Insight into site: (Re)considering space in dance education *through* connectivism

Peter Cook

Associate DVC(S), Student Transitions, Southern Cross University

ABSTRACT

In dance education, space is a constant discussion point. It is the place where action occurs, but for choreographers of all levels of experience, it offers stimulus, limitations, opportunities and solutions. This paper considers the potentialities that opened as a result of the need to implement a new unit into a senior school dance syllabus. The provocations that erupt within this research ask the dance educator to (re)think space conceptually and consider how it may become more integral to the choreographic practice. How is this further advanced when technological opportunities promote the use of virtual spaces for both content and form? The working studio, along with the location of choreography, is questioned through the notions of space/site/environments. Connectivism, as a digital learning theory maintains that knowledge and experiences can be understood through non-human appliances. Methodologically, a/r/tography is employed, given the exploration of educational and artistic praxis. Collectively connectivism and a/r/tography offer a framework for discussion, supporting that collaboration with and through networks and resources is pivotal to learning.

KEYWORDS

dance; choreographic; space; movement; practice.

INTRODUCTION:(RE)CONSIDERING SPACE

I sit on a bench at Point Danger on the Queensland/New South Wales border, in Australia, overlooking the rolling waves and the many interactions of humans, non-humans and more than humans. I come here to write but am reminded how selecting sites aids and motivates my creative, academic and reflective fluidity. My transitory studio/site becomes a place to create and choreograph, to inquire and write, and to teach and learn. Considerations around site selection are currently made more profound, given the temporal context of social distancing and the limitations of border crossings, highlight by today's choice for my studio, my selected work site. The concept of space and spatial relationships underscores my choreographic and teaching practice as well as for this particular process of writing, reinforcing the need to appreciate, question and re/think our connection to site/space/studio as an artist/scholar/educator.

The study of space is a never-ending inquiry for choreographers, and teachers of choreography, despite their level of development within the artform (Cook, 2018). Space is an elusive choreographic element that can challenge even the most seasoned of artists, and yet

it also becomes a great source of inspiration. My working definition of space derives from seminal dance education scholars and their writings (Adshead-Lansdale, 1988; Blom & Chaplin, 1982; Smith-Autard, 2010). Essentially, space, as an element of choreographic practice, is considered as being where the dance exists. The choreographer, through space, explores movement potential by experimenting with size, levels, planes and directions in the air and on the surfaces of the environment. Blom and Chaplin (1982, p. 31) describe space as "an active participant, abstract partner". It embraces the notion of relationships between dancers and their performance space, dancers and each other, dancers and objects within the space and more generally spatial relationships. An exploration of space also considers the environment in which the dance takes place, for example, a conventional theatre space, an outdoor location or within the confines of a screen. The inter-relationship of dance and technology has enabled new challenges and discourse around the exploration of space, especially within virtual and digital spaces and more directly within an educational paradigm (Risner & Anderson, 2008).

Technology is becoming more embedded in dance learning environments, not just for pedagogical approaches but also in combination with artistic practices. This, in turn, feeds and redefines how we learn about dance. If we consider technology as part of the ecology of dance-making, then exploring the relationship with it and its relevance to the choreographic practice as a stimulus becomes essential. When student choreographers explore the elements of choreography in innovative ways of incorporating technology, the exploration of digital platforms and their usages becomes more significant (Cook, 2018). Of particular interest is the relationship between dancers and their space, which becomes more chaotic when incorporated into digital environments and locations outside of conventional performance spaces. These considerations give rise to the research questions,

(1) How does the use of digital editing techniques provoke us to (re)consider site creatively in choreography?
(2) How is the choreographic practice expanded when (re)considering variations in sites and the potentials offered by employing digital editing techniques? and
(3) How could this understanding be embedded in teaching and learning activities?

This paper explores the theoretical and practice-based considerations that emerged, in part, as a result of the implementation of a new state syllabus within the study of dance for senior secondary students in Queensland, Australia. The unit entitled *Moving through environments* (Queensland Curriculum and Assessment Authority, 2019) asks students to investigate space from an alternate reality, in a site-specific location and potentially using digital platforms. This provides an opportunity for students to consider space innovatively and to conceptualise the dance studio and their chosen sites with an alternate lens. This paper explores the potential approaches to the implementation of this unit and how it may be theoretically considered from a connectivist perspective. Connectivism, as a digital learning theory, offers a focus on the networking and resourcing of students over the traditional emphasis on curriculum and pedagogy (Siemens, 2006). Existing repertoire and the associated practices of the author are reviewed to offer provocations for teachers preparing to embark on this challenging and innovative unit of work.

