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Moving Together: Intra- and Intergenerational Dance Performing Citizenship

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Abstract

In this article, we focus on dance as intra- and intergenerational learning that cultivates corporeal knowledge held in common. Three interrelated projects

reveal how danced connections between life stages develops an aesthetics of complex interaction and a mutuality of learning that enacts citizenry through communities in motion in the urban-scape. The projects approach dance practice through an expanded concept of choreography that takes into account the site, situation and life stage of dancers. We propose that moving together is a social choreography, a method for developing body-place awareness and civic participation, sharing experiences and bodily practices and performing relational complexity.

Introduction

What are the effects of dancing between generations to cultivate a sense of belonging and citizenship? As dancers, artists and educators from Australia, Ireland, and New Zealand, we consider how dance, through intra- and intergenerational creativity, opens up access to relations, community, places, and play. In a world divided by borders that are physical, perceptual, political and often generational, and bodily distancing brought on by a pandemic, we explore, through our respective urban dance projects (Hickey-Moody et al., 2021; Roche et al., 2022), the sociological potentials of moving together through intragenerational (within generations) and intergenerational (across generations) dancing to develop creative forms of civic participation and belonging. Divisions according to class, race and age impact our interdependency. Contrary to the rhetoric, we are not moving as one world as much as a fragmented one due to political and ideological differences. We propose in this paper that dancing together helps cultivate connectivity between children and adults, develop feelings of locational and personal belonging and that this civic development is vital in our current times.

Our writing emerged from the 2nd Joint World Dance Congress *Panpapanpalya*, July 8-13, 2018, in Adelaide, Australia. In the Kurna language of South Australia, *Panpapanpalya* is the word for a gathering; in our co-authorship from different places in the world, we extend the reach of this gathering and the panel that initiated it. We offer a composite of discrete projects that collectively explore identity, belonging, and justice through intra- and intergenerational dancing in the urban context. While each project was conceived independently and with different groups of participants with varying prior dance experiences, they all share a commitment to empowering dancing “across the lifespan” as a vehicle for change (Musil, Risner, Schupp 2022). Through short descriptions of each project, we will convey here how intergenerational interaction is complex and builds deep, time-layered relationships, extends kinaesthetic memories and opens the potential space between and within to enhance feelings of civics and community. Our respective intergenerational interactions involved ethics of care, relations of trust and cultural, physical and emotional safety in building civic belonging that mitigates a disconnect between cultures and ages. Our

project vignettes suggest the diverse ways that intra- and intergenerational dancing can occur, and the nuanced ways that these modes of moving together prompted the dancers to think about themselves, others and the world critically and ethically. The dancing between us, at different ages and stages of life, prompted us to ask: What is the experience of children, youth and adults in moving together in the spaces *between* generations? How might the experience of moving relations between generations activate the potential to reclaim agency, proposing a future in which children and adults are active citizens? Within the diverse online and offline communities we are moving within, how might new varieties of urban citizenship be generated, cultivating forms of belonging and care for the environment through improvising together? Today's children are inheritors of a vastly altered planet with fewer species, less rainforest, and an accelerating concern about climate chaos; as Naomi Klein (2014) declares, this changes everything. In this changing climate, we look to patterns of movement and relating that cultivate hope for a better future in which social justice, environmental care and the right to move freely at all life stages are enabled and celebrated. Filmmaker and complexity and systems thinker Nora Bateson suggests intergenerational connection supports mutuality and reciprocity, and how, rather than rely upon future discourses which proclaim, "The future is in the hands of the children" it is more the case that "The future lies in the relationship between the generations" (Bateson, 2017, n.p.). We ask: How does improvising and moving together help us "learn literally to 'see' the world from children's perspective" (Gharahbeiglu, 2007, p. 52), which includes connecting to their corporeal and observational interactions with the world? Following Plumwood, Bateson, and Baz Kershaw (2007), our intergenerational collaborative dance projects offer dynamic ecological experiences through which to understand and develop resilient communities and dancing-places.

