

Drawn into Dancing and Danced into Drawing: Exploring Deleuze's Lines of Flight through Dancing–Drawing Approaches in Early Childhood Dance Pedagogies

Tuire Colliander

ABSTRACT

This article explores Deleuze and Guattari's (1987) notion of 'lines of flight' as a philosophical concept and a phenomenon in dance pedagogical learning events by focusing on approaches combining dancing and drawing in an early childhood educational context. I share how the enquiry has been guided not only through the concept of thinking with theory (Jackson and Mazzei 2023) but also through dancing with theory through a series of creative approaches.

This study is situated in the field of artistic research, with its theoretical framework in post-human theories (Barad 2007), intra-active pedagogy (Lenz Taguchi 2010) and assemblage (Deleuze and Guattari 1987) thinking. Diffractive reading (Barad 2007) is used in narrating the key moments, theorised as translations, that have been significant in researching the lines of flight and the intra-active relationship between drawing and dancing.

The central claim is that working with dancing–drawing assemblages may expand children's potential entry points and modes of participation. This can support more diverse, inclusive and participatory forms of dance pedagogies. Through dancing–drawing approaches, dance improvisation may become a mode of multimodal meaning-making, fostering rich and varied artistic experiences for children where embodied and artistic thinking intersect in novel ways.

ABSTRAKTI

Tämä artikkeli lähestyy varhaisiän tanssipedagogisia tilanteita monimuotoisina ja dynaamisina oppimistapahtumina, joissa kehollinen ja taiteellinen ajattelu risteävät uudella tavalla tavoilla. Keskiössä on Deleuzen ja Guattarin (1987) paon viiva -käsitteen hyödyntäminen sekä pedagogisessa ajattelussa että käytännössä siten, että se tukisi tanssikasvattajien työskentelyä monitahoisissa tanssipedagogisissa tilanteissa. Artikkelin ehdottaa, että paon viivan teorian hahmottaminen voisi auttaa paremmin huomioimaan toiminnan yllättäviä uusia suuntia ja tarttumaan rohkeammin tanssitilanteissa nouseviin lasten ehdotuksiin.

Tanssipedagogiikkaa tarkastellaan tässä artikkelissa posthumanistisen ja uusmaterialistisen teorian kautta, keskittyen erityisesti yhteisluontoutumisen (Barad 2007) ja kehkeytymisen käsitteiden kautta avautuvaan pedagogisten tilanteiden uudelleenahmotteluun. Artikkelin pyrkii haastamaan perinteisiä, myös varhaisiän tanssipedagogiikassa ilmeneviä hierarkioita, jotta eettinen kohtaaminen tanssin kautta tulisi mahdolliseksi. Yhtäältä artikkelin tavoitteena on haastaa toiminnan ihmis- ja aikuiskeskeisyyttä määrittelemällä toimijuus ihmistä laajemmaksi ja suhteissa tapahtuvaksi ilmiöksi. Toisaalta artikkeli pyrkii esittelemään monenlaisia uusia tanssia ja piirtämistä yhdistäviä menetelmiä Deleuzen ja Guattarin (1987) sommitelman käsitteen avulla. Artikkelin keskeinen ajatus on, että multimodaalisuuden lisääminen ja monenlaisten rinnakkaisten ilmaisumuotojen salliminen voisi lisätä tanssipedagogisten käytäntöjen inklusiivisuutta ja saavutettavuutta sekä inspiroida tulevia tanssipedagogisia toimintamahdollisuuksia.

Drawn into Dancing and Danced into Drawing: Exploring Deleuze's Lines of Flight through Dancing–Drawing Approaches in Early Childhood Dance Pedagogies

Tuire Colliander

Introduction

This article explores Deleuze and Guattari's (1987) notion of 'lines of flight' as a philosophical concept and a phenomenon in dance pedagogical learning events by focusing on artistic approaches combining dancing and drawing in an early childhood educational context. This process stems from an ongoing project for my artistic doctoral research at Uniarts Helsinki. My doctoral work aims to extend early childhood dance pedagogies by searching for novel arts pedagogical approaches to dance inspired and guided by improvisation, playfulness and collaboration with children. I utilise post-human and new materialist theories as a framework and examine learning events as intra-active (Barad 2007). This study is situated within the framework of artistic research (Gröndahl 2023), with my dance pedagogical practice as the central focus and method of enquiry. The methodology is situated within post-qualitative research (see e.g. Denzin 2013; Koro-Ljungberg 2015; St Pierre 2015), and my professional subject position is viewed as an assemblage (Deleuze and Guattari 1987) of dance pedagogue–dancer–researcher in which my three professional roles converge as an inseparable reconfiguration.

