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Participatory sense-making in physical play and dance improvisation: drawing meaningful connections between self, others and world

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Chapter 11. Re-Play/Re-Move: Creative Card Deck and Three Workshops

The last phase of my artistic research consists of the development of the Re-Play/Re-Move toolkit, an educational toolkit for children between 4 to 10 years old that consists of two elements: a creative card deck and three additional workshops. In this chapter, I discuss the background, objectives and theoretical context of the Re-Play/Re-Move toolkit. The enactive account and the concept of participatory sense-making form the backbone of the Re-Play/Re-Move toolkit. I first return to the conceptual model that was introduced in chapter three. A sixth element is added to the model: qualitative movement dynamics with three parameters (time, space and force). Then, I introduce the Re-Play/Re-Move toolkit with the different categories, the pedagogical framework and its main objective. In addition, other examples of creative toolkits within the field of play, dance and performing arts are discussed: Sensorium Toolkit for Dance developed by ICK (2016), Play as Radical Practice developed by Albert Potrony (in 2016) and Playing Up, A Live Art Game for Kids and Adults by Sibylle Peters (2016). I close the chapter with some final thoughts on the role of creative movement exploration in the lives of young children.

Participatory sense-making model for physical play and dance improvisation

As the enactive account has already been thoroughly explained throughout this thesis, I will move directly to the concept of participatory sense-making. Participatory sense-making is a corporeal process in which information is shared and exchanged from one living agent to another living agent.

Physical play and dance improvisation can both be seen as situated practices in which sense-making processes are deeply embedded in the body and movement. As already described in chapter three, participatory sense-making consists of three highly interdependent elements: **attention**, **movement** and **affects**. The synchronization of attention, movement and affect leads to intentional activities in which individual sense-making is affected by domains of social sense-making (see Table 6).

| | |
|-----------|--|
| ATTENTION | = selective openness to the surrounding field: active sensing (including self-sensing), responsiveness to others, self and world (Little, 2014). It is the capacity to respond and to be responded to. Attention is matching up the contents of our body-mind with the (objects of) the world (Ingold, 2018b). |
| MOVEMENT | = attending to the things in our surroundings can only occur when one joins and participates with them in movement (Ingold, 2018b). Sheets-Johnstone (2009) states that it is not action, but movement (animation) that is foundational for living. Action is a too-narrow concept, that “packages movement into a specific deed” (p.377). ⁶⁹ . |
| AFFECT | = a force, a “prepersonal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body’s capacity to act” (Massumi, 1987, p. xvi). Massumi locates affect in the relational dynamic, rather than the interiority of a psychological subject. |

Table 6. Three elements of participatory sense-making: attention, movement and affect

⁶⁹ Sheets-Johnstone (2010) objects to the use of words like ‘action’ or ‘behaviour’ because these words only point to the goal-oriented nature of a movement, thereby dismissing the qualitative kinetic dynamics of a movement.

Towards a model of participatory sense-making: six additional components

The model follows the five components that I have described in chapter three: decision-making-in-action, rhythmic coordination/synchronization, kinaesthetic pleasure, creative potential and ambiguity/open-ended nature. In the model, I have added one extra component: qualitative movement dynamics (see Figure 55).

The main reason to insert the sixth component to the model is that movement is a core dimension of both physical play and dance improvisation. In both activities, the dynamic qualities of movement are put to the fore. Sheets-Johnstone (2012) gives the following description of the qualitative dynamics of a movement:

The constellation of qualities inherent in movement imbues any movement with an overall readily apparent qualitative dynamic: its intensity, expansiveness, rigidity, unswervingness, suddenness, and so on are all variables - "observable parameters" of movement. Furthermore, and most importantly, the qualitative variables are not simply observable parameters but variables that are kinaesthetically felt by the individual who is moving. The movement, in turn, has a qualitatively felt dynamic. (2012, p.46)

Qualitative dynamics of movement encompasses not only the what of movement, but also and above all the how. The term 'qualitative movement dynamics' is closely related to Laban's notion of effort. Effort describes the subtle dynamic characteristics of a movement with respect to intention and intentionality. For example, punching someone in anger or reaching for a glass can be described in similar ways when it comes to body organisation, however, the amount of force, strength and intensity are very different. Effort is the intention, the feeling tone of a movement that is expressed in four motion factors: space, weight, flow and time (see Burton, 2016).

