second part of the day was left open for proposals from the group. We were dancing, crying, laughing, writing, drawing, eating, walking, discussing and singing. We oscillated between thinking and doing, and questions were asked both verbally and through the different practices. The richness of the ideas, methods and proposals presented during the week was amazingly inspiring. Below, we will give concrete examples of how we worked and the insights we got.

For day 1, we invited Sigal Zouk for the theme 'Sensation as a means of sharing presence'.

Sigal proposed a short version of Osho's mystic rose meditation.[1] Here, we looked at the sensations of our 'emotion bank', laughing, crying and being silent together (each activity lasted one hour). This practice had to be done in a safe environment, since it can bring up unknown and undigested thoughts and emotions that need to be taken care of. When we discussed our experiences afterwards, it became clear that we had all been on the verge of losing control. This sensation is familiar to dancers, as suddenness is created when you dance, an 'after' but before. You are smearing out your experience of time, being in the here and now but, at the same time, thinking of what to do next. There is a split second when you need to lose control. You can be conscious about it but still lose control–again and again.

One of the participants described it as if it had triggered a state of unpredictability, an experience which called for new references and words. We also practiced recalling the feeling of losing control through dance improvisations. We were all familiar with this state, but we had not–or had rarely–been able to be so consciously *in* the experience as we were in this session. Maybe, it happened through us naming it: becoming conscious by giving the phenomenon of losing control a name.

For day 2, we invited Mira Mutka for the theme 'Sharing as a culture/dynamics of proposing and witnessing'. She developed a practice called 'Slowathon'. For this occasion, she proposed that we walk slowly in the studio for 2.5 hours. The sensation of all the details contained in a simple step unfolded. For example, the shifting of weight, standing on one leg while the other leg moves forward through space and the pressure under the foot when it meets the floor. Some of us felt as if we would never be skilled enough even to take one more step because of the complexity of a simple walk. Being slow does not mean that less is happening; slowness gives you the opportunity to thoroughly experience every little detail in a movement. After some time, the slowness also revealed itself as a choreographic activity, in the sense that it implied possibilities and impossibilities, co-determining space, relationships and individual sensations.

After that, we started experimenting with speed. By speeding up a slow walk to normal speed, you can experience the sensation of momentum. The momentum or the weight shift from one foot to the other becomes an engine, so less effort is needed to walk with normal speed compared to the slow walk. This sensation can be used when working with complex movements; we can analyse every detail of a sequence, and the momentum can be used as a tool.

'To name or not to name' was the theme that Rebecca Hilton worked with on **day 3**. Naming can provide a frame that gives options to act in specific ways. In some cases, naming can even create a reality that would be non-existent without the act of naming. At the same time, we had experiences of choosing not to name, thus benefitting from the absence of a verbal frame and the freedom for the experience to flow more fluidly. On one hand, this bears the risk of vagueness, while on the other hand, it allows the complexity of experience to unfold beyond words. We have discussed and practiced this richness of dwelling in the experience without explaining (naming) it, doing without getting things done, where sensation is the prime source. This does not mean that one needs to resist (with effort) production; rather, we simply propose another kind of ecology.

For day 4, we invited Peter Mills for the theme 'Allowing aimlessness and claiming responsibility'. He proposed that we start by refurnishing the space without a specific goal, so we began moving chairs, tables, socks, water bottles, shoes, diaries, notebooks and pencils without a conscious purpose or logic and remained in that experience without explanation. This completely changed our understanding of the space and invited new ways of moving during the movement improvisation that followed. Another practice that Peter proposed was to move and constantly ask ourselves: *Is this it? Is this what I think it is?* In other words, in every moment, the point was to try to experience what you do and end up with just the sensation of the movement in the moment. We also focused on what it is like to feel other people in space and how we, through our bodies, can trace other people in space, as with a radar–without looking or thinking, just by sensing the vibration of other bodies.

This became very obvious during **day 5** when the theme was 'Clusters of attention and organization'. Manon Santkin was our invited guest, and she offered us the possibility of awakening our sensory organs by working with the very basic experiences of listening to space and to each other and seeing and touching a shape or surface of objects and bodies. She later shared her experience of organising all these fundamental sensations into complex clusters–a process that vitally contributes to our individuation and identity as well as to cultivation, decision-making and possibilities of change and transformation.