Background: Civics and identity

At the Kurna Welcome to Country for *Panpapanpalya 2018 Joint Congress* in Adelaide, we witnessed adults and children dancing together, telling stories about the land and its inhabitants across generations and through long memories of ancestral knowledge. In Aotearoa New Zealand, intergenerational learning is core to the values of Mātauranga Māori and widely practiced through Kohanga Reo (language nests), on marae (traditional meeting places) and wananga (learning communities). Likewise, in Australia, Aboriginal and Torres Strait Islander knowledges of spirituality, kinship and community relations are maintained through intergenerational learning (Neve & Richards, 2006). Similar experiences exist in Uganda (a significant cultural influence for the first project outlined in this paper) where children contribute to and are part of First Nations dance epistemology through participatory dances, games, folk songs and traditional music (Mabingo, 2020). Settler-colonial cultures have, however, introduced a developmental model of education premised upon age-specific learning rather than cyclical or recursive learning. This pattern of linearity not only dismisses the long-standing effectiveness of intergenerational learning evident in many different world

cultures; age and stage developmental approaches also de-emphasize inter-relational complexity and our capacity to be responsive to differences in age and ability. In terms of creative education experiences, each of the projects disrupted the habits of rigid and focused age-specific learning which values standardized learning over creativity or complexity.

Social Choreography

Although childhood is ubiquitous, individual experiences of childhood are wildly different, subject to the vagaries of context and circumstance. Our bodies as sites of citizenship are places where values, norms, cultural standpoints and differences constantly negotiate and play out across life stages. As artist-researchers we locate our work within a critical arts pedagogy that questions hierarchies of age, developmental stages and social relations. Following Karen Barad's (2010) apparatus of intra-action, we explore co-constitutive, multi-directional, collaborative choreographic exchanges. Dances materialise through intra-actions that are co-constitutive of relations, spaces and times. Intragenerational dancing engages actions of slippage as gestures migrate, translate and transmute between bodies at different life stages. This conceptual-corporeal refiguring of relations transgresses the norms of the age-specific community and educational contexts proposing a model of the choreographic that is fluid and mutable.

For dance practitioners and educators, intergenerational and intragenerational relational networks facilitate healthy and creative attuning across the ages – to environments (urban and atmospheric), to peoples (from diverse backgrounds) and to agencies (both human and non-human in this digital age) through the arts. Cheryl Stock (2018), in the project *Twilight*, identified how an intergenerational approach created pathways for inclusion and participation for marginalized groups in Townsville, Australia, in a large scale, multi-site performance, and Musil et al. (2022) perceive dance as part of a “continuum that encompasses all stages of life” (p. 1), challenging western-centric beliefs about aging in dance as culturally constructed and privileging youth. Across three contexts, our project narratives propose that mutual learning through interaction between generations is not just a healthy antidote to isolation, it is also how we evolve culturally and sociologically. As Bateson (2016) describes it, “biology, culture, and society are dependent at all levels upon the vitality of interaction” (p. 168). Political philosopher Stavros Stavrides (2016) describes interaction as generative of *communities in movement*; in dance terms, we might also call such spaces *social choreographies*. In dancing, choreographic devices animate intersections – spatial, corporeal, affective – between us and the world. We see social choreography as making dances for trans-disciplinary, intergenerational inquiry; as a mode of connecting, rehearsing and practicing within assemblages of bodies, spaces and times.

In the creative process of making a dance through moving together across different phases of the lifespan and contexts, we generate communities in movement. Through tasking, scores, instructions and improvisation, dances take shape through inter-corporeal processes of transmission and exchange. Dancers abstract, contrast, accumulate, repeat, reverse, retrograde, invert, fragment, and embellish in the process of making a dance and find a spacetime together in movement. We view these processes and procedures as making a dance that plots and arranges diverse movers in relation to one another, as a social choreography. We suggest alternative spacetimes can be imagined by provisional and diverse groups of dancers coming together and parting again, and that these dances activate new forms of subjectivity, sociality and citizenry. Communities in movement, we argue, mark the emergence of a form of citizenship that constructs a civic life which is open to others.

Our projects focused on citizenship in relation to the concept of communities in movement through different contexts and particular foci. These included environmental, intercultural and social justice (Urban Activators), and identity (Children's Urban Belonging). Whilst the projects involved children in the codesign and choreography of relations, for the purposes of this writing we focus on our experience as adult collaborators and the learnings that these encounters afforded.

The Projects

The projects that follow offer detailed descriptions of the potential of intra- and intergenerational dance to engage cultural, civic and ethical practice and awareness. Although the projects took place at different times and in different spaces, each initiative, in its own particular way exemplifies how movement awareness and connection between generations and across cultures brings about feelings of civics and community.

The project accounts are presented via thick description narratives (Denzin, 1989) that help to “understand the case as a unique, holistic entity” (Quinn Patton, 1990, p. 387) and how each contributes to the overarching investigation into developing urban citizenship through intra- and intergenerational dance. Each thick description narrative works highly effectively because it “takes account of a more complex social reality by framing the study more precisely, albeit in different ways” (House, 2008, p. 627) to illustrate the rich and diverse ways that dancing together is a vital practice for building civics and social and cultural cohesion.

