

Dance and Play: A Comparison between Children’s Physical Play Events and Dance Improvisational Practice

Proposal Artistic Doctorate Research
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3. Introduction

In this artistic research I aim to explore the differences and similarities between children’s physical play events and improvisational dance. The kinesics communication of children with their peers seems to resonate well with dance/contact improvisation. Research of Manso, Ferreira and Vaz (2017) for example point to analogies between children’s play and improvisational dance in terms of creative activities, relational dialogues and embodied meanings.

In this research I would like to explore and examine the relationship between dance improvisation and the aesthetics of play. De Spain (2003, p.27) defines dance improvisation as ‘a way of being present in the moment’. Dance improvisation is often associated with the spontaneous, with the unknown (Foster, 2003) and with creativity (Nakano & Okada, n.d.). Dance improvisation is seen as a special form of social interaction (Blom and Chaplin, 1988), as the embodied interaction of bodies on an affective, cognitive and physical level (Ribeiro & Fonseca, 2011).

Blom and Chaplin (1988) consider dance improvisation as the ‘dynamic daughter of dance, at times self-indulgent, at times concise and determinant, but always developing and changing. She has a free spirit: she should be given free rein within wisely and flexibly set boundaries’ (p.x).

Table 1. Characteristic of dance improvisation (Blom & Chaplin, 1988)

Blom & Chaplin (1988)	Dance improvisation is creative movement of the moment;
	Dance improvisation is simultaneously exploring, creating and performing;
	Dance improvisation is free association of thoughts in movement;
	Dance improvisation is an opening up of possibilities;
	Dance improvisation is plentiful and overabundant.

Blom and Chaplin also refer to the intrinsic goal of dance improvisation: ‘Dance improvisation exists outside everyday life, creating its own time-space boundaries, seeking only its own profit and goal’ (p.x, 1988). See table 1 for characteristics of dance improvisation (note: this list is not exhaustive).

Play on the other side is defined as a ‘free activity standing quite consciously outside ‘ordinary’ life as being ‘not serious,’ but at the same time absorbing the player intensely and utterly. It

is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner" (Huizinga, 1955, p.13). Fagen (1981) adds to this that play is not serving an immediately useful action. Burghardt (2011) states that play differs from functional expression of behavior since it is often incomplete, exaggerative and it involves patterns of movements/behaviors that are modified in form and sequence.

Play is often associated with words such as tension, release, challenge, effort, uncertainty, risk, balance, oscillation, contrast, variation and rhythm. Play consists of transindividual processes of action and reaction ‘which often takes on a to-and-fro quality reminiscent of dance’ (Rodriquez, n.d., p.2). See table 2 for characteristics of play, as formulated by Ricart (2014) and Huizinga (1955).

Table 2. Characteristic of play as formulated by Ricart (2014) and Huizinga (1955)

Ricart (2014)	Play is creative and destructive at once (as it is also chaotic and orderly at once);
	Play is organized by a set of rules;
	Play is appropriative (it takes over the context in which it exists) and it is potentially disruptive (to the normal state of affairs);
Huizinga (1955)	Play is free, is in fact freedom;
	Play is not "ordinary" or "real" life;
	Play is distinct from "ordinary" life both as to locality and duration;
	Play creates order, is order;
	Play is connected with no material interest, and no profit can be gained from.

Sheets-Johnstone points to the intimate relationship between play and dance. She considers play as “kinetic happening in which the sheer exuberance of movement dominates and in which a certain freedom of movement obtains” (Sheets-Johnstone, 2005, par. 29). Through play we explore our own bodily possibilities and we develop an embodied sense-of-self. Play is creative and requires dynamic spontaneity. Both dance and movement are connected to play: dance in fact can be seen as the continuation of children’s natural movement-exploration. In sum, both dance improvisation and play can be seen as autotelic. Even more, play and dance improvisation are expressive in the way they communicate meaning and intention¹. Finally, play and dance improvisation can be considered as aesthetic expressions of self and others.

Out of the above, the following research question can be formulated:

Can children’s physical play events be considered as improvisational dance? And if so, what are the shared underlying structures and characteristics?