For day 6, our theme was 'Dynamics of collective leadership', and our invited guests were Anna Lindal and Karl Dunér. They shared the artistic research that they had been pursuing together for some time, which started from the idea of unlearning their skills–Anna as a violinist and Karl as a theatre director. It was very inspiring to see how a deliberately messed-up hierarchy can create a circulating dynamic: an acclaimed concert master received instructions on how to play one of the (almost sacred) scores in classical Western music, Bach's Chaconne, from an acclaimed theatre director with no formal music education and no control over what the concert master would do with his instructions. We were intrigued by how the joint venture between lifetime artistic mastery and a beginner's mind could trigger a wholly new dimension of artistic collaboration and outcome.

Day 7 was the summary day, more a ritual than a workshop or seminar. We took bits and pieces from every day of the week, stirring a new dish from it, tasting, digesting, sharing and mixing anew. In an exciting way, the ritual became both a 'before' and 'after' experience of the seven-day habitat, something very old and primal, something beyond; we entered a meta-level of experience, a reaching out into the future, all the while remaining in some of the best moments–a oneness of all this.

Insights

This project has been an investigation not only with everyone physically present in the room but also with those we carry in our bodies: former dance colleagues and choreographers. In our workshops, we shared and exchanged knowledge that we already knew we had but perhaps had not acknowledged. This knowledge was also allowed to take new forms. We listened, felt, played and trusted. Throughout the project, we continued to develop a deepening of trust in order to allow the unknown, and this added a whole universe to the experience of knowing. Everybody involved in sharing knows and does not know, can control and let go, and this, in itself, leads to a more horizontal hierarchy, independent of institutional positions, age or other potential power factors.

So what did we find out about the role of sensation in choreographic processes, and in what ways are sensations exchanged, transformed and transacted between performers in a choreographic process?

The invited collaborators all cultivate sense as a practice, though in different ways. Sigal's proposal of laughing, crying and being silent together, which we did on the first day, was effective as a first-day practice since it really opened us to each other. Sensations were definitively exchanged and transacted during this practice. Hearing someone laugh can make you laugh as well, as seeing someone cry can make you cry. It is very difficult to push yourself to start crying when your feeling is that you cannot cry. The same is true with laughing. However, if you manage, it can give you access to sources of memories of emotions within you. The material produced in the improvisation after Sigal's session was very thorough, caring and soft. We felt that we really could see and feel each other, which allowed us to take risks and lose control. The environment was safe. This practice is compared with Mira's slowathon on the second day, where there was a much clearer movement within us from a strong inner focus to a strong outer one. That is, to be able to walk slowly, we first needed to ground inside of ourselves and then successively open up to the other participants. The resulting sensation was that the whole body was like a listening membrane, vibrating and responding to the other bodies in the room, experiencing distance and proximity to one another. In the afternoon, when we improvised, there was a deep listening into each

other's different dynamics. Just a simple flick of a hand travelled through our bodies and was amplified or diminished, ending in a movement of explosion or a soft sweeping.

If the two first days were spent zooming in–listening, seeing and feeling–the third day with Becky was more like zooming out. We used naming or not naming as a way to intellectually challenge ourselves, for example, presenting yourself with another name while lying on the floor telling everyone that you are doing turns, calling a grand piano a horse and a shoe a blanket or not naming what you do or see at all. This produced a wild space, spontaneous movements bursting out in space, playfulness and a lot of laughter as well as more individual characters showing through amongst us.

This feeling stayed within us on the fourth day when Peter proposed refurnishing the space. Everything that could be moved was moved; different spaces were created between all the stuff, and the refurnishing turned into a movement of improvisation, where the architecture of the different spaces was explored. The resulting movement material explored angles in the body, between bodies and body parts in relation to the different spaces. We observed our bodies and the shapes that we made, and we started to build sculptural formations together, breaking out from the small spaces. We sensed and experienced the space within the body, the space created by the body, around the body and in the space.