The sixth characteristic of participatory sense-making, therefore, is that all meaning-making processes are grounded in the *qualitative dynamics of movement*. The *qualitative dynamic of movement* consists of three parameters: time, space and force. The three parameters are shortly described below.

Time/Rhythm

In the participatory sense-making process, the agents synchronise movements in terms of rhythm and timing. Collective sense-making occurs through coordination and interaction rhythm. Interaction rhythm must be understood here as the rhythmical attunement of bodies on several levels of movements, such as gestures, postures and facial expressions. Rhythm, in this perspective, is more than a temporal regularity, a repeatable pattern, or a beat. It is a temporal pattern – a timing of movements – that spans across and between individuals in such a way that it can take a momentum of its own (Di Paolo et al., 2010).

According to Tortora (2006), every movement has a rhythm. Without rhythm, we would not be able to read movement, it would be like a sentence without punctuation marks.

All movement has rhythm and phrasing. These characteristics enable a person to relate, interact, and express himself or herself in the surrounding world. Rhythm creates the emphasis in a movement, whereas phrasing marks the unfolding flow of a movement sequence [...]. An individual uses particular phrasings of his or her moving body parts to produce a unique rhythmic spatial organisation that communicates feelings and information to the surroundings. (Tortora, 20006, p.145)

Koch (2014) makes a distinction between internal rhythms and external rhythms. The internal rhythms are connected to our internal organisation, with the beating heart as the pulse that moves our body forward. We have our inner biological clock, with inner rhythms (such as circadian rhythm), cycles and periodicity (like menstruation). Breathing, pulse rate and brain waves all have a rhythmical structure. These internal rhythms reflect our emotional/affective state (Koch, 2011). Besides our biological rhythm, our body is also rhythmically conditioned by social and cultural factors. The communicative aspects of rhythm are socially and contextually determined. Our sense of time is for example culturally conditioned. Each person negotiates in her own way between these internal and external rhythms: each person, therefore, develops her own idiosyncratic movement vocabulary with rhythms that reflect physical, biological and psychological needs in which social, cultural and ecological factors – even climate - play a role (Koch, 2011).

Space

The body relates to space differently than to other objects. We do not (only) capture space with our senses, but spaciousness is determined by our bodily situation. It is through our bodies that we have access to space. Merleau-Ponty (1962, p.5) writes the following:

Our body is not in space like things; it inhabits or haunts space. It applies itself to space like a hand to an instrument, and when we wish to move about we do not move the body as we move an object, we transport it without instruments [...] since it is ours and because, through it, we have access to space.

It is important to note here that space is not considered here as an objective, Euclidian space but as a lived space. Space does not exist outside of us, but space is “an experienced phenomenon of a delimited embodied enactment that is enacted” (Gallagher, Martínez Muñoz & Gastelum, 2017, p. 83). We experience space through the kinetic/kinaesthetic dynamics of a movement. For example, concepts such as ‘near’ and ‘far’ are rooted in the body and in movement. We experience that something is near when it enters our personal space. Reaching, stretching, grasping, extending, widening, lengthening and expanding are all words that point to the spatial dimension of a movement. Spatial perception and action are thus deeply intertwined: people do not neutrally perceive space but “people perceive the world around us as a function of how we would act in that world” (Schnall, 2011, p.150). In other words, affordances (Gibson, 1979) shape the way we perceive space. This is in line with the enactivist notion of meaning, as action-oriented, and taking place through the structural coupling between the agent(s) and the environment.

Spatial dimensions, such as near, far, high, and low, are not objective features of space but they are experienced through our direct interaction with the surroundings. They are experienced in pragmatic terms (Gallagher, Martínez Muñoz & Gastelum, 2017). For example, when I try to throw a ball in a basket, I perceive the nearness of the basket in terms of my corporeal skill (how skillful I am in throwing a ball) as well as my interest and bodily state (how much interest do I have in throwing the ball in the basket, and how much energy do I want to put in the action). Even more, the perception of space is also influenced by my mood and affective state. If I am tired, I might experience the basket as very far away. Our visual perception of space is thus also influenced by emotions, affects and our general state of being. Schnall gives the example of visual perception of steep hills: when people are exhausted, they perceive the hills as steeper than they are in reality (Schnall, 2011).