Urban Activators: Re-scaling the city.

The Urban Activators is an intergenerational group of male-identified dancers who co-devise performance in urban contexts. Bringing together boys who dance with professional adult male dancers as mentors and dance partners, the group has a focus on site responsive dance for the built urban spaces of Tāmaki Makaurau (Auckland, Aotearoa). Working across

generations beyond and outside of familial relation in public spaces posed questions of risks. Parents signed University of Auckland approved consent forms for the children as co-researchers, and the adult-collaborators were required to meet the highest ethical and safety standards in their engagement and participation. Facilitated by dance educator Clare Battersby and choreographer Carol Brown, the group regularly meets to create dances that move with and through urban spaces. In 2018, the group invited Ugandan dance-artist Antonio Bukhar and visual artist Linda Knight to workshop with them at an underpass site under a busy road in Auckland. The children marked the concrete walls and paving stones with chinks through broad strokes and gestures of movement (Figure. 1). Workshopping with Knight and Bukhar, the Urban Activators wet the chalk and wiped their marks, creating patterns and traces of movement in the city that were left slowly to dissolve in the coming days.



Figure 1. Urban Activators workshop with Jo and Antonio Bukhar. Image credit: Linda Knight.

In another experience, Ugandan dance educator and scholar, Alfdaniels Mabingo introduced the group to his village and the city of Kampala, zooming into its topography on Google Earth. He shared stories, videos and introduced the group to the children of the Peace Africa Children's Ensemble in Kampala. Mabingo taught the young New Zealand dancers how to move as *boda boda*, or Marabou storks. The storks clean up the city and their presence highlight the discrepancies between poor and rich neighborhoods in Kampala. The Urban Activators learned about the Peace Africa Children's Ensemble, watched videos of them

dancing and listened to their voices. The young dancers also worked with improviser and environmental activist Lance Cablk, moving through contact with the floor and each other, building relations of connectivity and sensitivity to balance, pressure, and the yielding of weight. Finally, with Hamish McIntosh and James Lobaton, the group danced and dived into complex patterns and kinetic sculptural forms that resonated with their urban, place-based research through emergent co-composed choreographies facilitated by Brown. From these shared experiences and inter-disciplinary modes, the Urban Activators create their dances, choreographing pathways that intersect different ways of moving through diverse urban and studio-based contexts, building an imaginary city, a commons-in-movement.

We suggest that in this increasingly globalized world, it is important to expose children to environmental and social justice through diverse cultural and ecological experiences. The incorporation of knowledge from Uganda into the processes of creating and sharing dances and the visual and audio recordings of the landscape and day-to-day activities in Kampala city opened an inquisitive politics of possibility through which to imagine living otherwise. As an intergenerational and intercultural group, Urban Activators, actively cultivated choreographic imagination through identifying and empathising with children, adults and animals moving in a distant metropolis in Uganda.

As co-creators and collaborators working with the children, we facilitated a dialogue to further dissect the issues and ideas of environmental and social justice that emerged from these intercultural experiences. Opening space for dialogues was vital in creating horizontal interactivity where we were all agents of the process. Embracing difference and the radical otherness of one city in relation to another fostered an internationally connected youth cosmopolitanism which enabled Urban Activators to dive deep into cross-cultural ecologies and dance experiences and create connections with children at Peace Africa Children's Ensemble in Uganda. The two groups exchanged videos of dances and short stories. The goal for these peer-to-peer connections was to enable the children from the two cultures to embody their intercultural experiences. Navigating how the children from the two different cultures use dance to claim space in their environments was key to this exchange. The adults who facilitated this process took a position that if children from different cultures are empowered and trusted to interact, they nourish their inner sense of connection, imagination, freedom and global citizenship.

Intercultural learning can be unsettling, sometimes causing acculturative stress (Berry, 1970) and at times rehearsals became unruly. The pedagogy applied in this collaboration aimed to nourish conscious awareness, or as Paulo Freire (1998) terms it, *conscientization*. In this project, dialogues were used pedagogically to help the Urban Activators merge different worlds together and to “enable a cross section of experiences, values and ideologies to enter

the teaching and learning space” (Sansom, 2011, pp. 47-8). Allowing discussions mitigated stresses that arose from the new cultural encounters. Sound also played an important role in building intercultural connections. In addition to spoken dialogue, a sound design, composed of the boys’ voices retelling stories of these two cities provided a rhythmic score for the choreography, punctuating it with accents and pulse that included Mabingo’s African drumming and Russell Scoones’s (father to one of the boys) vocals and sampling. Criss-crossing the dance studio floor, the children wove patterns of locomotion inspired by the movement of scavenging birds in Kampala or the speed of cars crossing the Auckland bridge on their regular commutes.