Although several authors (Blom & Chaplin, 1988; Ferholt, 2007; Lindqvist, 1995, 2001, 2003; Manso, Ferreira & Vaz, 2017; Nilsson, 2009) claim similarities between children’s physical play and improvisational dance, there are some practitioners such as the Judson Dance Theater that question and reject the so-called childlike elements of dance improvisation. The main difference, according to them, is the structural integrity of dance improvisation as juxtaposed to the childlike messiness of play. The Judson Dance Theater refrained itself from expressionism and considered dance

improvisation as simulating chance operations (Foster, 2001). It is important to note that these counter voices will be heard in this research study.

4. Demarcation of the research study

Play and dance improvisation are huge concepts that require further delineation. In this paragraph I will redefine these concepts in order to concretize the research study.

Physical Play Events

There are as much as 16 different play types (Hughes, 2002; see attachment) that include role play, object play, fantasy play, symbolic play, socio-dramatic play etcetera. In this research study I will mainly focus on physical activity play such as *rough and tumble play*, *locomotor play*, *exploratory play*, *deep play* and *mastery play*.

Physical play events may involve ‘symbolic activity or games with rules; the activity may be social or solitary, but the distinguishing behavioral features are a playful context, combined with [...] vigorous physical activity, such that metabolic activity is well above resting metabolic rate. Paradigm examples of physical activity play include running, climbing, chasing, and play fighting’ (Pelligrini & Smith, 1998, p.577).

Physical play occurs in both boys and girls but rough and tumble play (a subtype) is mostly initiated by boys across a variety of cultures (Pelligrini & Smith, 1998; Di Pietro, 1981). Physical play activity seems to have different functions: the refinement of social skills, the training for the unexpected (Pellis & Pellis, 2009) which subsequently lead to the improvement of self-regulation and a more accurate encoding/decoding of emotions. In addition, physical play also increases strength, endurance and movement skills (Pelligrini & Smith, 1998).

Play is also often associated with games and gaming. Games are roughly divided into traditional games (board and card games but also hide and seek games) and modern, technological-driven games (such as video games). According to Sicart (2014) play is a bigger concept than game. To play is to be in the world, and as an (embodied) activity it is not separated from reality². In this research study we will not look into technological-driven games. Within game theory however the notion of embodiment has been a widespread topic and this perspective might be relevant for my research. Somewhere in the research process it might thus be fruitful to look into the role of the body in technological-driven games and to draw where possible comparisons with physical play events.

Finally, in this research study I will further elaborate on the concept of play by analyzing the theory of Huizinga (1955), Sicart (2014), Vygotsky (1978, 2004), Elkonin (2005) and Lindqvist (2001, 2003).

Dance Improvisational Practice

In this research study I focus on dance improvisational practice. Dance improvisation differs from choreography in the way it creates and stages movements on the spot. Da Dilva (2017) articulates the difference between the two in the following way: ‘Choreography tends to be identified with planned and previously decided-upon forms and improvisation as a practice in which at least some decisions are made in real time, spontaneously’ (p.).

Dance improvisation can take place alone or in a group. In the latter case we speak of group dance improvisation. A special form of group dance improvisation is contact improvisation (CI). CI involves the exploration from one's body to the next by using the fundamentals of sharing weight, touch, being kinetically aware and finding a point of contact between you and your partner. Lepkoff (2008) adds to this that CI is basically a form of physically questioning and responding to the

² This is in contrast with Huizinga's notion of play as a magic circle.

environment. CI opens up a dialogue with the space and with the other dancers through touch and kinetic/kinesthetic awareness.

Open form composition (OFC) is another term that is related to dance improvisation. O'Donell (as cited in Da Silva, 2010) considers OFC as a process based form that allows dancers to make real-time decision-making on several compositional levels. She distinguishes OFC from improvisation in the sense that openness of form is created through at least some degree of determination. There is more to be said about this distinction and the so-called unprepared and undeterminate of dance improvisation, but for now it's enough to conclude that group dance improvisation is related but not identical to OFC.

In this research study I will foremost look at CI since this is a form of dance improvisation that seems to resonate well with physical play (specifically when it comes to rough and tumble play). Nevertheless I will also take the more general term, group dance improvisation and OFC into account, mainly to delineate and to understand the differences and similarities between these terms.

5. Three sub-themes

Three different themes can be distinguished within the overall research question:

- the notion of risk-taking, the engagement with the unknown and the spontaneous;
- touch, tactility and the in-between space;
- participatory sense-making and the relational.

The three themes will be shortly explained below.