Manon brought us back to our sensory organs on the fifth day when we worked on listening, seeing and touching. We practised attention, perception and sensation through concrete tasks: looking at a specific spot on the other side of the room and walking towards it, ending as close as possible to it and observing every single detail of it. Or focus would be on something, and then we would experience something else in the periphery and then quickly change our focus to that. The idea was to really observe something and then try to feel how it feels to touch it without actually touching it. Alternatively, it can be like touching an object, trying not to experience the sensation of touching it and then doing the opposite, i.e. really experience the sensation of touching it. It can also be like listening to sounds that are close to you, then trying to hear them from the street or even further away. We worked in pairs with one lying on the floor and the other touching her or his body like a thing, an 'it': starting on a very small spot and then moving into larger areas on the body and treating it like a thing. All these exercises brought us into a sensation of being more present than ever in the here and now, which also made the movements in the improvisation that followed very detailed and articulate.

On the sixth day, we spent much time watching Anna and Karl working on parts of Bach's Chaconne. There was a clear tension between them, a feeling of vulnerability and trust–Karl giving her instructions on how to play without knowing how his words would influence her and Anna instantly interpreting his instructions without questioning them. It opened up for a group discussion around collective leadership and led us into how we had worked during the week, the value of collective leadership as well as possible weaknesses. For example, even if Jan and I thought that we were not taking the lead in the workshops, the expectation in the room was that we should have because we were the facilitators. This sometimes created an unsureness, with people not daring to make a proposal when we said that everyone was welcome to do it. That was an experience that we took into consideration when we held a three-day habitat in cologne in May 2018, where we were clearer in our intentions and proposals.

On the seventh day, we were all quite exhausted. We decided not to talk, so we started to move in silence and trusted that the practice of acknowledging the

senses that we had done during the week would show through and bring us somewhere. We moved, played, laughed, walked in silence, refurnished and listened, and the sensations of it all turned into more than tools in a choreographic process; the practices, in themselves, and the corresponding sensations became the choreography.

Final comments

The research process allowed us to take the risk of not deciding, knowing and planning exactly what to do in the workshops; we kept it open, and through that, a collective exploration and joyful mutual play happened. The research took place in a rather safe space. We and the participants were of different ages and very different backgrounds, but we all have experience of, and are today working within, contemporary choreographic practices.

This meant that the workshops were quite disconnected from references to familiar sets of protocols or tools used to produce something predetermined, i.e. a dance. Rather, we drew upon an open cluster of tools that could be used in a generic capacity for improvisation, analysis and production. This common pre-understanding and interest did affect the process, our insights and results.

New experience and knowledge were created through exploring the unknown or unrecognised, such as a place, situation, emotion or encounter. We learned that in this open format, we could work more consciously with our intuition of how and when to direct and when to let happen, both as a leader of others and of our own experience. Very often, this commitment can be more crucial than the material, task, question or exercise itself. Since both of us were quite challenged by the format of not deciding beforehand exactly what to do, as we wanted to remain open to things happening, we discovered more than ever how that invites, inspires and attracts focus.

As facilitators, we needed to be focused on an openness for things to happen. If we felt unsure, which sometimes happened, we had to be totally focused on the unsureness. Only then were we able to offer a space where the participants felt free to propose practices. This leads to the idea of being a role model and is certainly not limited to the role of a facilitator; it is potentially effective in any role we claim in our everyday life.

The most fascinating and lively role model served two-year-old Kurt, a child of a friend who was around during one of our workshops. He arranged his playroom in a very specific way, but beyond comprehensive functionality: the broom in the sofa; some empty teacups upside down on the chair; a flashlight under the dustbin; the doing was the thing, not the result or the getting something done, and through his focus, he captured the focus of his witnesses. A performance that we can seriously connect to, since none of us produces anything more, or less, than the moment.

Notes

1 The Mystic Rose Meditation is a three-week process lasting three hours per day:

First week: for three hours per day, participants laugh for no reason at all, dissolving the
obstacles to their inner spontaneity and joy.

Second week: three hours per day are devoted to crying.

Third week: three hours per day are devoted to
silent watching and meditation.