As adults collaborating with young dancers, we propose that bridging generational gaps accords children agency to internalize, embody and share ecological, cultural, and choreographic ideas. Collaborating with the young dancers supports Sansom’s (2009) observation that “In order for the child to feel empowered and to exercise their agency, the child needs to be central to the process of dance and have a voice in how their dance will develop” (p. 169). The recorded material, stories, ecological sites, and cross-cultural insights that were shared through collaboration acted as stimuli to ignite further creative, collaborative, and kinaesthetic imagination and cultivate an inclusive creative framework (Kaufmann, 2006). This is much preferred over a banking system of education (Freire, 1972) that reduces learners to mere repositories of movements. The Urban Activators project ran on the principle that young dancers thrive when they collaborate with adults in ways that position them at the centre of creative experiences and processes. This supports Kaufmann’s (2006) observation that “No child wants to be excluded, separated, or singled out; every child wants to belong” (p. 4). The young dancers took ownership of the process, which motivated them to push their kinaesthetic, kinetic, social, and creative boundaries. Forging a healthy intergenerational collaborative ethic with the young dancers meant that the facilitators had to negotiate their positions during the processes of creating, exploring, performing and learning together. In navigating the ecological sites and expanding upon recorded material from Kampala, the facilitators moved and created with the young dancers. Through participatory collaborations the children were supported in an embodied way. Collaborating through creative journeys enabled the adults to live through and with the bodies of young dancers instead of surveilling them from positions of authority. We discovered that when adults create and dance with young dancers, learning and growing occurs for all. Our pedagogy was influenced by the Māori concept of *Ako*, which is a relational and constant state of learning and teaching where one is both teacher and learner, whether young or old, child or adult (Metge, 2015). When adults create, learn and perform with young dancers, the young dancers guide them through freedoms of childhood creativity in a setting which is shaped by their world views. The intergenerational connections in this project were grounded in this form of empowering trust between adults and young dancers.

Children's Urban Belonging through movement.

The Children's Urban Belonging projects took place across institutional contexts and with undergraduate students with varying levels of dance experience. In one project undergraduate dance students worked with primary (elementary) school children, and in the other, undergraduate generalist education students worked with children aged 3 – 10 years attending a children's hospital school, siblings of these children, children attending outpatient clinics, and a class of schoolchildren from the local primary school. The two, interrelated projects, led by Knight and Jenny Roche received ethics approval to explore children's urban identity and citizenship. Children were consulted in each project regarding their ideas about where they live including the *virtual* spaces that they inhabit through digital media such as the living spaces they design in video games like Minecraft. The projects also explored undergraduate students' understanding of the role of the arts in building children's urban citizenship.

Creative Currents was an arts education festival emerging from a collaboration between a university and staff and students at the hospital school within Queensland Children's Hospital (QCH) in Brisbane, Australia. Knight, an artist and academic working across creative practice and education devised the festival so that the teacher education students could develop performing arts experiences with young children attending the specialist school. The university students, who had varying levels of knowledge and prior experience of dance and performing arts worked in small teams to structure creative movement and performance activities that focused on identity and urban citizenship, that could be collaboratively performed with children with diverse physical and intellectual needs (Figure 2.). Students liaised with the hospital school staff to ensure their ideas were suitable for children with compromised immune systems in a hospital environment, adjusting the equipment requirements and activity expectations to suit the needs of the children. The students applied the movement skills they gained from performing arts education workshops at the university and created intergenerational works around identity, body diversity, and what it means to be an urban citizen with multi-age groups of children during the *Creative Currents* festival. Posthuman theories and concepts of citizenship extended these ideas of citizenship to include the more-than-human and this allowed students to devise dance and movement ideas for young children that explored who else lives in the city.



Figure 2. Student teams creating dance works with children at the Creative Currents festival.
Image credit: Linda Knight.