MOVING THROUGH ENVIRONMENTS

Moving through environments (Queensland Curriculum and Assessment Authority, 2019), a new compulsory unit in the study of dance, explores the significance and impact that a selected environment has on the choreographer's capacity to communicate meaning. The

environment is categorised as; conventional spaces, such as theatres and studios; specific sites, incorporating those outside of the conventional spaces; and virtual spaces, including digital forms and dance on film. Within the scope of this unit, students consider how physical and virtual environments may require specific exploration of dance concepts and skills while contributing to the development of particular creative choices.

The unit of study promotes an inquiry-based approach to understanding how meaning communicates through dance with a focus on the inclusion and consideration of physical and virtual spaces. Students are asked to "solve choreographic and performance problems unique to dance in different environments in digital (written and visual) form" (Queensland Curriculum and Assessment Authority, 2019, p. 32). This is addressed through identification and explanation of the problem(s); generating and solutions and implementing them effectively to solve the problem and to evaluate the level of success of the proposed solutions.

Teachers of dance need to provide experiences for students that explore space through the lens of site selection. For those who embark on the use of virtual spaces, the body of knowledge splinters into several subcategories. Working in this digital realm, necessitates arts and educators understanding of the impact of technology on choreographic practice. Importantly, how can this understanding be contextualised within existing genres.

THE EXTENSION OF SPACE

In understanding the connection between space and choreographic practice, and how both extended through the advancement of technology, a review of the literature regarding practice has yielded some conceptual understandings. The extension of the understanding of site, of practice and of the genre of dance on film known as *screendance*[1] is amalgamated for context.

EXTENSION OF SITE

The exploration and exploitation of space and the environment fascinated choreographers with a peak of interest during the post-modern dance era (Banes, 2011)[2]. Amongst the many accomplishments of renown choreographer, Merce Cunningham was his development of over 700 site-specific events. The events would connect phrases of movement from both existing and new choreography and present them in non-conventional theatre spaces for which the material was not originally intended. The events served to demonstrate that, varying the context in which the movement is performed presents as transitory and alters the intended meaning being communicated, and indeed received (Nagura, 2005).

Noted post-modernist choreographer Trisha Brown's fascination with the relationship between the dance, the audience and the selected site is typified in her work *Roof Piece* (Graham, 2013). As a rejection of traditional theatre spaces, Brown's work took the contemporary practice to the street to increase accessibility and offered commentary about the vulnerability of the urban landscapes of 1970's New York. The works were performed in the actual location

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1 *Screendance* is a hybrid arts form that combines movement and the camera to create an innovative interdisciplinary experience (Brannigan, 2010).

2 *Postmodern Dance* is an era that historians attribute to commencing in 1960 and continued into the 1980s. Postmodernist dance deviated from its philosophical counterparts that denounced the views of modernism, and morphed into a rection of the heavily constrained modern Dance era (Legg, 2011).

at the centre of the inquiry amending the need to imagine space as part of the choreographic intent. Originally *Roof Piece* was staged on rooftops of SOHO and accessed by a small number of invited friends. In later iterations of the work, the audience grew to include incidental onlookers who happened to look up, down or over to the dancers who were performing the choreographed movement at various strategic locations. The iconic work demonstrated the capacity for dance to exist irrespective of a pre-determined audience and forged the notion of site-specific work documented through photography and film.

More recently, Stephan Koplowitz's has built upon these site-specific concepts in his project *Liquid Landscapes* (Hunter, 2015). The project engaged mobile audience, led through various sites, to appreciate architectural-inspired movement, activated on their arrival. These works were all recorded on film and still photography to document their impact for prosperity and extend the audience from those that happened upon the work.

EXTENSION OF PRACTICE

Choreographic practices developed alongside the advancement of technology are being considered by dance education scholars (for example, Dania, Hatziharistos, Koutsouba, & Tyrovola, 2011; Holdt, 2013; Risner & Anderson, 2008). Digital software, such as *Lifeforms* (Fox, Ryman, & Calvert, 2001)[3] provides choreographers with avatars to experiment and enable choreographic skills without the use of human bodies. Programs that enhance the visual representation of dance works, either live or recorded, extend the opportunities of choreographic practices by enabling the integration of technology. In the live performance environment, this can be physically activated, while in recordings post-editing techniques such as Computer-Generated Imagery, can offer innovative visual representations of the dance work (Calvert, Wilke, Ryman, & Fox, 2005)[4].