Even more, our experience of space is also influenced by social interaction. Joint action not only constitutes “a social context, but reorganises the experience of space” (Gallagher et al., 2017, p. 91). Through processes of synchronization and coordination, the agents co-modulate their experiences and this not only leads to shared sense-making processes but also reorganises the (collective and

individual) experience of space. For example, when two agents carry a couch up a narrow staircase, they will perceive the narrowness of the staircase in terms of their shared action. Bodies, actions and surroundings together constitute the experience of space. In other words, our experience of space is situated and intersubjective.

Force

Force is the amount of energy in a movement. Force refers to the way a movement is performed, the tone and texture of the movement and the amount of energy being invested. It is directly linked to the qualitative dynamics of a movement. Force/energy is a dynamic property of movement, it may change in the course of a movement (Sheets-Johnstone, 2012). It is also highly dependent on external forces (such as gravity, momentum, friction, the weight of other bodies, etc.).

In sum, there are three elements (attention, movement and affect) and six components (decision-making-in-action, rhythmic coordination and synchronization, kinaesthetic pleasure, creative potential, ambiguity/open-ended nature and qualitative movement dynamics) of the participatory sense-making process in physical play and dance improvisation. See Figure 55.

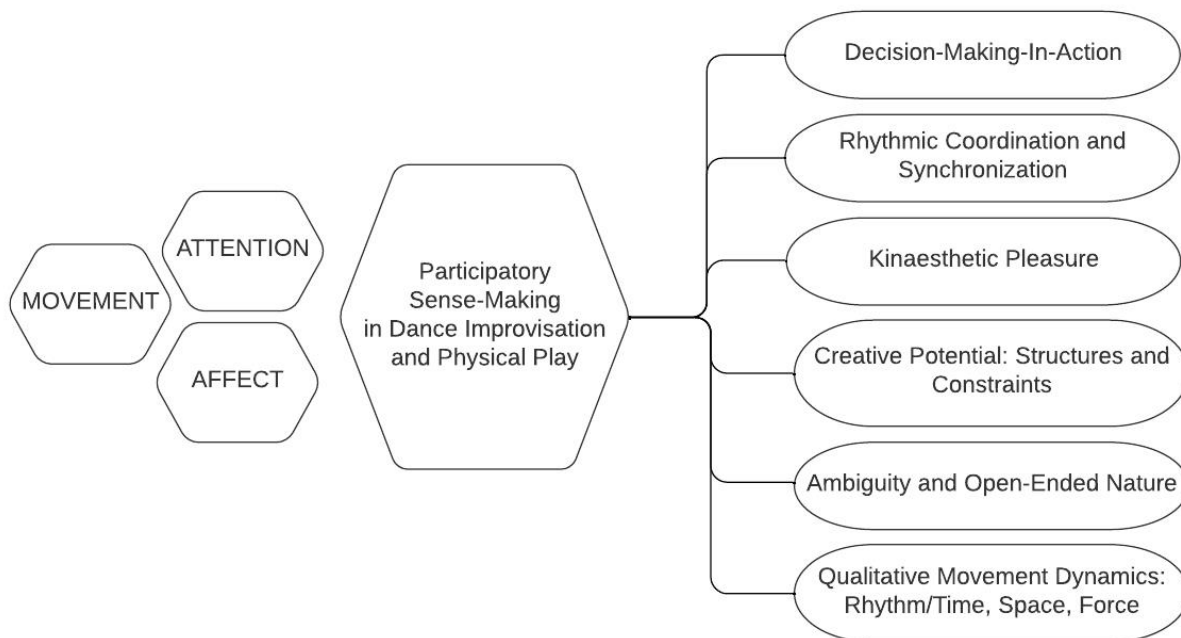


Figure 55. Participatory sense-making model, specifically devised for physical play and dance improvisation

Creative Card Deck and the PSM Model

The Re-Play/Re-Move toolkit consists of a creative card deck and three additional workshops⁷⁰. The card deck is based on the PSM model. The card deck contains over 100 play and movement cards in eight categories (see Table 7). In addition to the card deck, three workshops have been developed.