Drawing has become a versatile approach in my dance teaching and supports children's participation in learning activities. I previously presented an original child-centred storyboard method (Colliander 2024) created by children, which can facilitate children's agency in composing and notating choreography and support communication and shared meaning-making. In this article, I aim to share in detail how investigating Deleuze and Guattari's (1987) concept of lines of flight has guided my research not only through the concept of *thinking with* theory by Jackson and Mazzei (2023) but also through a series of creative approaches to theory that become *dancing with* theory. Three research questions guide me through this article: How does the philosophical

concept of lines of flight unfold through multimodal artistic approaches? How might this understanding support educators' work in practice? and What kinds of pedagogical tools that combine dancing and drawing emerge during the process? Using diffractive reading (Barad 2007), I highlight the significance and potential of new thought arising unexpectedly in co-created dance explorations by considering artistic agency as relational and emerging intra-actively with children, educators and the surrounding world.

This study's dance pedagogical context is Finland's early childhood public education and care system. This predominant institution serves nearly 90% of children aged 3–5 years and reflects a diversity of gender, age and various social and cultural backgrounds (Statistics Finland 2023). I have engaged in a longitudinal collaboration with an early childhood education and care unit in Helsinki since 2019, providing the possibility for the emergence of an in-depth understanding and for relations to evolve. In this article, I navigate the reader through my research process by narrating the key moments, theorised as translations, that have been significant in researching the lines of flight and the intra-active relationship between drawing and dancing.

The Existing Research Landscape for this Research to Enter

Other researchers have engaged in dance pedagogical research from post-human (Engdahl and Ceder 2023; Flønes et al. 2022; Pape-Pedersen 2022; Pollit et al. 2021) and post-qualitative (Bruzzone and Strindsberg 2023; Jusslin et al. 2020; Østern et al. 2023) perspectives. Pollit et al. (2021) contested the traditional ways of teaching the weather as a separate phenomenon in early childhood education by using dance improvisation to research human entanglements with the weather, generating a 'more nuanced, integrated and kinaesthetic understanding of weather systems' (1149). This

aligns with my motivation to study the lines of flight in embodied ways, as presented later in this article. Flónes et al. (2022, 94) showed how their intra-active and collaborative choreographic pedagogical initiative facilitated children's engagement in dancing beyond previous experiences, aligning with my experiences of using abstract lines as a visual starting point for dance improvisation. I concur with Pape-Pedersen (2022), who acknowledged both early childhood education and care and kindergarten teachers' professional knowledge as profoundly bodily, emphasising the bodily relational, spatial and material as well as emotional and affective aspects of learning that take place in and through dancing. Closely related to my theoretical thinking in this article, Engdahl and Ceder (2023) provided a Deleuzian approach to teaching creative dance. Their original concept of *dancemblage* combined dancing with thinking through assemblages (Deleuze 1987), which is an essential aspect of my research methodology, as will be discussed in detail later in this article.

Jusslin et al. (2020) described a process of shifting from qualitative research methods into the paradigm of post-qualitative enquiry, leading to a blurring of the distinct boundaries between theory and research. This perspective closely aligns with my study and their 2020 diffractive analysis, which connects with my methodology. Ostern et al. (2023) proposed the concept of performative research for a paradigm capable of accommodating both artistic and post-qualitative research, which is an exciting articulation since both of these fields are combined in my research. With the performative paradigm for post-qualitative enquiry, they aimed to create space for research that values movement, artistic freedom and experimentation and considers learning and knowing to be constantly in a state of becoming, which are essential qualities for my enquiry (Ostern et al. 2023). Bruzzone and Stridsberg (2023) employed post-human and post-qualitative methods to enhance learning experiences in their creative dance practice concerning sustainability in engineering education. This aligns with my beliefs about the importance of multimodal approaches.