Choreographers also employ projection techniques as a production element. These projections can contribute to the setting of the work or add additional dancers that can perform movement beyond the physical capability of a human dancer, by slowing or speeding the image varying time and dynamic intent of the movement (see Mullis, 2013; Rubidge, 2002). The Australian dance company, Chunky Moves, in their work *Glow* (2006), has taken projection techniques to a new level by utilising sensory activated devices in the performance. Movement patterns are specifically designed to enable projections to move in synchronicity. This approach highlights the establishment of a duet between the human dancers and their non-human technological partners. This approach to the integration of the technology and the choreographic practice provides an opportunity for an audience to enter a non-humanist and imagined reality that is exhibited physically.

EXTENDING ON SCREENDANCE

Canadian dance filmmaker Kloetzel (2015) asserts that the use of technology in choreography and the emergence of presentations of dance where film techniques and choreographic practices are directly linked. Dance filmmakers often explore site as an integral component of choreographic practices and their refined products. Dance films are usually created using

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3 *Lifeforms* is a choreographic computer program that provides avatars enabling manipulation for choreographic experimentation (Fox et al., 2001).
4 *Computer-Generated Imagery* is used in films to create scenic backdrops and/or special effects (Calvert et al., 2005).

multiple environments, both framing and enhancing the choreographic intent. The emergence of screendance, as defined by dance film scholar Brannigan (2010) further complicates the inter-relationship of the use of the elements of dance and contributes to the puzzle by asking, where does choreographic practice begin and end and the film direction take over. The evolution of screendance is multidisciplinary, relying not only on the choreographic practice and associated toolbox but the need to procure skills aligned with visual and media arts.

Contemporary Australian choreographer Sue Healy's work *The Curiosities* (2009) artistically merges technology with an interdisciplinary focus. This dance film presents an interplay between images of the circulatory system and a human performer. The image appears to take over the dancer and eventually chokes them with the projected image of their own veins. This work presents a robust response to the discussion around human, non-human and more than human interactions that disrupt and tantalise visual perceptions deliberately. The evolution of choreographic practice on the screen provides an opportunity for new forms with the dance genres merging with media studies. As the choreographic practice develops so does the need to (re)define the roles of choreographers, dancers and audiences as they morph and (re)adjusts accordingly.

MY CHOREOGRAPHIC PRACTICE

My choreographic practice has somewhat echoed the emergence of dance and technology. My practice has evolved from traditional approaches to dancers being available and immediate to their choreographer to now relying on post-editing techniques to structure and develop concepts. I no longer choreograph with dancers in the same room as myself or each other and rely on digital platforms to replace the more traditional co-located paradigm.

Procedurally, I commence with a concept, an intent, an idea or a yet to be known consideration and develop protocols that move towards generating movement. This often relies upon the collaboration of the dancers who may develop movement phrases in response to provocations or potentially mimic and enhance the original movement that I create. Either way, the dancer's input is essential in both visualising and embodying the concept of the day. The dancers' film all movement. At this point, the location of the filming may be incidental, where the site's relevance becomes more integrated later through the choreographic practice or may be integral as the choice of the site mandates the capacity of the performance to live. Once the library of movement has been developed, the post-editing techniques commence. For this to occur, I employ my choreographic toolbox, comprised of knowledge, experiences, tricks, and devices garnered over a thirty-year practice. As such, the choreographic practice is extended by including the post-editing techniques that embrace the technology for the potentiality that it offers to the creative solutions. The connectivity is heightened through the use of technology, and the aim is to communicate an emotional experience through the medium that best serves the intent and the practice.

CONNECTIVISM

The theoretical underpinnings of this research are supported by connectivism, first documented by George Siemen and Stephen Downes and often referred to as a learning theory for the digital age (Downes, 2010; Duke, Harper, & Johnston, 2013; Kropf, 2013; Siemens, 2005). Connectivism offers the opportunity to consider the use of and learning about space in an innovative way. Fundamentally connectivists believe that the practice of learning occurs in a multitude of environments beyond the control of the individual learner. Connectivism espouses that knowledge is networked and increasingly aided by the

development of technology. Importantly learning occurs in chaotic spaces, both complex and ever-shifting. Within this theory, knowledge is not an acquired object, but an experienced connection through actions and events. Often traditional learning paradigms are challenged by connectivism as it favours networking and resources, over curriculum and pedagogy (Siemens, 2006).