The card deck is developed in close harmony with the model that is described above (see Figure 55). In the development of the workshops, I choose a different angle. The three workshops are closely related to my own artistic process since re-enactment once again is the starting point of creative movement exploration. However, this time it is not professional dancers who re-enact the

⁷⁰ See: <https://www.researchcatalogue.net/view/1291603/1291604>

physical play events of children, but children themselves are now going to re-enact existing artworks within the field of fine arts, performance art and dance. Three creative workshops have been developed. Each workshop has a different theme: one is dedicated to touching, the other to creative movement exploration and the third one to materials. The goal of the workshops is not to copy or imitate the dance or artwork, but to use it as a creative source for movement exploration.

At this phase of my research, I feel the need to reverse my working method in order to give young children the opportunity to relate in their own way to the artistic work of dance professionals and choreographers. Reversing the process is important since I want to establish a two-way dialogue between young children and dance professionals. Re-enactment is used now as an artistic tool that gives children the opportunity to leave their own mark, or affective trace, on a dance work. Creative dance workshops, especially in more traditional approaches, can sometimes be childish. The three workshops aim to embrace the creative potential of young children, to take them seriously and to see what we (as adults) can learn from them. It is also for this reason, that I included the work of some well-known choreographers and performance artists. This way, I invite and welcome a different way of thinking about the child that is more emancipatory, and that takes away predominant assumptions of the adult as the one that ‘knows’ and the child as ‘immature and incapable’ (Gibbons & Nikolai, 2019). I have chosen three themes for the workshop: touch, creative movement exploration and materials. The first workshop is inspired by the Touch Project. I use a similar set-up: starting with clay and tactile boards, then moving to drawing/performing (Trisha Brown) as a way to make contact with the floor, paper and body, and finally providing basic contact exercises in which children can explore the intersubjective dimensions of touch. In the workshop on creative movement exploration, I use dance works that take daily movement as a starting point for the artistic process. The creative movement workshop has a similar set-up as the category ‘movement ecology’ in the living archive. Basic movements such as running (Monty Python and Kopergieterij), walking (Richard Long), falling (Deniz Darzacq), climbing (Simone Forti), balancing/leaning (Trisha Brown), moving in small spaces (Willi Dorner) and impossible movements (Deborah Hay), are used as an entrance point for further movement exploration. The third workshop takes materials/objects as the starting point for creative movement exploration. Children often incorporate open-ended materials in their play, and so do artists. In this workshop, I use materials that are easily available, safe and have multi-modal characteristics. Blankets, cylinder cardboards and tubes are examples of materials that can evoke a whole range of responses in each child⁷¹.

The main goal of the Re-Play/Re-Move Toolkit is to *stimulate bodily creativity*. Physical play and dance improvisation can both be seen as creative movement practices. Already Huizinga (1955) argued that play and dance are in many aspects identical, and when we talk of play, we inherently talk about dance too. Caillois (2001) also points to the relation between dance and play. According to him, dance directly links to vertigo, the temporary disruption of perception that leads to disorientation, dizziness and the temporary destruction of stability. Dance is a form of disorderly movement that causes pleasure. Bodily play and dance can both be seen as kinetic/kinaesthetic happenings “in which the sheer exuberance of movement dominates and in which a certain freedom of movement obtains” (Sheets-Johnstone, 2005, para. 29).

Bodily creativity is here understood as the ability of children to express themselves in a kinetic/kinaesthetic way. The goal is to actively engage children and to trigger their curiosity. Most of the time simple, daily movements are used (such as walking, running, falling, balancing, climbing,

⁷¹ Because of Covid-19, I was not able to test the toolkit in a school (which was my original plan). Some parts of the workshop on Touch and Tactility were tested with a small group of preschool children in the age of 3-5 years. See Hermans (2022).

etc.) – emphasizing the expressive quality of a movement instead of virtuosity. Re-Play/Re-Move invites children to explore their own, idiosyncratic way of moving. The aim is to expand and nourish children's interest in physical play, creative movement and dance improvisation. For that reason, the Re-Play/Re-Move Toolkit consists of movement games, playful exercises as well as improvisational tasks, i.e. tasks that build a connection with the real and imaginary world of young children. The as-if cards and the impossible action cards, for example, trigger imagination and allow children to intertwine the imaginary with the concrete kinetic/kinaesthetic dimensions of a movement.