Combining drawing and dancing as reciprocal artistic tools in early childhood pedagogical settings is not a thoroughly researched phenomenon, which presents a gap for this research to address. However, drawing is a widely used method in research conducted

with children, and it has been explored within dance pedagogical research as a multimodal and reflective approach to reach out for information about children's experiences and meaning-making in dance (Bond and Stinson 2000; Svendler Nielsen 2012; Bond and Deans 1997). The Segni mossi project (Segni mossi, n.d.) investigates 'the interaction between dance and graphic sign with children and adults' and offers a significant change of view in interweaving movement and drawn lines during the dance pedagogical learning events. One of the key ideas common to Segni mossi and this study is to liberate the movement and drawing from imitating something representative while working with one's own embodied ideas and embodied thinking on more abstract-level visualisations. Thus, the drawing may become an investigation into the moving body, a trace or recording of movement and a past moment as well as a notation or a visual memory, which Beauce (2023), Haley (2018) and Leister (2023) researched in the dance context. Yet another fascinating perspective to drawing was presented in Tervahartiala's (2022) doctoral work, in which she explored drawing as a method, a methodology and an object of both making and researching, leading to the view of drawing being a non-human post-humanist actor, researcher and knower.

Intra-Action and the Concept of Lines of Flight as Lenses in this Research

The theoretical framework of this research encompasses post-human theorising, emphasising Barad's (2007) agential realism and notion of intra-action, which Lenz Taguchi (2010) introduced into an early childhood educational context. According to Barad (2007), agencies constitute each other in their intra-actions:

'Intra-action' signifies the mutual constitution of entangled agencies. That is, in contrast to the usual 'interaction', which assumes that there are separate individual agencies that precede their interaction, the notion of intra-action recognizes that distinct agencies do not precede, but rather emerge through, their intra-action. (33)

Thus, thinking with intra-action, the educational focus on traditionally viewing learning as an individual

achievement can be shifted towards a shared process. The idea of separate subjects becomes decentred as 'the encounters between things, beings and forces are constantly, actively reconfigured as a result of their relationships with each other' (Malone et al. 2020, 89). Another perspective for conceptualising these dynamic reconfigurations opens up through Deleuze and Guattari's (1987) concept and theory of assemblages. Assemblages are wholes whose properties emerge from interacting – or rather intra-acting – components, transcending the sum of their parts (DeLanda 2006, 5). Later in this article, I discuss how viewing body–pen–paper entanglements as non-human assemblages may offer new insights for dance educators.

The theory of intra-action encourages rethinking ontological and epistemological views, emphasising the ethical implications of our entanglements with the world. Barad (2007) proposed the concept of ethico-onto-epistemology as 'an appreciation of the intertwining of ethics, knowing, and being' that describes 'the study of practices of knowing in being' (185–87). My objective is to extend traditional human-centred dance educational approaches into a framework that emphasises ethical relationality and responsibility, not solely among humans but within a more inclusive and extensive network of more-than-human relations (Malone et al. 2020). This research seeks ethical encounters through Barad's (2007) concept of response-ability. According to Bozalek and Zembylas (2017), this concept in educational settings encompasses attentiveness, responsibility, curiosity and empowering one another.

Deleuze and Guattari's (1987) lines of flight is an inviting concept for theorising the complexity of dance pedagogical learning events with children. It describes a transformative moment that gives rise to a new and unexpected thought or activity. Davies (2014) viewed lines of flight as generative and powerful, but their complex, interdependent nature resists binary labels, such as good or bad (Deleuze and Guattari 1987), and the lines of flight may sometimes even be dangerous, as Deleuze (1988) explained:

When a body 'encounters' another body, or an idea another idea, it happens that the two relations sometimes combine to form a more powerful whole, and sometimes one decomposes the other, destroying the cohesion of its parts. (19)

Creating safe spaces for learning is essential for educators. Nevertheless, it is not simple to enable working with emerging lines of flight and make them something that may be picked up and become productive. The following chapters explore how viewing dance pedagogical events through lines of flight and assemblage thinking can enhance educators' ability to navigate new activity directions.

