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

Hermans, C.

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## **Propositions to Carolien Hermans' dissertation 'Participatory Sense-making in Physical Play and Dance Improvisation: Drawing Meaningful Connections Between Self, Others and World'**

1. Not agency, nor action or embodiment, but movement itself lies at the heart of all participatory sense-making processes.
2. New values in participatory sense-making processes arise through rhythmic patterns of repetition and variation.
3. Physical play and dance improvisation are both embodied activities where the self becomes fluid and otherness is invited in.
4. Sense-making in physical play and dance improvisation is a process where one participates in the concrete physical as well as in the imaginary realm.
5. Fun in the flesh should not be considered as a pleasant side-effect but as a vital source for creative movement exploration.
6. Improvisation is ubiquitous to life: Practice-led research into the improvisational nature of play and dance improvisation can provide rich insights on how we improvise in daily life and thereby enrich theories on embodied cognition.
7. Artistic research is more concerned with not-yet knowing than with knowing.
8. Photography and re-enactments are valid research tools to explore cultures and cultural productions.
9. Touch is a vital aspect of our human condition: in these changing times we should invest in a culture of touch, one that is safe and intimate at once.
10. To move is to learn. We should therefore put more emphasis on the role of the body and movement in our educational systems.
11. Being a good stone skipper, or impressive cannonball jumper, or a hilarious Donald Duck imitator, is just as important for a child as being good in reading or maths.