Participants

Anna Grip
Anna Lindal
Anna Maria Ertl
Anna Petronella Foultier
Annika Boholm
Antonia Harke
Carolina Jinde
Charlotta Ruth
Hlin Richardsdottir
Irma van Platen
Jared Gradinger
Jenny Tyllström
Joana Öhlschläger
Joaquim Bigas
Julia Metzger-Traber
Kalliopi Siganou
Karl Dunér
Katarina Eriksson
Kersti Grunditz Brennan
Kristine Slettevold
Lena Hammergren
Lukas Racky
Madeleine Tell
Manon Santkin
Mareike Dobewall
Maria Lindeman
Martin Sonderkamp
Michelle Lui
Mira Mutka
Niklas Hald
Paul Bush
Peter Mills
Philipp Enders
Rasmus Ölme
Rebecca Hilton
Rita Venturini
Rolf Hughes
Satu Palokangas
Sigal Zouk
Signe Nyström
Sofia Marshagen
Stina Ehn Hilberg
Sören Nelson
Ulrika Nilsson
Vincent Hintze
Yari Stilo

BIOGRAPHY

Cecilia Roos is a dancer, Professor in Artistic Practice and Vice-Rector for Research at Stockholm University of the Arts. She also works as a rehearsal director in dance, circus and opera productions. Her research focuses on the dancer's practice and the different roles that play in performative processes and she's engaged internationally in these areas as an expert adviser and lecturer.
Cecilia.roos@uniarts.se

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Joint Dance Congress 2018 – en rapport från daCis världskongress i Adelaide

Tekst: Annasara Yderstedt
Photo: Robin Haggar

Inledning

1978 hölls en internationell konferens vid University of Alberta, Edmonton, Kanada.

Konferensens titel var «Dance and the Child» och Dr Joyce Boorman var initiativtagare. Konferensen hade en sådan framgång att det var angeläget att hålla detta forum vid liv. På så sätt föddes *dance and the Child International, daCi*.

Målen för daCi:s verksamhet är

- Att skapa möjligheter världen över för barn och ungdomar att upptäcka dans som skapare, utövare och åskådare.
- Att försäkra sig om att dansintresset hos barn och ungdomar erkänns och utvecklas.
- Att sporra alla länder att ansvara för att dans är inkluderat både i allmän undervisning såväl som i speciella kurser.
- Att ge möjlighet till utbyten av idéer om dans i allmänhet mellan skolor och kurser.

Rapport

Sommaren 2015 kom jag för första gången i kontakt med daCi. De hade sin fjortonde världskongress i Köpenhamn. Under en vecka samlades över 700 barn och vuxna från hela världen för att delta i en mängd olika aktiviteter som till exempel dansklasser, workshops, seminarier och föreställningar. Jag var med som koreograf i programpunkten «Creative Meeting Points». Under fyra dagar arbetade jag med en grupp barn mellan tio och tretton år från Sverige, Danmark, Finland, Kanada, Australien, USA och Jamaica. Vi dansade utomhus, site-specific, och barnen deltog aktivt i skapandeprocessen. Det var en utmaning eftersom de hade olika erfarenheter av skapande arbete och talade olika språk. Men det blev väldigt lyckat och resultatet visades inför en entusiastisk publik. Under

denna kongress presenterades var nästa världskongress skulle hållas, i Adelaide, Australien, år 2018.

Hösten 2017 annonserade daCi att de sökte efter föreställningar som kunde visas i Adelaide. Jag sökte med föreställningen «The Playground», en interaktiv, site-specific, dansföreställning för yngre barn som utspelar sig på en lekplats. En helt vanlig lekplats blir platsen för ett ovanligt dansäventyr när två dansare i röda tyllkjolar introducerar dans i barnens lek och gör koreografiska val baserade på publiken, omgivningarna och relationerna som uppstår. Föreställningen utvecklades i Frankfurt som en del av min research i Next Generation Workspace, kopplad till festivalen Starke Stücke. Föreställningen hade premiär i mars 2017. Därefter har «The Playground» varit på turné i Norge, Sverige och Lettland.

«The Playground» blev uttagen, jag mottog stipendium från Lilian Runestams stipendiefond och jag reste till Australien tillsammans med min kollega från Norge, Victoria Jane Harley. Vi träffade även två representanter från daCi Sverige som var där, Carina Wartin-Lidholm och Robin Haggar. Kongressens namn var «Joint Dance Congress 2018 Panpapanpalya». «Panpapanpalya» betyder att samla och dela på Kaurna som är det språk som talas av aboriginerna i området runt Adelaide (University of South Australia, n.d.).