Dance Improvisation as a Pedagogical and Methodological Approach in Artistic Research

This research explores dance as a multifaceted and holistic artistic phenomenon with significant educational potential. Dance pedagogical practices in my study are based on improvisation as agential (Ravn 2020), playful (Hermans 2022) and relational (De Spain 2014; Land 2022; Pollitt et al. 2021) practices, without an orientation for any specific dance style or technique. This implies that everyone can dance, that there is no singular correct way to dance or perform a movement, and that a multiplicity of expressions is valued (Anttila 2013). In post-human and intra-active theories, dance can be understood as a transcorporeal material-discursive practice. Here, creativity originates from the moving body, which is seen as constantly becoming and forming new entanglements with other human and non-human entities. (Lenz-Taguchi 2012). This perspective contests traditional educational paradigms that place the child at the centre of pedagogical practices. It advocates movement to decentre the child, supported by Murriss's (2016) reconceptualisation of the child as post-human.

This research is situated in the context of artistic research and is centred on each artist's ways of working, with no existing pre-designed methods and methodologies (Gröndahl 2023; Hannula et al. 2014; Rouhiainen et al. 2014). Hence, thinking and knowing unfold in and through my dance pedagogical practices in emergent and often surprising ways (Borgdorff 2012). There are contact points with the frameworks of artistic research, post-human theorising and post-qualitative methodology (Denzin 2013; Koro-Ljungberg 2015; St Pierre 2015). These frameworks have supported articulating and theorising my non-conventional, playful, embodied and emerging research methods. I have engaged in the embodied qualities of being, doing and

knowing at all stages of my research. Therefore, Mazzei and Jackson's (2023) concept of *thinking with* theory has become an approach to *dancing with* theory. This means that I explore theoretical concepts by dancing with children, which has often proved to be a fruitful way to deepen our understanding of the concept itself and its implications within pedagogical practices.

I approach artistic research through the concept of translation, following Farquhar and Fritzsims (2011), who explained Derrida's (1985) poetic transposition as not producing a copy but rather involving the growth or enlargement of the original. This is important when conveying embodied knowledge into formats suitable for academic knowledge distribution, which often feels reductive. This view makes it possible to identify and value the excess that emerges in translation. There is an ethical dimension embedded in the act of translation. Farquhar and Fritzsims (2011) addressed the inevitability of inadequate representations of the other by referring to Ricoeur's (2006) notion of linguistic hospitality. MacRae (2022) raised the essential ethical aspect of producing several different translations from the same event, such as translating videos into words and drawings, since the translations complement each other and offer 'new ways of making sense of the event' (349). Also, in Barad's (2007) theorisation of relations between body and world as a process of material exchange and differentiation, translations are considered new creations and thus performative.

Narrating a Diffractive Analysis of *Dancing with* Lines of Flight

Barad's (2007) concept of diffractive methodology contributes to the analytical insights presented in this article, since it 'provides a way of attending to entanglements in reading important insights and approaches through one another' (30). I apply diffractive reading to work with the theories and created research materials, including written and drawn notes in working diaries, videos and photographs of workshops and artistic events, material artefacts such as children's drawings, gifts received from children and other miscellaneous stuff collected by me and writings and drawings produced by me returning multiple times to the research materials during diffractive readings. I follow how material agency operates within my research assemblage and search for entanglements that glow

(MacLure 2013), by which I mean those materials and moments that draw my attention and create something new. My diffractive reading is guided by my three research questions: How does the philosophical concept of lines of flight unfold through multimodal artistic approaches? How might this understanding support educators' work in practice? What kinds of pedagogical tools that combine dancing and drawing emerge during the process? I narrate the research process by focusing on three translations that have moved my understanding of the concept of lines of flight. These translations are from textual to visual – drawing the lines of flight; from visual to embodied – dancing the lines of flight; and from embodied to entangled – becoming with lines of flight in/through dancing–drawing assemblages.