The *Creative Currents* festival enabled the education students and children to work intergenerationally to experiment with diverse concepts of identity and urban citizenship. These rich themes allowed critical investigation of ideas and assumptions about bodies, identities, and urban communities and environments. The theme facilitated positive explorations of how and why bodies are different, and how these different bodies meaningfully contribute as citizens to urban communities. The theme explored the possibilities for belonging, living, dwelling in the city and the local environment, and who and what is a citizen? The intergenerational creative works imagined more-than-human citizens, where might they live, what would their neighborhoods look like? The children, hospital staff, and university students were moving together as they collectively learned more about identity and imagined these possible urban citizenships. A little after the festival children wrote reflections that captured the residual ideas and thoughts from the day. A particularly powerful reflection which read “My dream was to fly like a bird and it happened today” (Figure 3.) conveys the effectiveness of intergenerational movement for opening children up to big ideas about identity and community.

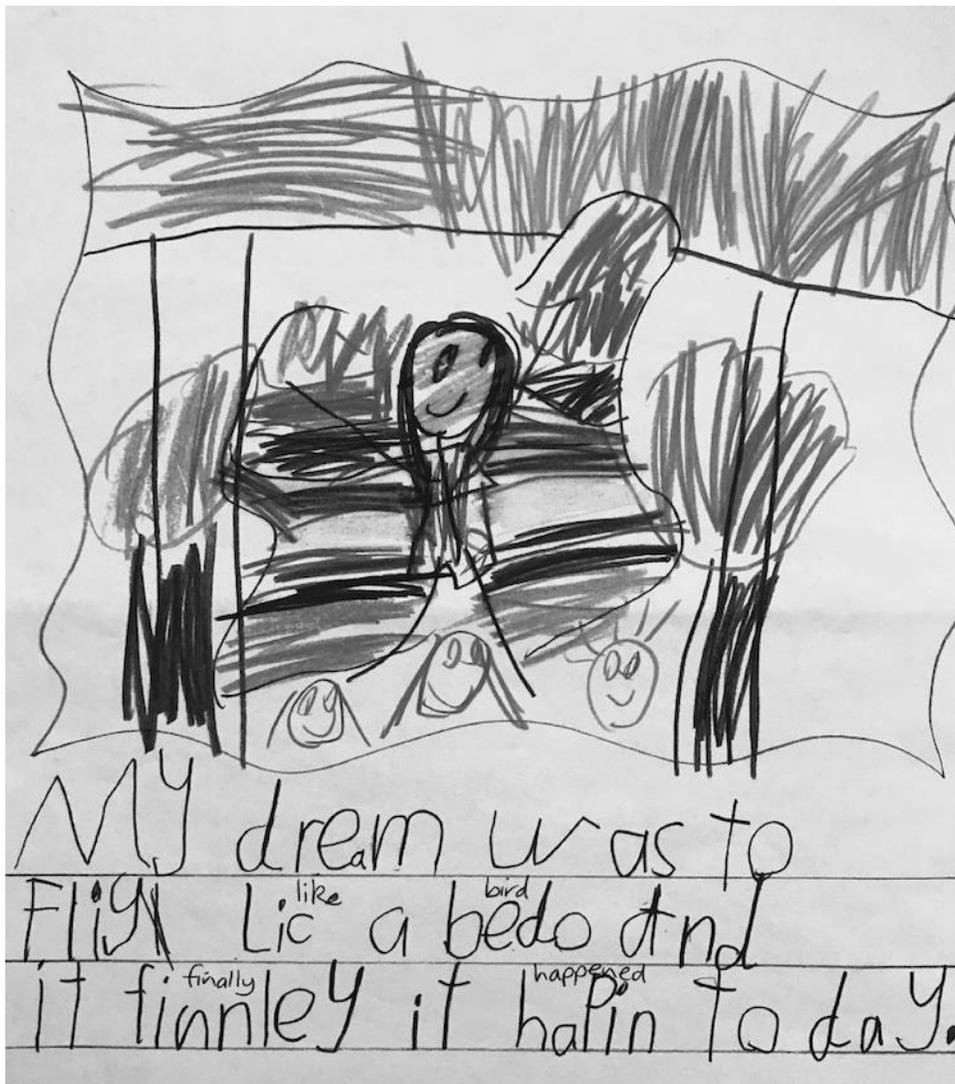


Figure 3. Child's reflection of the Creative Currents festival. Image credit: Linda Knight.

The project led by Roche was integrated into a first-year performance unit for Bachelor of Fine Arts Dance students in Brisbane, Australia, in 2017. The project was created as an in-context engagement with Years 3 to 5 students (ages 8 to 11) attending Arts Club activities at a local state (public) primary school in the Brisbane metropolitan area¹. This voluntary club met weekly to develop projects facilitated by the arts teachers and staff at the school and with guest artists from the community. The project explored young children's experience of inhabiting digital environments and how they might express this in creative movement. Initial

¹ In Stevens and Huddy (2018), the authors outline the Performance in Context Model (PCM) developed at the Queensland University of Technology that created the parameters for this project.

sessions with the school students involved asking them to draw on experiences of Minecraft and other video game worlds. For this they composed movement vignettes which addressed the physicality that would be produced from moving through these spaces; this also extended to short interactive vignettes which they formed in groups.