Risk-taking: the engagement with the unknown and the spontaneous

Dance improvisation and play are often associated with the authentic, the spontaneous, the new, the unplanned and the unknown. Foster (2003) for example states that in dance improvisation the dancers move between the known and the unknown. 'Improvisation presses us to extend into, expand beyond, extricate ourselves from that which was known. It encourages us or even forces us to be taken by surprise' (p.4). Also Forsythe & Haffner (2012) consider dance improvisation as an unplanned, open-ended form through which dancers can discover unknown possibilities and bodily solutions.

Da Silva (2010) however questions this emphasis on the unknown, the unprepared, the risk-taking and the irrational. According to him dance improvisation doesn't just happen and in this sense it's far more dynamic and hybrid. Dance improvisation in this perspective moves between the planned and the unplanned, the risk-taking and the rules/structural boundaries and it includes various ways of knowing.

Also play is associated with risk-taking and is generally conceived as a spontaneous activity full of fun and pleasure. 'To dare, to take risks, to bear un-certainty, to endure tension-these are the essence of the play spirit' (Huizinga, 1955, p.57). But Huizinga also points to the necessity of rules and structures. So does Ricart (2014, p.8); 'Rules are the formal instruments that allow the creation and shared identification of a context of play. All contexts of play have rules of some type'. Play moves in-between the 'rational pleasures of order' and destructive, breaking forces.

In this research study I will critically explore the notion of risk-taking, the spontaneous and engaging with the unknown in both play and CI. This leads to the following sub question: What are the similarities and differences in children's physical play events and CI when it comes to risk-taking and engaging with the unknown?

Touch, tactility and the in-between space

Definitions of touch usually contain two intertwined dimensions: the physical and the emotional (Sakiyama & Koch, 2003). Touch is the haptic sense, a sense that is located in the skin and spans over the whole body surface rather than located in one organ.

In children's play activities touch plays an important role in rough and tumble play, social play and exploratory play. Movements such as pushing, pulling, tumbling, wrestling, grappling, kicking all assume a point of contact between two or more players. Even more, these activities almost always take place without hurting one another. Touch seems to serve different kind of functions in play: (emotional) self-regulation (Pellis & Pellis, 2009), the development of motor skills, testing physical strength and most importantly the ability to encode and decode social embodied signals (Pelligrini & Smith, 1998).

In group dance improvisation, specifically CI, the contact point between two or more dancers is referred to as the third space: 'The third space in the dance [is] the point of con(t)act: that fugitive and always temporary centre and edge common to both yet outside both, a 'blind spot' through- in-with-around-for-and-by which the two bodies orient their play' (Williams, as cited in Dey & Sarco-Thomas, 2014, p. 121). The third space [the in-between space] in contact improvisation is a space where materiality is contested. It is a place of negotiation, in which selfness and otherness are explored through the sharing of weight, energy, strength and balance.

In this research study I want to further explore the role of touch in both play and dance improvisation. This leads to the following sub question: What are the similarities and differences between the role of touch in children's physical play events and CI?

Participatory sense-making and the relational

Physical play and dance improvisation are considered activities that take place in dialogue with the environment. Both are culturally organized experiences in which we try to make sense of the world.

Sicart (2014) states that play is contextual. This context involves a network of persons, rules, negotiations, environments and objects. A playground is a place for play, just as a studio is a place for dance. However, play is much bigger than that. 'Play is being in the world, through object, toward others' (p.18). According to Sicart play is an individual singular experience that can be shared with others.

In dance improvisation, specifically CI, individual agency and collective agency are intertwined. Foster (2003) speaks of a hyperawareness of the relational where consciousness shifts dynamically from self in relation to the group and from group in relation to the self. 'Many of us have enjoyed the experience of neither leading or following, but instead moving with, and being moved by another' (p.8).

In this research I will use De Jaegher and Di Paoli's notion of participatory sense-making (2017) as a way to understand and analyze the relational in dance improvisation and physical play. Participatory sense-making is "the coordination of intentional activity in interaction, whereby individual sense-making processes are affected and new domains of social sense-making can be generated that were not available to each individual on her own" (p.13). In other words, the dancers and the players attune to each other in a kinaesthetic and kinetic way. All agents contribute to joint relational sense-making: self-in-interaction is confronted with the other-in-interaction through a shared coordination and articulation of rhythm, momentum and speed.

In this research study I want to further explore how and in what ways children's physical play events and group dance improvisation can be seen as special forms of participatory sense-making (see also Hermans 2015). This leads to the following sub question: What are the similarities and differences in the participatory sense-making process of children's physical play events CI?

6. Research question and sub-questions

Research question:

Can children's physical play events be considered as contact improvisation? And if so, which underlying structures and characteristics do they share?

Subquestions:

1. What are the similarities and differences in children's physical play events and CI when it comes to risk-taking and engaging with the unknown?
2. What are the similarities and differences between the role of touch in children's physical play events and CI?
3. What are the similarities and differences in the participatory sense-making process of children's physical play events and CI?

7. Method

Artistic Research

The research method that is used here is artistic research, i.e. research that is rooted in the creative/artistic process. The study unfolds *in* and *through* the artistic creative process:

Art practice qualifies as research if its purpose is to expand our knowledge and understanding by conducting an original investigation in and through art objects and creative processes. Art research begins by addressing questions that are pertinent in the research context and in the art world. Researchers employ experimental and hermeneutic methods that reveal and articulate the tacit knowledge that is situated and embodied in specific artworks and artistic processes. Research processes and outcomes are documented and disseminated in an appropriate manner to the research community and the wider public (Borgdorff, 2012, p.53).

First of all, artistic research takes the artistic experience as a starting point for exploration. The research produces artistic knowledge, that is sensual, physical and embodied knowledge. In other words: *felt* knowledge (Klein, 2010). As a consequence, artistic research is always (at least to some degree) tight up with the artist. The researcher is an insider, an embodied participant in the practice (Hannula, Suoranta & Vadén, 2014). However, the researcher also takes distance to the research study, reflecting on it and on one's acts and by sharing this embodied knowledge with others.

As a researcher I thus move back and forth between periods of intensive (insider) engagement and more reflective (outsider) distance-taking. Writing and verbalizing the artistic practice will be an important way to take distance from my own practice. In this research process I will continuously shift between making works of art and periods of writing, making drafts, plans and so on.

In this research process I will create a body of material that is publicly available at all times. On the one hand this body of material will consist of a series of photographs and video's that register and record the essence of children's play activities and dance improvisational practice in terms of the three discussed themes. This material will be put online and is accessible to the public during the entire research process: <https://to-dc.org>. The footage (video/photography) will also be used as the data of the research that is then analyzed. However, most of the time the analysis and theoretical thinking happen in the research process itself, and in contrast to more traditional research there will not be a strict distinction between data gathering and analysis (Hannula, Suoranta & Vadén, 2014).

Besides the documentation of the artworks, the body of material will also consist of articles, texts, chapters and lectures. This part contains the writing and verbalizing of the research.

The artistic research is thus made public in two ways: the artistic process and the conceptual/contextual framework (see figure 1). It is important to note that the products of the research (artworks, chapters/articles) are not separated from the process: ‘they feed back into it, maintaining and nourishing it, questioning and even possibly jeopardizing it’ (Hannula, Suoranta & Vadén, 2014, p.19).

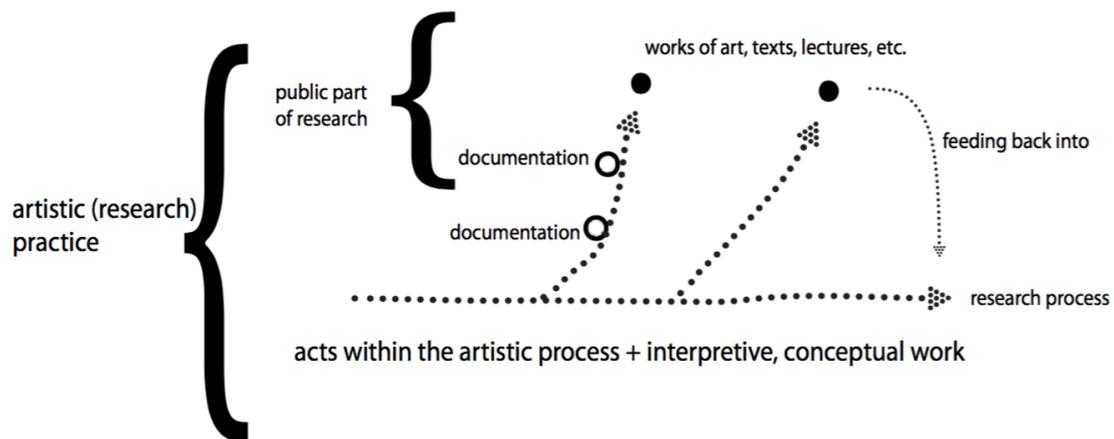


Figure1. Artistic Research Practice and the Public Part of Research (Hannula, Suoranta & Vadén, 2014, p.18)

Artistic research distinguishes itself from artistic practice in the explicit contextualization of the artworks. Situatedness and actualizing the context are important strategies in my research. There is a fusion between the doing and the reflection on the doing. This requires:

- commitment to the conditions of the practice;
- documenting the acts;
- moving between insider and outsider position;
- preparing/making the works of arts;
- documenting, reflecting and theorizing on the underlying research constructs.

Methodological context

This research study is descriptive and exploratory by nature. The primary aim is to understand and compare the underlying mechanisms of children’s physical play events and dance improvisation.

The research follows an emergent design (Guba & Lincoln, 2000). The research process is iterative, it’s a recursive and reflexive process that allows me as a researcher to make new choices, follow new questions and insights that emerge in the artistic research process. ‘It is informed out of the continuously revised relations and interactions the researcher has with the researched phenomenon and the material illuminating it in addition to the changing situations and contexts in which these become possible’ (Rouhiainen, 2004, p.26).

Compared to more traditional research paradigms, this research study sits closest to qualitative, ethnographic research. Ethnographers seek to place the phenomena studied in their social and cultural context. The central aim of the ethnographic method is to provide rich, holistic insights into people’s views and actions. In this research study I also aim to provide holistic insights in the underlying mechanisms of children’s physical play events and dance improvisation. I intend to create hermeneutic dialogues between the artistic practice and theory.

Trustworthiness

In line with Lincoln and Guba (2000) I prefer to speak about trustworthiness instead of validity and reliability. The research validation lies in the ongoing questioning and checking of the artistic research and the theoretical interpretations. 'It is about making responsible decisions and justifying the choices made through good reasoning during the process of investigation itself and in relation to the presentation of the emergent knowledge' (Rouhiainen, 2004, p.29).

Guba and Lincoln introduce three criteria that run parallel to validity and reliability criteria of more traditional (positivistic) research: credibility, transferability and conformability. Credibility refers to internal consistency, the rigor of the research (Morrow, 2005) and can be reached through persistent observation in the field, the use of peer researchers, researcher reflexivity, participant checks, and by 'thick description' (detailed, rich descriptions of the phenomena as well as the context). I consider my research as a self-reflective practice in which a peer group of researchers (see the research intensives below) play the role of critical friends. Observation and thick description serve to deepen out the three research themes.

Transferability refers to the ability to generalize the findings of a study and to create a broader context than the research study alone. Morrow (2005) states that transferability is reached through a rich description of the researcher herself, the context, the artistic processes, the participants, and the researcher-participant relationships so that the reader can decide how much of it is applicable to another context. It must however be noted that an artistic research process is highly singular and idiosyncratic by nature and therefore the research findings will not be easily transferred to other populations and settings.

Dependability refers to the consistency in the way the research is conducted. This is reached through a logbook (an audit trail) that tracks research activities, processes, emerging themes, decisions that have been made during the whole process. This logbook is at all times available for peer researchers, colleagues and the promoters.

In short, artistic research combines discursive/non-discursive processes and outputs, yet the art practice itself forms the core of the research. Through dance and movement practice I want to explore the nature of children's play activities as well as the nature of dance improvisation practice.

My research study is divided into three phases. In the first phase I will explore, describe and analyze children's physical play activities. I am interested in the physical play behavior of children in the age of 7-14 years old. The three themes mentioned above (risk-taking, touch/tactility and participatory sense-making) will form the starting point of my research. In the second phase I will explore, describe and analyze the same themes within dance improvisational practice. I will work with students from the modern theatre dance department (MTD), Amsterdam University of the Arts. In the third phase I will distill the main principles of children's physical play and dance improvisation. I will insert these principles in the artistic process as a way to confront dancers, children and public with these newly gained insights.

The aim of this research is to (better) understand the underlying mechanisms of children's physical play events and dance improvisational practice in terms of the three themes that are described above. I will specifically look for possible similarities and differences between the two practices. The end goal is not a dance performance but a series of photographs and video's/films that register and record the essence of children's play activities and dance improvisational practice in terms of the three selected themes.

In a broader context, I do believe that children's physical play events and dance improvisation are special places that are not only energetic events, full of intensity, but are highly social and relational. Special places in which we can experiment in an embodied way with self agency in relationship to collective agency (in terms of risk-taking, touch/contact and shared embodied sense-

making). With this artistic research I aim to create and evoke a deeper awareness of the way we interact with each other on an embodied, tactile level.

8. Written dissemination

The artistic outcome will be accompanied by a written dissemination. The first part will consist of a general theoretical exploration consisting of three chapters on physical play (chapter 1), dance improvisation (chapter 2) and a comparison between the two (chapter 3). I will use the play theory of Huizinga (1995), Vygotsky (1978, 2004) and Ricart (2014). For theory on dance improvisation I will make use of Foster (2002, 2003), Cooper and Gere (2003), Blom and Chaplin (1988), Da Silva (2015) and recent theory on embodiment and sense-making in dance (Noë, 2015; De Jaegher & Di Paoli, 2007). Finally I will explore the concept of play dance (Lindqvist, 2001, 2003; Nilsson, 2009, Manso et al., 2017). I have already undertaken a significant amount of research on these theories and expect to produce provisional drafts of the theoretical parts within the two first years. The second part will consist of three chapters that each zoom in on a specific topic related to both dance improvisation and physical play: (1) risk-taking and engaging with the unknown, (2) touch and (3) participatory sense-making. I expect to provide provisional drafts of these chapters/articles in the second and third year.

9. Detailed workplan

I have already undertaken a significant amount of artistic research on this subject (see website for video material and photographs);

- In December 2015, I gave a lecture performance entitled ‘Of movements and affects: dance improvisation as a participatory sense-making activity’ with two modern dancers at the conference Embodiment in Arts Education at the Amsterdam University of the Arts.
- In March 2016, I gave a second performance lecture ‘Participatory sense-making: rhythm, repetition and affective resonance in dance’ with the same two dancers at the Conference Worlding the Brain’, University of Amsterdam, Compagnietheatre.
- In January 2017, I was invited for a provocation entitled ‘Why do you think that you but not me should be on stage?’ with my daughter Lisa Scheers at the conference ‘With Children: The Child as Collaborator and Performer’, Leeds Beckett University, 28th Of January, Leeds.
- In April 2017, I made a series of photographs on jumping, hovering, falling and balancing in Lisseuil, France.
- In July 2017, I was invited for a lecture performance entitled ‘The animal body in child’s play and dance improvisation’, at the Dance and Somatic Practices Conference, 7-9th of July, Coventry University, Coventry.
- In July 2017, I recorded a small video dance of Lisa Scheers in Coventry, England.
- In July 2017 we made two short dance movies ‘Hidden’ and ‘Mattress’ with Lisa Scheers and Lune Tourvieuille, both 11 years old.
- In August 2017, I made a second series of photographs on jumping, hovering and falling in Lisseuil, France.
- In December 2017, I made a third series of photographs on physical play, specifically on pushing and pulling with four boys of thirteen years old at CVA, Conservatory of Amsterdam.

In 2018 I plan to engage in the following artistic activities:

- a research intensive for artistic researchers and doctoral candidates in dance and body-based performance, March 19th - 23rd 2018, Stockholm University of the Arts and June 25th – 29th

2018 University of Chichester, UK;

- a presentation on 'participatory sense-making in dance improvisation' at the Science and Society Session at the 5th ENCODS (European Neuroscience Conference for Doctoral Students), on July 5-6, 2018 in Berlin. I will also take this opportunity to shoot a third video on dance play with my 12th year old daughter in Berlin;
- in 2018 I will start the second phase of my artistic research with students of the department Modern Theatre Dance at the Amsterdam University of the Arts.

In 2019 and 2020, I will continue the process with students of the department Modern Theatre Dance at the Amsterdam University of the Arts. I aim to finish the written dissemination and the artistic works in 2021. During the whole research period, I will actively seek publication of sections of my research as they develop, and identify and attend relevant conferences to present my material.

10. Qualifications of the Candidate

In 1987 I was a student at the Fontys Dance Academy, teaching department expressionistic dance. I decided however to pursue an academic carrier and in 1994 I graduated cum laude at the Catholic University of Nijmegen, department of Orthopedagogy. My thesis, under guidance of Prof. Dr. De Bruyn, focussed on decision making processes in multidisciplinary teams. In the same period I obtained a propedeuse in tHistory of Art, also at the Catholic University of Nijmegen. From 1994-1998 I worked as a junior researcher and teacher at the same department. Next to my research into decision making processes, I taught various subjects amongst which, Method and Observation, Perception and Observation, Argumentation, Introduction into Pedagogy etc.