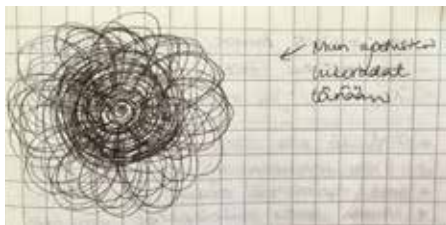
The First Translation: From Textual to Visual – Drawing the Lines of Flight

Here, I share my process of planning and implementing the *Käännöksiä – Transpositions* research event, which followed the fieldwork I conducted in a Helsinki City Early Childhood Education and Care setting from October 2019 until the Covid-19 pandemic interrupted the work in March 2020. My aim in designing the event was to translate some of the key experiences and insights gained during the fieldwork for presentation at the research event, which was pre-examined as part of my doctoral work. The research event occurred under pandemic restrictions, which significantly guided the practicalities and limited the number of participants to one or two children at a time, with one adult accompanying them. The concept for the *Käännöksiä – Transpositions* research event was my own, but the initial idea of involving children in the event's creation materialised through collaboration with my four- and nine-year-old children – the only children with whom I could work during the pandemic isolation. The event was built as a construction site that contained the features of a dance workshop, an interactive installation and a dance performance.

Preparing for the *Käännöksiä – Transpositions* research event, I shifted between planning, reading theories and writing about my goals concerning the event, repeatedly returning to the fieldwork through my research materials. The concept of lines of flight

from Deleuze and Guattari (1987) seemed to come across frequently as I read theories of post-human and new materialist childhood studies and ‘thinking with’ (Jackson and Mazzei 2023), for example, Diaz-Diaz and Semence (2020), Malone et al. (2020), Myers (2019) and Rautio and Stenvall (2019). I attended *Thousand Plateaus* (Deleuze and Guattari 1987) to better understand the concept, starting with the foreword. There, according to Massumi (Deleuze and Guattari 1987, xvii), who translated the work from French to English, the concept of ‘flight’ bears meanings for fleeing or escaping, as well as for flowing and leaking. Diffracting through this thought, I revisited my working diary from the fieldwork. Suddenly, my drawing (Picture 1), which unfolded at the daycare when my thoughts were stuck, started to glow (MacLure 2013) and drew my attention.

October 29, 2019
 Day 3/46 of fieldwork
 Academic year 2/8 of the doctoral project



Picture 1: The trajectories of my thoughts today. Drawing and photo: Tuire Colliander.

This drawing originally emerged as a creative form of writing when words were not enough to convey my feeling of being stuck in my thinking, as I was planning how to conduct the movement practices with the children. Now, reviewing the drawing by thinking with the concept of lines of flight made the emergence of the phenomenon of lines of flight as a new understanding and visual translation evolved in my working diary (Picture 2).

Even though my professional education has been in dance, and drawing has never been my passion or even an interest, I have been surprised by how integral and significant drawing has become during my doctoral process. Both drawings presented here are connected with an intense experience of not working with drawing

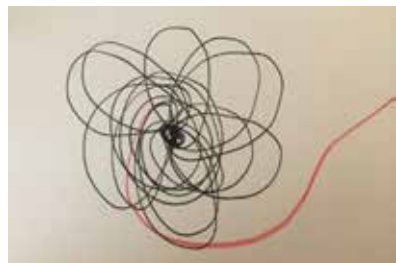


Picture 2: A visual translation of the line of flight diffracted with Massumi (Deleuze and Guattari 1987, xvii). Drawing and photo: Tuire Colliander.

as an individual human being with an intentional idea but rather using drawing as an exploratory mode, not knowing or controlling where it might lead. Tervahartiala (2022, 333) articulated this kind of exploratory drawing as a form of meaning-making that does not occur as a bilateral process between the drawn and the drawing but as an investigation with the drawing as a non-human other and a companion.

The Second Translation: From Visual to Embodied – Dancing the Lines of Flight

At the *Käännöksiä - Transpositions* research event, the concept of lines of flight was explored with children, supporting my aspirations of researching *with* children rather than on them and engaging them in my research in multiple ways. Taking a participatory approach, I wanted to recognise and value the children's essential contribution as co-producers of my research and to support the complexity of knowledge produced as a community (Gibbons and Nikolai 2019; Reason 2010; Tisdall 2015). First, I briefly introduced the concept's philosophical origin in a way that I considered relevant to the four- to six-year-old participants and the accompanying adults, followed by re-creating the original drawing from the fieldwork and layering it with an escaping red line as a line of flight (Picture 3).



Picture 3: The layered drawing. Drawing and photo: Tuire Colliander.



Picture 4: Part of the collective artwork assembled from the lines drawn on the papers.
Drawings: Participants. Photo: Tuire Colliander.