Within an arts-based educational paradigm, connectivism affords the consideration of interconnection of artists and technology, and artists and each other, alongside the teacher and learner. The processes are continuous, iterative and environmental. Rather than dealing with a single event or experience, connectivism acknowledges the various inter-related access points to the experiences and the inclusion of the participants' prior knowledge as part of the meaning-making. The connectivist concepts explored in this paper include *diversity*, *autonomy*, *interactivity*, and *openness,* related here to the learning that occurs in educational choreographic practice activities (Siemens, 2005).

CONNECTIVIST CONCEPTS

- *Diversity*, as a concept within connectivism, goes beyond the traditional scope of inclusivity in learning theories that may be found as a result of marginalised social and economic groupings. It moves further towards promoting the ideal that everyone offers a unique perspective based on personal insight, and their contribution is valuable. (Downes, 2010). All dance-making activities require collaboration and a diversified approach, including input that is human, non-human and more than human.
- *Autonomy* requires the individual to contribute to the learning through the inclusion of their own knowledge, values and decisions. While informed limitations may be asserted on the learning activity, it requires the learning to respond and reflect from their own perspective (Siemens, 2006). For movement to live, it requires performers to engage with their individual experiences to enact the meaning.
- As a connectivist concept, *interactivity* relies on the collective meaning-making of all members of the activity. Learners communally contribute to knowledge as a result of interaction and accumulation of members perspectives (Siemens, 2006). This aspect of connectivism relies heavily on the communication of varying views and consideration of individuals to form the collective. Within the choreographic practice, the views expressed are embodied.
- *Openness*, in this context, relates to the sharing of ideas and experiences in the creation of new information and the engagement of new resources. From an educational perspective, openness provides access points irrespective of prior learning or experience (Siemens, 2006). This concept is typified within the choreographic practice by the relationship between choreographer and dancer.

METHODOLOGICALLY UNDERSTANDING SPACE IN THE CONTEXT OF PRACTICE

I identify as an a/r/tographer. The central inquiry in this article features the implementation of a recent syllabus requirement and considers the phenomena as an artist, researcher and teacher. As a theory-methodology nexus, a/r/tography creatively explores educational and artistic praxis, pivotal to this research. The contiguous nature of the identities explored in a/r/tography are connected by the art-making, and teaching and learning processes (Irwin, LeBlanc, Ryu, & Belliveau, 2018). It is the connectivity and the interweaving of those identities that make a/r/tography fit for purpose within this study. Typically, the choreographic practice is essential in understanding my teaching, as does my teaching focus my choreography. The

troubling of a/r/tography with connectivism promotes the need to understand meaning, where and how it exists within these intertwined networks and practices. While a/r/tography organises events and understandings according to six pre-established renderings, this study highlights *the living inquiry*, and *reverberations*, given their alignment with the research questions[5].

In consideration of the implementation of the syllabus unit, *Moving through environments,* and the questions connected to this paper, I re-examined two dance works from my existing repertoire that employs technology through the use of post-editing digital techniques. In developing these works, I also interviewed the dancer participants about their reflections on the process and final products of this choreographic practice. The two participants that appear in these works, both ex-students of mine, have now become heavily involved in the dance profession as performers and choreographers. They were selected based on my prior knowledge of their education and for their innovative approaches to choreography with particular emphasis on exciting approaches to movement generation.

The repertoire itself was developed through several phases. Firstly, I generated movement in response to music and communicated and taught this movement to the participants through several Zoom rehearsals. The recorded Zoom rehearsals facilitated the participants' capacity to perfect the movement phrases and served as part of my ongoing reflective and iterative approaches of the rehearsal to product journey. Once the rehearsal and learning process concluded, the participants were asked to record themselves performing the set movement in a variety of spaces. The overall intent of the work was still emerging at this stage, as the input from the participants and their site selection was critical to the development of this intent. The bank of movement needing to be crafted, and the thematic consideration and idea intended to be communicated was yet to present. The participants were asked to make minimal adjustments to the movement to fit the selected sites but to remain faithful to the integrity of the movement. They were also asked to provide footage of themselves walking toward, away from, and across the camera to aid in anchoring movement and showcasing their chosen environments. They delivered approximately seven clips in total, comprising individual takes of the pre-determined movement and the walking patterns.