Imaginary worlds were visualized through drawing a map of the terrain and then aspects of the various spaces and items were re-embodied through group compositions. Transposing some of the previously constructed group vignettes onto an outside schoolyard space allowed for the experience of carrying the trace of the digital experience into another *real* space. This material was documented throughout and then used as source inspiration for the undergraduate dance students to co-create a dance piece facilitated by Roche. These students reflected weekly on these intergenerational compositions and developed a workshop experience on identity in imaginary worlds to bring back to the schoolchildren. During this workshop, the undergraduate dance students explained the source of their ideas, giving the schoolchildren an understanding of how the children's original movement creations had been integrated and developed into a dance work. This second encounter ended in an intergenerational exchange of movement ideas. For example, the undergraduate dance students taught the movement developments back to the schoolchildren to give them an experience of how the ideas had been expanded upon in the creative work and the schoolchildren reflected and gave feedback on the final work.

The process of transmission of ideas about identity and urban citizenship between the schoolchildren and dance students, involved the passing on of embodied knowledge through "choreographies of meaning" (Taylor, 2003, p. 20), which had their roots in the schoolchildren's lived experience of inhabiting virtual worlds. The dance students embodied these ideas, which also allowed them to reflect on the particular material quality of the movement, for example, its awkwardness (identified as robotic, lacking in flow), narrative quality (which communicated the ideas clearly) and highly imaginative nature (otherworldly references to flying llamas and chocolate tables). The embodied exchange between the dance students and the younger students privileged intergenerational corporeal movement and offered an opportunity to inhabit each other's perspectives on virtual worlds and move through them physically. Through this experience, the undergraduate dance students observed:

As a cohort, we concluded that we are not as addicted or reliant on technology and gaming in comparison to the children, due to the simplest things (that make the biggest difference) like the different lifestyles and disciplines we were brought up with. It is quite obvious even walking around in public today or knowing and working with younger children, that they are so absorbed and taken over (you could

call it addicted) by a whole other world. (dance student reflection)

As well as sharing this perspective across a generation, this project encouraged the dance students to work further within this practice context. They noticed the “kookiness” and creative fearlessness of the younger students and their “uninhibited thought process when approaching the task” (dance student reflections) which inspired their interest in teaching and facilitating projects and new conceptions of dance education:

It has also opened my mind to a new choreographic technique and the creative methods used such as creating movements and building on them, and that allowing the creative minds of children to run free can be an extremely effective teaching for both the students and teachers, and doesn't rely on the teacher to create a whole dance and teach it from steps and counts based off music. (dance student reflection)

Children’s Urban Belonging enabled undergraduate students and children to experiment with intergenerational, collaborative processes and practices for critically inquiring into aspects of identity and urban citizenship. The projects used dance and movement, and generalist performing arts education to develop community civics, belonging and participation in young and school-aged, urban-dwelling children. Moving together through creative and expressive practice, and with curriculum learning collaboratively performed “different possibilities of urban living beyond neat, authoritative urban visions” (Balug & Vidart-Delgado, 2015, p. 1027) in respectful ways with diverse young children’s vision of themselves as urban citizens.

Intergenerational creative movement theorizes and performs diverse identities and inclusive notions of citizenship to “imagine alternative ways of engaging with the city” (Balug & Vidart-Delgado, 2015, p. 1029). Corporeal interactions and negotiations between different bodies in movement provokes creative expression and awareness of the diverse and perhaps unexpected ways identities and subjectivities affect relational interactions with the urban environment: in Roche’s project the children mediated the physical environment through the virtual and digital interface, and in Knight’s project the children’s citizenship was mediated by the specifics of their medical needs. In each instance, the translation and communication of these mediations was aided by intergenerational somatic learning and the situational, social creative practice (Balug & Vidart-Delgado, p. 2015) of adults with differing dance practice skills, but with high-level investment in providing children with creative movement experiences.

Discussion

In this article we have described projects that engage intra- and intergenerational creative movement in projects about citizenship, identity and community. Whilst Urban Activators and

Urban Belonging constitute two discrete projects in different cities that engage diverse communities of movers, they share traits that suggest distinct opportunities for a deeper understanding of how movement between generations can deepen appreciation of the value of work that crosses traditional hierarchies of age and life stage through collaborative and collective artistic processes.

Intergenerational interaction is complex, but it is also generative of new movement patterns as well as revitalizing corporeal histories and movement histories that begin at an embryological level. Donna Haraway (2016) in her call for the creation of new communities of kin urges us to adopt the term ‘regeneration’ over ‘reproduction’; to loosen the heteronormative hold of reproduction on an overpopulated planet. In moving-with people at different life stages, making movement together and mapping pathways for imagined worlds, we argue the generative capacities of art as a process, builds a commons together that enacts a renewal of citizenship that is globally attuned. There are three aspects to this that we highlight in our research. Firstly, creative interactions that are reciprocal and counterweighted have the effect of re-scaling our movements enabling relational intimacies between differently aged and physically dexterous bodies. In adjusting our weight-shifts and adapting to a child’s point of view, we open possibilities for movement and the affective experiences of childhoods to be held in common. This draws on ways of knowing that engage the senses in emergent structures of feeling and atmospheres of collective energy that are intragenerational given that dance draws on interception and exteroception simultaneously. Dance training and education sensitises one's body to the world and to itself. As recent neuroscientific research reveals, dancers carry advanced capabilities for interoceptive awareness – that is, the capacity to sense changes going on inside their bodies as they move in relation to others (Christensen et al 2018).

Secondly, we argue that a sense of belonging and citizenry emerges when movement synchrony occurs, and bodies and place become entangled: what Barad (2010) calls “spacetime-matterings” (p. 264). In the disciplinary vocabularies of dance-making we also refer to this experience of becoming-with as mutual entrainment and kinesthetic empathy. When we dance together, we interact through kinesthetic perception, visual and auditory stimuli and spatial affordances. We engage in an expanded corporeal awareness sensing each other's breath and movement, moving rhythmically together and finding meaning and purpose in the sharing of gestures and mapping of movement patterns in relation to space and place. This skill can also translate across media platforms so that children in one part of the world – Kampala – can engage interactively with children in another – Tāmaki Makaurau. The pleasurable qualities of dancing together emerge through a sense of mutual investment in movement, energetic playfulness and dynamic changes in space, place and time within different dimensions of space (both physical and virtual).

In this writing we have argued that dance and visual art practices that are shared between generations establish communities of movement, cultivating belonging through social choreography. This is achieved through the practice of workshopping, learning and performing dance together as well as reflexive operations of feedback and feedforward in the interactive creative process. Sensorimotor skills of kinesthetic attunement, spatial awareness and proprioception combine with dynamic shifts of energy, rhythm and groupings to shape the building blocks of making dance that can be performed and repeated as well as documented through tracings and mappings (Roche & Burrige, 2022; Hickey-Moody et al., 2021). Through choreographic devices the coordinates of a dance are mapped and refined in the spaces between bodies shaping choreography through patterns of relation. Dancing together helps children and adults develop perceptual awareness and connectivity whilst building a sense of collective action and sociality. Just as the Global Pandemic has reinforced for us the inseparability of our bodies and our intra-relationality, the projects discussed here have detailed, across different contexts, how we as humans are hard wired for learning from each other as part of a continuum of life stages. Our multi-contextual interactions crucially develop children's locational and personal belonging within larger sets of variables including the weather, the urban-scape, population density and political systems. At the same time, as adults engaging with children in shared play, performance and choreography we relearn embodiment and open spaces for a mutually beneficial redistribution of power.

Moving together through intra- and intergenerational dance as social choreography is a key practice for developing civics and citizenship in our current times. Citizenship often valorized as a means of emancipation within western discourse is also a regulatory instrument of domination. The practice of citizenship implicates a tapestry of relations within a common world that confers rights and responsibilities on subjects. Any dance of citizenship is predicated on its other, the non-citizen, the stateless, marginalized and exiled other. In a western world that can see childhood as something left behind and abandoned, in socially and biologically unfinished bodies (Shilling, 1993), the project case studies exemplify shifts towards child-adult collaboration in which creative agency emerges through interactions that are reciprocal, respectful and anti-hierarchical. Children were protagonists in the projects and yet the primary responsibility for facilitating the projects lay with the adult researchers. This writing highlights the risks and possibilities for recasting relationships between children and adults through a model of dancing-with that is not reliant upon the symbolic foundation of the heteronormative family. It suggests that intra- and intergenerational movement recalibrates relations between generations when we move-with and listen to the movement directions, kinaesthetic cues and virtual worlds of young people.

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About the authors

Carol Brown is an interdisciplinary choreographer and scholar working with practices of dance, music, image, place and architecture. A Pākeha (European New Zealander) of Irish descent, she was born in Ōtepoti/Dunedin, Te Wai Pounamu, Aotearoa NZ and is based in Naarm, Melbourne, Australia, on the lands of the Kulin Nations. Carol was formerly Choreographer in Residence at the Place Theatre London where she founded Carol Brown

Dances. Her choreography has been presented internationally including at Roma Europa, Dance Umbrella, Brighton Festival, Ars Electronica and the New Zealand International Festival of the Arts. Recent works include *Tensegrity* (Science Gallery Melbourne), *LungSong* (EcoWest Festival, Auckland 2019), the interactive dance-architecture, *Singularity* (Ars Electronica, Linz 2017) and *PAH* (Auckland Arts Festival 2015). Carol's work has been acknowledged through a NESTA Dream Time Fellowship, the Jerwood Choreography Prize, and the Ludwig Forum International Prize. She writes regularly for peer-reviewed journals on performance, technology and space and has contributed chapters to key texts on dance and technology, feminism, collaboration and site. In July 2019 she was appointed Head of Dance and Professor of Choreography at the University of Melbourne.

Linda Knight is an artist and academic who specialises in critical and speculative arts practices and methods. Linda devised 'Inefficient Mapping' as a methodological protocol for conducting fieldwork in projects informed by 'post-' theories. In her role as Associate Professor at RMIT University, Australia, Linda creates transdisciplinary projects across early childhood, creative practice, and digital media. Linda is the Director of the Mapping Future Imaginaries research network, an international group of over sixty academics, designers, artists and industry specialists who undertake projects focused on our future lives and the world. Together with Jacina Leong, Linda is also a founding member of the Guerrilla Knowledge Unit, an artist collective that curates interface jamming performances between the public and AI technologies. Linda has curated and produced 7 children's arts festivals, including consultant curator, Out of the Box (QPAC, 2012, 2014, 2016), executive producer, QUT Art Day (2011, 2013) and executive producer, Creative Currents (Lady Cilento Children's Hospital, 2015, 2017). Linda has exhibited digitally and physically in Australia, UK, USA, Canada, NZ, and South America and has been awarded arts research grants and prizes worth over \$770,000 with international reach and impact; most recently, this includes an Australian Research Council Discovery project that designs novel technologies for framing and enabling young children's active play.

Clare Battersby is an independent dance educator and performer. Clare teaches children's dance at early childhood centres and schools across Auckland and studio classes at TAPAC Performing Arts Centre. Alongside Dr Adrienne Sansom, she teaches dance and drama at the University of Auckland. While studying at the University of Melbourne, Clare began interactive performance work at the Botanical Gardens, where her young audience discovered the wonders of nature through the performing arts. This led to performances in botanical gardens across the world and to her presenting at daCi conferences in Kuopio 1997 and Copenhagen 2015. Her son Jasper's dance interest led Clare to focus on dance for boys, culminating in the creation of the Urban Activators - a mix of boys and professional male

dancers who performed at Panpapanpalya, Adelaide, in 2018. Clare received a Kiwibank New Zealander of the Year Local Hero Award in 2015 and a DSANZ 2017 Life Member Award.

Jenny Roche is a dance artist and scholar, having performed in Ireland and internationally with various choreographers since the 1990s. She co-founded Liz Roche Company with her sister, choreographer Liz Roche in 1999 and has performed extensively with the company. In 2010 she received her doctoral award from Roehampton University, London. From 2007 to 2011, she was Dance Adviser to the Arts Council of Ireland/An Chomhairle Ealaíon, and she was Senior Lecturer in Contemporary Dance at Queensland University of Technology, Brisbane, from 2013 to 2017. In 2016, Jenny performed in Time Over Distance Over Time with Liz Roche Company across Dublin, Ireland and Sydney/Brisbane, Australia. She performed in the dance film/installation *WAHAWAEWAO* by Carol Brown, Ruth Gibson, Bruno Martelli and Russell Scoones in the Pah Homestead Gallery, New Zealand, in 2017 and created *Expanded Fields* with Gibson, Martelli and composer Mel Mercier for Limerick City Gallery of Art and Gazelli Arthouse, London in 2019. Her book *Multiplicity, Embodiment and the Contemporary Dancer: Moving Identities* was published in 2015 and *Choreography: The Basics* was co-authored with Stephanie Burridge in 2022.

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