The participants were invited to create lines of escaping thoughts on paper, which were then translated into movement, with a live electric guitar musician creating a translation into sound. After the dancing, the papers were attached to a collective artwork on the studio wall, which expanded during the event (Picture 4).

The process of simultaneous translation of the drawn lines into movement and sound led to a line-body-sound-space entanglement that felt like an ongoing becoming with all the participating agencies rather than a representation of an intentional interpretation of the visual image in dancing. As I analysed the video footage from this moment, I found sections in which only the participants were visible. Still, there were momentary sensations of seeing ‘me’ through ‘them’ in the participants’ movements, not as a reflection but rather as an emerging diffraction of ‘us’ as a constant becoming. Engdahl et al. (2022) explored assignments of mirroring in their dance pedagogical research, reporting experiences of not knowing who was leading and mirroring, seeing one’s movements through someone else’s body and not achieving a sense of ownership of the dance in their article. This is in line with my experience of movement produced not as belonging to anyone but as emerging in our intra-action.

Surprisingly, this exploration of dancing the concept of lines of flight unfolded first and foremost as an embodied experience of intra-action – another

theoretical key concept in this research. In addition, multiple creative ways to engage in the process of translating the line into movement emerged. For example, dancing could stem from forming the shape of the line(s) with one’s body, translating the form or the visual quality of the line into movement or creating a route in space by using the line as a map or trajectory for approaching the space. These translations of embodied multimodal meaning-making gave rise to not only thinking with the philosophical concepts but also dancing with them, leading to the next lines of flight, focusing the dancing-drawing approaches to exploring the acts of drawing and dancing as intertwined.

The Third Translation: From Embodied to Entangled – Becoming with Lines of Flight in/through Dancing–Drawing Assemblages

After exploring the concept of line of flight at the *Käännöksä - Transpositions* research event, my interest in drawing as a dance pedagogical tool became more focused on the intra-action between the drawn lines and the dancing bodies. I explored different techniques for utilising drawn lines and movement during a series of workshops centred on the first iteration of the children’s thesis, known as the prototype, which will accompany my academic thesis (Picture 5).

April 19, 2023
Prototype workshop 4/11
Academic Year 6/8 of the doctoral project

We dance using touch as an impulse into movement. One child sits apart, arms around their legs. I perform a dance movement, landing beside them, hoping that my outstretched palm invites them to join in dancing. I recall using this gesture during fieldwork when a child struggled to create dance movements. I approached them with an open palm, inviting them to touch it. The touch gave me an impulse to dance. After a few repetitions, the touch became a reciprocal invitation, encouraging the child to create movements. Now, I sit beside a reluctant child who clearly rejects me, annoyed and upset by my close presence. Unable to further negotiate participation in dance, I join the group instead. Later, we gather in a circle with our prototypes, inviting the group to draw lines on the pages, imagining the markers as aeroplanes taking off the paper and flying routes in the air. The previously reluctant child is now participating eagerly.

The Segni mossi project (Segni mossi, n.d.) encouraged me to view the potential of the drawn line as a generative element rather than a representative figure. Simultaneously, the act of drawing became merely a trace of a more-than-human moving-drawing assemblage, freeing it from the habitual skill-focused evaluation orientation. Furthermore, thinking about subjectivities through more-than-human assemblages shifted the focus of individual children into more complex entanglements with other human and more-than-human bodies.

In practice, working with the entanglements of dancing-drawing assemblages may be approached in various ways. For instance, the explorations might have begun with movements translated into lines after dancing or during the dance while collaborating with a partner to provide documentation. The documented line, or part of it, served as an impulse for further dancing. Sometimes, the lines have been drawn first, for example, to create a score for choreography. Lines drawn during the dancing, as traces of the movements, often inspired rich verbal and embodied interpretations and further discussions with the participants. The translations between the verbal, the embodied and the visual representations showed a capacity to break the barriers between language, body and the visual.

(In) Conclusion

In this article, I shared how researching the concept of lines of flight has given rise to various innovative methodological ways of combining dancing and drawing in early childhood dance pedagogical practices through multiple examples of dancing-drawing assemblages. I conclude by highlighting the key insights and their importance in fostering new educational opportunities.