ANALYSING SPACE/SITE/ENVIRONMENT WITH/THROUGH CONNECTIVISM

The works and the related interviews have been analysed rhizomatically referencing the concepts of a/r/tography, space and connectivism. Rhizomatic analysis, based on the work of Deleuze and Guattari (1988), offers scope to understand the connections between seemingly disparate data events. The analysis observes the data and emergent thematics to provide insight, clarity and perspective around the educational and artistic phenomena.

The aim is to establish this approach and specific choreographic practice's potential to be purpose-fit for the implementation of the *Moving through environmen*t unit. The data that contributes to the choreographic and teaching practices features mainly when the discussions contribute to the understanding of site and space as both artistic and learning environments.

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[5] A/r/tographic renderings include contiguity, living inquiry, openings, metaphor/metonymy reverberations, and excess (Irwin, 2008). *Living inquiry* acknowledges that the practices of art-making, researching, and teaching exist as practices that are both active and living, reiterative and evolving. *Reverberations,* refers to shifting understandings from participation and involvement in artistic/educational experience.

On receipt of the library of footage, I employed choreographic devices to structure, adjust, augment and refine the movement into a complete dance work. The first work, *Spatial Turmoil*, presents a glimpse of the tension that can be demonstrated in movement, as a result of spatial restrictions being arbitrarily imposed. The selected recording environments provides the context and opportunity for meaning-making to emerge, given their variances in size and type of site. The offering of bountiful movement possibilities developed from the chosen environments extended the choreographic practice. The use of digital editing technology enhanced the capacity to demonstrate the concept of spatial turmoil effectively.

Figure 1 *Spatial Turmoil*

Spatial Turmoil is available to be viewed at the following link. https://tinyurl.com/y6g9nljq

Inside/Outside explores the difference of being inside and completely restricted compared to being outside with much greater freedom by contrasting two environments. While only using two sites, it was the exploration within these sites that provide the meaning. For example, when being restricted in a small bedroom, the surfaces of the walls offer canvass like opportunities to extend the space. The interplay of these concepts forms the basis of the choreographic intent, and what it feels like to exist both inside and/or outside, and of course, those spaces (in)between.

Inside/Outside is available here https://tinyurl.com/y2nu53fa

REVERBERATIONS THROUGH THE LIVING INQUIRY

The works are both choreographically and pedagogically, iterative and generative. They offer ongoing opportunities to re-imagine the understanding of space and more specifically site. Participants constantly reflected on their new understanding of the management and exploration of space as a compositional element and performative environment. The (re)considerations of space feature in the analysis of the collated/created data events and are further understood rhizomatically.

SPACE WITHIN SPACE

The choreographic practice employed to create these works relied on the multi-layering of space, site and environment. For the rehearsals, the participant and the choreographer (author) were not co-located. The rehearsals took place using Zoom video-conferencing technology and were recorded for later use by both participant and choreographer. The movement was learned, taught and developed in differing spaces. The participants selected sites for the movement to be filmed and presented these using digital platforms. The participants aimed to contribute to the process by identifying interesting and challenging sites. They tried to find "… spaces that had different perimeters and different sizes" (Participant transcript). The input of the participants furthered disrupted the identities of being a dancer, choreographer, teacher, learner, audience, as their contribution provided a stimulus for directing the final drafts of the dance works. Offering intensity if movement and reflecting their selected surrounds provoked the stimulus for *Spatial Turmoil* as exemplified by the following image.

The participants' selected sites varied not only in size but in the type of environments. They were vastly different, a tennis court by the river, a decommissioned train yard, behind a dumpster, in a cramped bedroom. The selected sites inspired the choreographer to engage with and develop differing intents. The participants consciously used the site to "take small liberties with the movement" and enjoy some minor creative choices" (Participant transcript). The recorded movement was edited consistently amending the frame. Overlaying several frames offered a complex visual stimulus that highlights the concept through spatial variations. Additionally, the choreographer exploited the opportunity to create frames within frames to distort the perception offering a fourth dimension.

Figure 4 *Frames within frames*

SOLO BECOMES ENSEMBLE

One distinguishing feature of this choreographic practice was that it enabled the choreographer to transform a solo into an ensemble. Being able to duplicate frames and to flip the film to show opposing sides of the space meant that the participants could exhibit spatial relationships with each other. The duplications enabled the choreographer to utilise cannoning effects where movement is performed and displayed at differing intervals of time. This, in turn, provided the impact of more than one dancer and at times a two-dimensional ensemble.
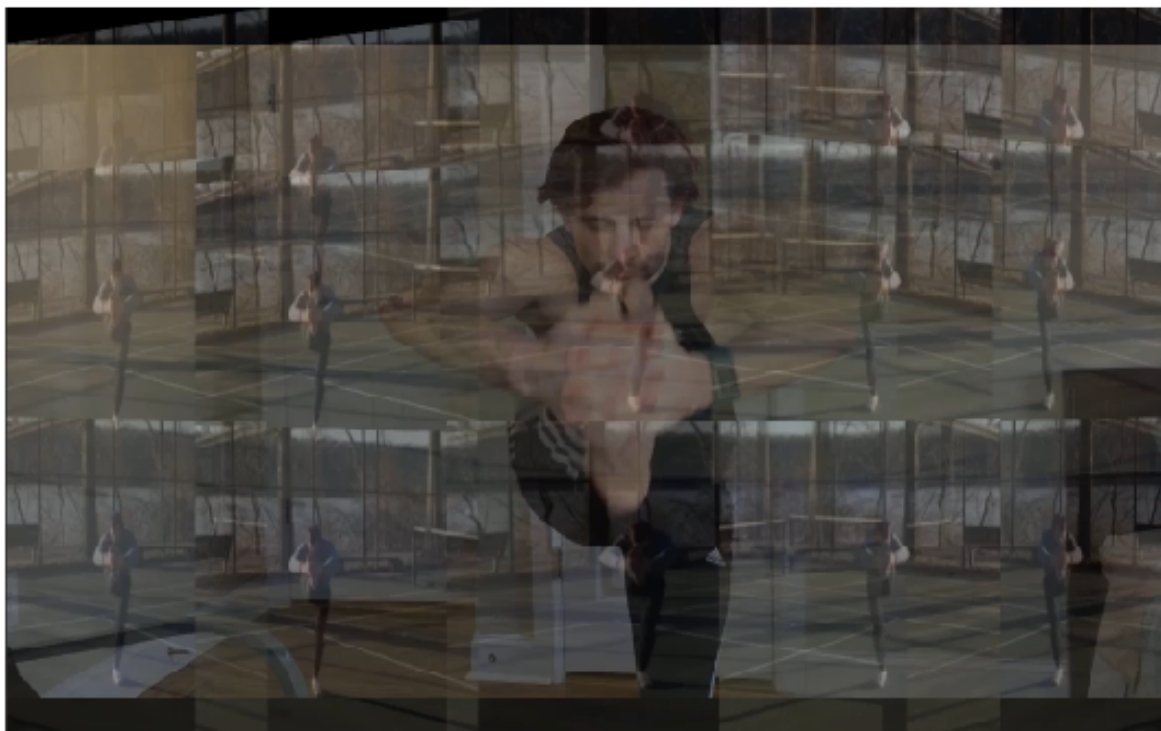
Figure 5 *Solo becomes ensemble*

CHOREOGRAPHIC PRACTICE AS A CONNECTIVIST EVENT

As a data event, the results of this choreographic practice demonstrate many of the features of connectivism as a digital learning theory. The participants commented on their agency throughout both the choreographic process and the reflection interviews. Their contribution to understanding was partially within their embodied choices made when filming their work and also when analysing the finished products. The shared experience meant that the process explored diversity as part of the collaborative dance-making (Siemens, 2006). Interestingly the concept of non-human and more than human is riddled within this process as the selected sites themselves offer an element of meaning to the dance work.

This work fuses the choreographic practices and methods of construction with the editing techniques, increasing the choreographic toolbox and developing a diverse approach to choreography. In turn, this work offers opportunities to improve the opportunity to foster creativity and diversity for both the choreographer and the participants (Downes, 2010). One participant noticed that this approach has fantastic opportunities for increasing teaching resources as the library footage could be used for multiple purposes. "Being able to flip the movement offers great potential for learning and creative possibilities. You can test movement ideas without other bodies and experiment safely" (Participant transcript). In essence, the aim is to increase accessibility by increasing diversity (Siemens, 2006). From an educator's perspective, engaging with choreographic editing tools also expands the capacity to increase accessibility, which aligns with the connectivist concept of diversity. Offering a greater range of agency to more students increases diversity (Kropf, 2013).