It was only in 1996 that I picked up dancing again. From 1998-2000, I was a guest student at the School for New Dance Development, Amsterdam. In 2002, I was selected for the prestigious masters program Dance Unlimited (now DAS Choreography), a study into choreography and new media, from which I graduated in June 2004. As a performer I have been involved in several physical theatre companies amongst which Warner & Consorten. I also presented own artistic work in several national and international festivals, like 'Internationales Solo-Tanz-Theater Festival', Stuttgart; Dance Screen, Monaco; Il coreografo Ellettronico, Napels; Festival for Young Choreographers in Venezuela and others. I won the first price in the webdance competition organised by the NPS (Dutch Public Television Station).

From 2004-2009, I worked at the Lectoraat Art Theory and Research, as well as the Lectoraat Art Practice and Development, at the Amsterdam School of the Arts..

Since 2010, I am a senior lecturer and researcher at the Amsterdam University of the Arts and Utrecht University of the Arts. In 2017 I started the basic education for photography at the University of Applied Photography, Amsterdam, which I intend to finish in March 2018.

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Attachment I: 16 play types of Hughes (2002)

Symbolic Play	Play which allows control, gradual exploration and increased understanding without the risk of being out of depth e.g. using a piece of wood to symbolise a person or an object, or a piece of string to symbolise a wedding ring.
Rough and Tumble Play	Close encounter play which is less to do with fighting and more to do with touching, tickling, gauging relative strength. Discovering physical flexibility and the exhilaration of display. This type of play allows children to participate in physical contact that doesn't involved or result in someone being hurt. This type of play can use up lots of energy.
Socio-dramatic Play	The enactment of real and potential experiences of an intense personal, social, domestic or interpersonal nature e.g. playing at house, going to the shops, being mothers and fathers, organising a meal or even having a row
Social Play	Play during which the rules and criteria for social engagement and interaction can be revealed, explored and amended. E.g. any social or interactive situation which contains an expectation on all parties that they will abide by the rules or protocols, i.e. games, conversations, making something together.
Creative Play	Play which allows a new response, the transformation of information, awareness of new connections, with an element of surprise. Allows children to design, explore, try out new ideas and use their imagination. They can use lots of different tools, props, equipment. It can have a beginning and an end, texture and smell. e.g. enjoying creation with a range of materials and tools for its own sake. Self expression through any medium, making things, changing things.
Communication Play	Play using words, nuances or gestures e.g. mime / charades, jokes, play acting, mickey taking, singing, whispering, pointing, debate, street slang, poetry, text messages, talking on mobiles / emails/ internet, skipping games, group and ball games.
Dramatic Play	Play which dramatizes events in which the child is not a direct participator. For example presentation of a TV show, an event on the street, a religious or festive event, even a funeral.
Locomotor Play	Movement in any or every direction for its own sake. E.g. chase, tag, hide and seek, tree climbing.
Deep Play	Play which allows the child to encounter risky or even potentially life threatening experiences, to develop survival skills and conquer fear. E.g. light fires with matches, make weapons, conquer fear such as heights, snakes, and creepy crawlies.
Exploratory Play	Play to access factual information consisting of manipulative behaviours such as handling, throwing, banging or mouthing objects
Fantasy Play	This is the make believe world of children. This type of play is where the child's imagination gets to run wild. Play, which rearranges the world in the child's way, a way that is unlikely to occur
Mastery Play	Control of the physical and affective ingredients of the environments. E.g. digging holes, changing the course of streams, constructing shelters, building fires.
Object Play	Play which uses infinite and interesting sequences of hand-eye manipulations and movements. E.g. examination and novel use of any object e.g. cloth, paintbrush, cup.
Role Play	Play exploring ways of being, although not normally of an intense personal, social, domestic or interpersonal nature. For example brushing with a broom, dialing with a telephone, driving a car.
Recapitulative Play	Play that allows the child to explore ancestry, history, rituals, stories, rhymes, fire and darkness. Enables children to access play of earlier human evolutionary stages.
Imaginative Play	Play where the conventional rules, which govern the physical world, do not apply. E.g. imagining you are ..., or pretending to be, a tree or ship, or patting a dog, which isn't there.