Första dagen inleddes med en storslagen invigningsceremoni där vi bland annat fick uppleva aboriginsk dans och musik och en aboriginsk ritual med rök där de hedrade sina förfäder och marken vi stod på. Invigningstal hölls av representanter från daCi och Adelaides borgmästare. Alla deltagare hade ombetts att ta med sig flaggor och nästan 1000 deltagare stod och viftade med flaggor från 30 länder på Victoria Square.

Det fanns ett stort utbud av olika dansklasser. Jag provade på aboriginsk dans, indonesisk dans och sydafrikansk dans. De flesta klasser var anpassade för alla nivåer och för dansare med olika fysiska förutsättningar eftersom kongressens deltagare bestod av barn och vuxna, amatörer och proffs, med och utan funktionsvariationer. Dagarna fylldes sedan av workshops, seminarier och föreläsningar om intressanta och aktuella teman. Man kunde delta i diskussioner om läroplaner i dans, lära sig hur man undervisar i kontaktimprovisation för barn, delta

i en workshop med dans för förskolebarn, lära sig om dans för personer med Parkinsons sjukdom eller mingla med andra danspedagoger.

En av kvällarna fick jag se flera kortare stycken från grupper som deltog i kongressen. Ett stycke var med ett danskompani med pensionärer från Asien. Ett annat med två unga tjejer med Downs syndrom. Det som gjorde störst intryck på mig var en koreografi där barn och vuxna dansade tillsammans och innehöll fantastiska lyftsekvenser med en vuxen som lyfte ett barn. De förmedlade ett starkt budskap om livets olika faser. Detta inspirerade mig och jag funderade över varför jag inte har sett liknande dans tidigare, där unga och äldre dansare möts. Det gav mersmak.

På festivalens fjärde dag visade jag och Victoria föreställningen, «The Playground». Först var det tänkt att vi skulle dansa på en nybyggd lekplats vid sjukhuset. Men vi fick veta att den lekplatsen inte var färdigbyggd. Vi hittade till slut en liten gräsplätt med några träd som vi fick göra till ett lekområde med lite bollar, såpbubblor och sjalar. Det var också oklart om vi skulle få publik, barn mellan ett och sex år, då konferensen riktar sig till lite äldre barn. Trots detta var vi vid gott mod och den australiensiska vintersolen sken på oss. Under föreställningens gång strömmade det till barn i alla åldrar. Vi fick god kontakt och interaktion mellan oss och barnen. Vi fick också mycket positiv respons och feedback från vuxna.

Jag reste hem från Australien med många positiva intryck och full av inspiration och motivation att fortsätta sprida dansglädje. Det blev en stark manifestation om att dans är för alla, oavsett ålder, kön, nationalitet eller fysisk förmåga. Låt oss aldrig glömma det! Låt oss fortsätta att mötas och inte isolera oss för mycket i kategorier som amatörer eller proffs, unga eller gamla. Vi har mycket att lära från varandra och tillsammans kan vi skapa något helt unikt, som kan beröra andra människor.

Nästa konferens blir i Toronto, Kanada, år 2021 och jag kommer att resa dit och uppmanar fler dansare, pedagoger och koreografer från de nordiska länderna att göra detsamma. Vi ses där!

Länkar

https://daci.international/en/
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Volume 10(1+2), 2019

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The Potential of Dance Art in Recovery From a Stroke: A Case Study *Hanna Pohjola, Paavo Vartiainen, Pasi A Karjalainen, Vilma Hänninen*

Observing one's own teaching–creating awareness for professional development as a dance teacher *Anders Frisk*

Practice Oriented Article

To let things unfold (by catching the centre)
A research project conducted by Jan Burkhardt and Cecilia Roos 2016–2018 *Cecilia Roos*

Debate

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Nordic Journal of Dance: practice, education and research
ISSN 1891-6708

http://www.nordicjournalofdance.com/

Supported by: Senter for dansepraksis (SANS) and Norges Forskningsråd (The Research Council of Norway). Member of Norsk Tidsskriftforening.