Selection of space for the choreographed works became significant for the participants and the works, as they realised their selection inherently contributed to the meaning of the work. The concept of autonomy can be found in the interaction of the dancer and their input to meet

the choreographer's expectations (Siemens, 2006). "I wanted to try and find some spaces that kind of just had different perimeters and different kind of sizes" (Participant transcript). The artist also noted that they tried to maintain the integrity of the movement; however, other elements impacted, for example, "the dynamics change because of the space" (Participant transcript).

The contribution to knowledge and their autonomous connection is extended, and relevant to this paper as the participants view the work both theirs and others, through the interview process (Siemens, 2005). The collective and intertwined identities of dancers, choreographers, audience and participants promote collaborative meaning-making, from a wide variety of perspectives and knowledge. An autonomous approach to dance-making challenges the identities of dancer, choreographer, teacher, learner and audience.

Participating in the reflection interviews are an example of knowledge creation and what connectivism refers to as interactivity (Siemens, 2005). The interviews moved from formal questioning to relaxed sharing allowing for a free flow of ideas from the participants. In general, the audience contributes to the meaning-making process as they interact. The repertoire created from this approach allows for this interactivity to continue given it is recorded and edited technologically.

Ultimately all of this data is iterative and endless in terms of possibilities. The participants suggested that the abundance of footage that has been created has become a resource and bank of ideas and potentialities beyond movement vocabulary. They indicate a teacher may ask, "… what would you do with this? How could it be choreographed differently? And to what end? You can see there are loads of potential choices about working this way" (Participant transcript). One participant provided alternate suggestion on the use of a specific component of film footage. The described the motif of falling and how this could be workshopped technologically.

Figure 6 *Motif of falling*

From an educational perspective, openness provides access points irrespective of prior learning or experience (Siemens, 2006). One of the artists commented, "I feel like that's a really valuable thing to teach. Sharing and teaching with dancers that one movement can be significant and the basis for an entire work. And we don't always know where this comes from but better that we respond to what is offered" (Participant transcript). The view highlights the learner experience as the opportunities for contribution emerge.

As a fundamental connectivist principle availability and openness is integral to education, and the freedom to enter the experience and contribute to the ideas, and the meaning held within the processes and the actual artefacts (Downes, 2010). This aligns with significant aims of this research concerned with opening opportunities for entry and use of digitality to enhance access. Artistically, as one participant noted, "I just feel like there's an opportunity in there for a connection, like a virtual choreographic exploration that I think is really exciting" (Participant transcript).

CONCLUSION

The interactivity explored in this a/r/tographic research provides suggested activities for settings and events, both artistic and educational. The participants discussed the approach noting that it enhances accessibility and the capacity to choreograph and play safely, with screens, rather than bodies. As a concept, this opens possibilities for choreography, choreographic practice and the teaching and learning of choreography. Ultimately, this increases the opportunity to incorporate student/dancer ideas and becoming integral to the work, beyond that of the performer. As noted by one participant, "it didn't seem like too much movement vocabulary, but when you see the way it can be used there is a lot of potential" (Participant transcript). The interviews highlight that this choreographic practice places great emphasis on learning and what can be achieved with limited resources.

As a digital learning theory, connectivism presents as more concerned with networking and resourcing rather than curriculum and pedagogy. The data, both collected and created, provided evidence of the effectiveness of considering the focus on learning aligned with this theory. This choreographic practice challenges the traditional approaches to learning about choreography by considering the connectivist perspective to engage with all members of the learning/artistic activity. It positions the learner experience more centrally and asserts the imperative to access materials differently, approaching space/site/environment through the networks and resources, fundamental to connectivism.

The stimulus for this paper emerged from consideration of implementing a new unit, aptly titled *Moving through environment.* The outcome of the research affirms that employing digital editing techniques offers countless opportunities for both the choreographer, dancer, teacher, learner and audience. These intertwined identities can (re)consider the use of space as an abstract partner; to engage with site incorporating technological possibilities, and to bravely explore selected environments as artistic and educational studios.

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