I advocate “a pedagogy of listening and radical dialogue” (Rinaldi, as cited in Anttila & Sansom, 2012, p.205), where teachers carefully observe the creative process and personal growth of the children. This also means that we break with the traditional pedagogical hierarchy. Children themselves are considered the agents of their own creative process. Teachers learn alongside the children: they actively engage in the creative process both as a guide and as a resource⁷². Most importantly, the teachers (just like the children) should have a playful attitude, engaging with and expanding their own creative capacities – allowing imagination to come into full play. The teachers invite the children to experiment and play together, in a creative process of “moving, wondering and waving through a maze of possibilities and uncertainties” (Sheets-Johnstone, 2013, para. 11). As already mentioned before, physical experimentation and creative movement exploration are an intrinsic part of the lives of children. Although adults play and experiment too, play is the home ground of children. Play is what children do, it is their main project, and it is their way to express meaning and creatively engage with the world. It, therefore, seems only logical to give children full agency over their own creative movements and thoughts.

Finally, although it seems nowadays almost forbidden in our current society to do something just because it is fun - especially in the context of school curricula and learning outcomes - I advocate here a policy of fun (Bond, 2000; Stinson, 1997). In both physical play and dance improvisation children engage in the sheer joy of movement, in terms of power, energy and a sense of freedom. Karen Bond (2000) and Sue Stinson (1997) refer to this as ‘fun of moving’, and their research shows that children and youngsters most often describe dance as a fun activity. Fun here should not be understood in simple terms such as amusement or entertainment. The word fun covers the whole range of pleasures “from excitement and relaxation, to the enjoyment of contact in a social group, to the multi-sensory and intellectual satisfactions of creating, performing and watching dances” (Bond, 2000, p.7). Even more, fun is thus not something superficial nor is it a by-product of play and dance improvisation. Fun needs dedication, commitment and responsibility.

Creative movement exploration should first and foremost be an investment in the kinetic/kinaesthetic pleasures of the body. To engage with the body is to engage in the fun of running, balancing, climbing, jumping, falling, etc. Or to put it in the words of Maxine Sheets-Johnstone (2013, para.16): “Where movement and play come together, movement can be experienced as a kinetic joy ride”.

⁷² This is in line with the Reggio Emilia approach that was developed by pedagogue Loris Malaguzzi in collaboration with parents in the city of Reggio Emilia. The Reggio Emilia approach specifically focuses on early childhood education. It is an innovative and creative approach, centered around the idea of children's multiple languages (the so-called hundred languages). Teachers in the Reggio Emilia approach are also learners, just as children. Teachers are “collaborators and reflective practitioners who facilitate children's discovery and learning” (Westerberg & Vandermaas-Peeler, 2021p.1260). In the Re-Play/Re-Move toolkit, the teacher takes up a similar role.

| Categories ⁷³ | PSM Model | |
|--------------------------|---|----------|
| RHYTHM | Rhythm/ Qualitative Movement Dynamics | 8 cards |
| COLLABORATION | Rhythmic Coordination and Decision-Making-In-Action | 8 cards |
| PATTERNS | Creative Potential: Structures/Constraints | 16 cards |
| SPACE | Qualitative Movement Dynamics | 10 cards |
| RITUALS | Creative Potential: Structures/Constraints | 20 cards |
| AS IF | Ambiguity/Open-ended Nature | 40 cards |
| VERB LIST | Qualitative Movement Dynamics/Affect | 3 lists |
| IMPOSSIBLE ACTIONS | Ambiguity/Open-Ended Nature | 14 cards |

Table 7. Categories Creative Card Deck

Other toolkits and play practices

In this paragraph, I aim to sketch a broader context of the Re-Play/Re-Move Toolkit. Other toolkits and approaches have been developed to foster creativity, physical play and dance improvisation. For my artistic research, three projects/initiatives are relevant: the Sensorium Toolkit for Dance developed by ICK (2016), Play as Radical Practice developed by Albert Potrony (2016-2018) and Playing Up, A Live Art Game for Kids and Adults by Sibylle Peters (2016). All three will be discussed shortly below.