Dance pedagogical learning events with children typically occur in 'the flux of constantly re-materializing posthuman child bodies' (Land 2022, 74) and contain an overflow of embodied thinking and emerging creative ideas. During the fieldwork, I constantly experienced this kind of enthusiastic, high-energy participation, which seemed to immediately find and cross the borders



Picture 5:
Traces of the markers taking off from the prototypes. Drawings: Tuire Colliander and the participants. Photo: Tuire Colliander.

I had tried to create for safe working. Numerous simultaneously shown and verbalised ideas gave the impression of individualistic random pathways rather than a collective focus on a shared process. From these experiences, the drawing displayed in Picture 1 was created because I felt my paths forward were overly reliant on strictly controlled adult-led methods, that I have been critical of. While I support the implementation of safety regulations in dance education, I also advocate for educators to provide greater opportunities for spontaneous engagement and unexpected outcomes. Hence, finding the right balance between freedom and rules is a continuous and context-dependent journey. An essential insight into the nature of the lines of flight is that even adult-led practices and firm guidelines governing learning activities, which may seem to inhibit the emergence of lines of flight, can simultaneously 'create a coherent space in which the new can emerge', as articulated by Davies (2014, 8).

Taking dance improvisation as the starting point for dancing and the primary tool for guiding emerging learning events opens a feasible avenue for 'collaborative invention and creation among children and teachers', as articulated by Lenz Taguchi (2010, xiv). The second translation shows how the shared research experiment transforms the relationship between the dance pedagogue-dancer-researcher and the participants, leading to a learning partnership (Martin et al. 2018). This connects with Land's (2022, 77) thoughts on how 'improvisational, responsive moving is an act of world-making, of reciprocity in motion, and of vulnerability through movement'. This is another way of expressing that dance has a deep ethical dimension, as it cultivates response-ability among educators and students, where moving is an act of living in a world together with our human and more-than-human companions. From this viewpoint, the dancing in the second translation invites us into a shared vulnerable state, moving without knowing who is leading or being able to predict where the movement will take us. This blurs the boundaries between dancing and thinking bodies, allowing a line of flight to emerge, as I see the moment as an embodied experience of intra-action, revealing unexpected directions in intra-active and emergent dance pedagogies.

I view dance as a powerful method of embodied learning that has great potential to support diverse

learners. Therefore, I am interested in contributing to teaching methods that promote more inclusive, participatory forms of dance education. According to Lenz Taguchi et al. (2016), collective dance improvisation creates movements that allow children to engage in and become part of a shared body – an assemblage – that is not made up of structured and functional components. Instead, the assemblage represents a collection of acts, performances, moments and functions that together form a body. Similarly, due to the growing diversity in early childhood education and care, the assemblage of creative methods used in dance improvisation should be diverse and include multimodal strategies. In this way, it becomes possible to expand the potential entry points and modes of participation to meet and respect the needs and interests of diverse groups of children. An example of such an entry point was made visible in the third translation, when one participant shifted from reluctance to active participation through an alternative pedagogical pathway. Through the practical research experiences shared in this article, it becomes evident that working with dancing-drawing assemblages may shift communication beyond linguistic, embodied and visual boundaries, enabling the use of one's different competencies and engaging playfully with varying forms of expression.

In this article, I showed how understanding the lines of flight as a phenomenon can encourage dance educators to create spaces to engage in curious and playful experimentation, appreciate unexpected ideas and consider them to offer feasible paths to follow. Exploring the philosophical concept through thinking and *dancing with* theory opens exciting opportunities for embodied learning for all ages. *Dancing with* theory encourages thinking with the whole body and through movement to foster rich and diverse artistic experiences for children. Potentially, this would allow diverse children to fully engage their creative potential in dance, acknowledging the differences in embodied thinking. Thus, I claim that through drawing-dancing approaches, dance may become multimodal meaning-making by which the focus shifts from the individual body's intentions to the more-than-human assemblages and their entanglements. At best, beautiful dances may emerge through the interplay between bodies, music/sound, pens, paper and spaces as both physical and social environments.

References

- Anttila, Eeva. 2013. "Koko Koulu Tanssii! Kehollisen Oppimisen Mahdollisuuksia Kouluyhteisössä" [The entire school dances! The possibilities of embodied learning in a school context]. *Acta Scenica* 37, Helsinki Theatre Academy. <https://urn.fi/URN:ISBN:978-952-6670-26-3>. Accessed November 1, 2024.
- Barad, