



Dance and the Child International

Introduction to proceedings of *Dancing into Communities* 2022 - The 15th conference of Dance and the Child International

Publication Process

The following papers and reports have gone through a double-blind reviewing process. Our thanks go to all the international reviewers: Sarah Knox, Jeff Meiners, Norma Sue Fisher-Stitt, Ann Kipling Brown, Nancy Francis, Peter Cook, Sarah Davies, Rosemary Bennett, Heather Fitzsimmons-Frey, Liz Melchior, Joy Guarino, Lynette Overby, Adrienne Sansom, Bridget Cauthery, Susan Koff, Sophia McKain and Sue Cheesman.

Living in difficult times has meant that the number of articles and reports that finally made it to the conference proceedings is less than the past. These proceedings have taken time to come to fruition due a range of circumstances, Covid 19 pandemic and its ongoing effects have been the biggest challenges.

Our sincere thanks to all for your patience and support of bringing these proceedings to life. Our thanks to YorkSpace for housing these proceedings which will give free access to the collection for anyone. This 2022 Proceedings makes an important contribution to an ever-increasing dance scholarship and dance education practice across the generations and time span of daCi.

Papers and Reports

This focused publication of nine papers and three reports embraced the conference theme of *Dance into Communities* from a variety of standpoints. The collection begins with two inspiring keynotes, the first from **Luca “Lazylegz” Patuelli (Canada)** and the second from **Ann Kipling Brown (Canada)** both presented in video format.

A very personable and charismatic, Canadian B-Boy artist Luca “Lazylegz” talked and demonstrated from his lived experience about his dance journey. He introduced us to his personal motto NO EXCUSES NO LIMITS which underpins all he does with the belief that anything is possible striving towards the limitless possibilities each

person has. Combining his passion for dance with his knowledge of engaging the masses, he has become a strong advocate for inclusion and integration as he aims to bring people of all abilities together through the power of dance. He created ILL-Abilities, an international B-boy crew comprised of some of the world's best differently abled dancers. He champions how persistence and an open mind to find creative solutions allows people to overcome any obstacle and is testament to where he is today.

Keynote two entitled daCi retrospection and evolution presented by Ann Kipling Brown, made a trip down memory lane with the thoughts and ideas of the participants, using their own words and visual media to underline the journey and significant role of daCi. The keynote panel presentation celebrates and reflects upon Dance and the Child International (daCi), the one organization that focuses on all aspects of dance for young children and youth.

Ann Kipling Brown explains: It seemed appropriate in the 40th anniversary year of the organization that we consider daCi's journey from its inception to the present day. To do this I explored the daCi and Boorman archives, talked to and interviewed people who have worked so diligently to maintain the goals of daCi, and, of course, considered my own involvement with the organization. My recent conversations with Joyce revealed her continued passion and commitment to dance education through her reflections about her teaching, publications, workshops, connections with public schools and the children's theatre.

The papers section begins with **Muhammad Fazli Taib Bin Saearani's** paper titled **Creative Movement Project activities: exploration of play with themed movement approach with indigenous children (Malaysia)** centering around a study that explores how engaging in creative movement activities with indigenous children affects both their physical and behavioural well-being. Dance students are given the opportunity to share space, explore ideas, expression, and movement via creative movements, which allows them to learn information that may be passed on to the local indigenous children's community.

Next, **Joy Guarino and Enya Kalia Jordan** in their paper **Dance and Civic & Community Engagement: Service-Learning and Study Abroad as Vehicles to experiential learning, cultural humility, and global citizenship (USA)** unpacks and reflects on an aspect of their dance programme at Buffalo State University, that focuses on community and civic engagements for their students which they assert fulfills dance students' distinct aspirations while addressing local and global societal priorities.

A dance programme for toddlers (Slovenia) reflects on the why and how dance with toddlers is so important and the author's desire to extend existing practices in kindergartens. **Neva Kralj's** paper focuses on enhancing the toddler's motor, social, and communicative skills with a dance program.

Sue Cheesman's paper entitled **Teachers' voices on Fresh Moves: A New Zealand regional primary school dance festival 21 years old. (New Zealand)** chronicles a New Zealand regional primary dance festival that is 21 years old. The issues, challenges, and successes in participating in this festival over time are related from specific teachers' voices and contexts are highlighted, unpacked and

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reflected upon in this research. Findings give insights into how this local school community embraced this festival despite turbulent times for dance education.

Dancing into Communities: Creativity and Collaboration through Dance Using the International Schools Theatre Association Model (Hong Kong) by **Juliette O'Brien** uses a phenomenological approach to show how The International Schools Theatre Association (ISTA) creative theatre “festivals” model works so effectively, and how it could be replicated for dance. She asserts that dance creation is a form of play and when young people come together in play and dance they also co-create community.

The Cascais Portugal Dance Project associated with a transformative pedagogy (Portugal) involved 120 students between the ages of 9 and 15 years old from disadvantaged schools. This project’s goal was to extend the dance provision, to go beyond the reproduction of steps and choreographies found within social, traditional, aerobic and fitness dance expanding into creative dance practice. **Luisa Alegre** reflects on the transformative outcomes of the “Dance Cascais project” 2017 to 2019 from three perspectives: the pedagogical perspective, the curricular perspective, and the practical perspective, linking theory and practice.

Challenging content: making ‘stairways to happiness’ through dance for the child (India). In this paper **Arshiya Sethi** looks critically at the many ways in which inappropriate content enters the realm of dance for the child in India, ranging from folk, and classical to reality show dancing on TV. The paper concludes by citing two successful examples of attempts at creating child friendly Indian dance material including one in the diaspora.

Developing empathy and creativity through the virtual dance community (Hong Kong) draws on the experiences and reflections of approximately 120 participants during the pandemic period and explores the paradigm shift experienced by dance teachers, students, and artists in the wake of the COVID-19 pandemic from face-to-face to virtual environments. Interestingly this study discovered that students were more adaptable than teachers of dance to virtual environments. **Zihao (Michael) Li’s** research offers valuable insights for future dance education in this ever-changing world.

To complete this paper section, we have a very different perspective with **Turner Norman’s Locking in a virtual world (Canada)** that takes us into street dance education investigating the effectiveness of online learning utilizing a netnographic approach, to investigate the archive of locking tutorials and the connection to a global community of street dancers.

The reports section begins with summaries a new book edited by **Susan Koff (USA)** entitled **Dance Education: A Redefinition** published in 2021. In addition to Susan three of the chapter authors (Ann Kipling Brown (Canada,) John-Mario Sevilla (USA), and Alfdaniels Mabingo (Uganda)) spoke about their contributions to this book through different lenses. **Jane Andrewartha’s** report entitled **Five steps to a balanced body: a holistic 10-minute preparation for dance classes and movement activities (Australia)** focusses on the need to improve preparation practices when working with young dancers. She describes an approach to holistic

preparation of the mind and body aiming to help students of any dance style or movement practice get the most out of their dance classes. The third report **Healthy or Harmful: National Experts talk about Children's Dance (USA)** raises an important area to address. **Mary Bawden** advocates for the need to protect children from hypersexualization through the use of evocative adult costumes, choreography and music, and to safeguard the art of children's dance.

Summary

These keynotes, papers and reports provide a snapshot of the virtual conference *Dancing into communities* in 2022 from a range of diverse perspectives. We thank all who made these proceedings possible and hope you enjoy viewing and reading these contributions.

Editors: Sue Cheesman, Norma Sue Fisher-Stitt and Ann Kipling Brown