The Sensorium Toolkit is an instrument for dance teachers to facilitate creative movement exploration in pupils through the use of the senses (ICK, 2016). The toolbox is developed for participants from the age of 10, no prior dance experience is required. The Sensorium Toolkit is inspired by the artistic vision and choreographic practice of Emilio Greco and Pieter C. Scholten⁷⁴. They write:

The Sensorium Toolkit gives teachers guidance during lessons in which the connection between body and mind is paramount. Images, sounds, smells and textures form the starting point for physical discovery and for the natural process of concentration, information processing, creative association, imagination and ultimately layered movement. (ICK, 2016 para. 2)

The toolkit consists of four categories of sensorial materials: seeing, feeling, hearing and smelling as well as playing cards, support cards and a manual. The manual not only explains how to work with the sensorial materials but also provides information on the role of the teacher, the structure of the class and background material. The toolbox is quite expensive (150 Euro) and therefore not available for everyone. I bought the box, also for my students at the Amsterdam University of the Arts, and what immediately stands out is the design and the careful selection of sensorial materials. There are vials with seven different smells, seven black velvet pouches with sensorial materials, fourteen sound fragments on a USB stick and seven visual cards. It feels like a box full of pleasant surprises and it certainly triggers the imagination and sensorial awareness. The goal of the toolkit is to translate sensorial stimuli into movement through imagination. For me, the Sensorium Toolkit is inspiring because of the combination of sensorial materials and play cards. It however differs from the Re-Play/Re-Move toolkit in many ways. First of all, Sensorium is intended for teachers who work with

⁷³ All categories of the card deck contribute and stimulate kinaesthetic fun/pleasure.

⁷⁴ See <https://www.ickamsterdam.com/en/academy/kids-schools/sensorium-toolkit-21>

participants from the age of 10. The Re-Play/Re-Move Toolkit targets a younger audience (4 to 10 years old). Even more, Sensorium is a dance tool that can be used for dance improvisation and choreography. The Re-Play/Re-Move toolkit, on the other side, takes creative movement exploration as its main objective and integrates play with dance. A final distinction is that Sensorium takes the sensorial as the starting point for movement exploration. Although the senses play a role in Re-Play/Re-Move too, the focus lies foremost on the different categories of participatory sense-making.

The second toolkit, Play as Radical Practice, is developed by Albert Potrony, a visual artist with a participatory practice examining ideas of community, identity and society (Serpentine Galleries, n.d.). Play as Radical Practice was commissioned by Serpentine Galleries' Changing Play Programme and developed during a 3-month residency at the Portman Early Childhood Centre. Potrony's approach is provocative and radical, he openly questions the compartmentalization of education and instead advocates a more holistic, creative approach that gives not only full authorship to the children but also underscores the significance of free play. Potrony works with open-ended materials such as transparent sheets, reflective rolls, foam tubes, etc. and he lets children develop their own ways of creative inquiry. He perceives children as "competent, complex and intelligent individuals, capable of participating in the values, beliefs and understandings that shape their lives" (Serpentine Galleries, n.d., p.5).

The toolkit is freely available and consists of a booklet, a 24-piece card game and an accompanying film. Each of the cards in the game contains an image, a provocation (a question, a quote or a statement), a theme (standardisation, space, chaos/order, relationships) and an action (shuffle, connect, match, deal, stack, discard, collect). The toolkit is described as an invitation to play, a conversation tool that has no rules. This last one is the most striking about the toolkit. The toolkit gives complete ownership to the children, as it has no specific rules, structures or boundaries. It is free, wild and messy. It is imaginative. It allows children to follow their own course of play, and as a result, imagination naturally coincides with the open-ended materials. Nothing is dictated, there are only suggestions. Teachers don't intervene but play along or aside. In the video⁷⁵ we see for example a girl who is entangled in a transparent sheet. First, it is a jail, a second later it is a tent, a house, and then it becomes a waterfall. Imagination jumps from one thing to another, in a cascade of associations that has no rational logic but springs from the playful interactions with the material. I am inspired by the open-ended approach of Play as Radical Practice and I appreciate its radicalness. Potrony's toolkit is in many ways radical because it not only encourages free, wild play of young children but it also invites teachers and parents to critically rethink the educational system. Re-Play/Re-Move similarly has an open approach where children are in the lead and full authorship is granted to the children.

There are however also differences between Play as Radical Practice and the Re-Play/Re-Move toolkit. First of all, Potrony's toolkit is entirely based on the concept of free play. Open-ended materials play an important role because they are vessels for imagination. In the Re-Play/Re-Move toolkit, materials play a role too (especially in the third workshop 'With Materials') but there are also sessions where no materials are used, and where the body/movement becomes the sole vehicle for creative exploration. Even more, Potrony's toolkit is dedicated to free play while the Re-Play/Re-Move toolkit takes physical play and dance improvisation as the vehicles for creative movement exploration. Finally, Play as Radical Practice is specifically developed for preschools (toddlers) where the Re-Play/Re-Move toolkit takes children between 4-10 years as the main target group.

The third and final toolkit/card set that I wish to discuss here is 'Playing Up, a Live art Game for Kids and Adults' developed by Sibylle Peters (2016) and produced in collaboration with Live Art

⁷⁵ See <https://www.serpentinegalleries.org/whats-on/play-as-radical-practice/>

Development Agency, Tate London, Best Biennial (Sweden) and Live Art UK⁷⁶. Playing Up explores the cross-generational dimension of Live Art. Playing Up can be played with family, friends, neighbours, etc. It draws upon seminal works within the Live Art scene (such as the Guerilla Girls, Vito Acconci, Forced Entertainment, Marina Abramovic, etc.) and it takes the form of a card game that can be played with kids and adults together. There are six categories (body & perception, out & about, memories & collections, beings & things, dare & danger, science & thinking) and each card contains a specific Live Art piece. It is simple and easy to use: you select a card together, read it out loud and follow the instruction. It is fun to do and it can bring you into hilarious situations where you make up a ketchup fight, build your own What Happens Next Machine, make a tour around the neighbourhood, scream for five minutes or you follow a random person on the street.

The cardset only costs 10 pounds and is easily purchased from the website. I played the game with my daughter a couple of times, and as I said, it was fun to do and it brought us to unusual places. Even more, the card set provides a wonderful overview of the live art scene containing not only works from the sixties/seventies but also contemporary artists like David-Weber Krebs, Showcase Beat le Mot and Eva Meyer Keller are included. It's got humour and a certain lightness that makes it accessible for (young and older) children. The only thing I noticed is that you tend to move quite quickly through the cards, as instructions are short, and the idea is often more appealing than doing it in reality (for example letting your hair cut by a child, performing with an animal, walk an adult on a leash down the street are more thought-provoking than something you would do in reality).

In the Playing Up approach, children are perceived as competent beings who are perfectly capable of making their own decisions. Sybille Peters advocates a (pedagogical) approach that gives autonomy to the children and agency over their own creative experiments. Overall, Playing Up has been an inspirational source for me and of the three toolkits/card sets that have been discussed here, it overlaps the most with RePlay/ReMove. However, there are also significant differences. First of all, in both toolkits, existing artworks are the starting point for creative (movement) exploration. In Playing Up, however, the goal is to explore the cross-generational dimensions of live art. In Re-Play/Re-Move, the artworks (in the three workshops) are used as a way to access new, creative potential through the re-enactment of existing artworks in the field of dance and performance art. Second, Playing Up takes place in informal contexts (at home, on the street) while RePlay/ReMove covers both formal and informal contexts. Finally, Playing Up is concerned with live art but also conceptual art while RePlay/ReMove is specifically developed for creative movement exploration.

Finally

Although there are several toolkits available, RePlay/ReMove is the only toolkit that combines physical play with dance improvisation. The toolkit provides playful exercises, movement games and improvisation tools that foster creative movement exploration in children in the age of 4 -10 years old. The toolkit is based on the participatory sense-making model and combines imagination with physical movement tasks.

The pedagogical approach of RePlay/ReMove gives authorship to the children, providing them with means/materials to explore their own bodily creativity, agency and being in the world. It stimulates children to explore their own embodied ways of sense-making and relating to the world – and as such, it is a creative tool for children to learn about themselves, others and the world. As Anttila and Sansom state, both physical play and dance can be seen as conduits “to nurture playfulness, creativity, imagination, and motivation to learn, especially at that vital stage of young children’s lives when these dispositions can begin to be diminished” (2012, p.191).

⁷⁶ <http://playingup.thisisliveart.co.uk>

That being said, it also must be noted that the RePlay/ReMove toolkit is still a work in progress. The next step is to test the RePlay/ReMove with children. Due to Covid-19, this has not been possible (only on a small scale). The toolkit should preferably be tested in formal situations (such as Dutch primary schools) as well as informal situations (closer to home). In the testing of the toolkit, it is important to not only involve dance teachers but also kindergarten teachers, (performing) artists and parents. In any case, children are in the lead. The eventual aim is to turn the RePlay/ReMove toolkit into an open-source toolkit where children themselves contribute and further develop the creative content.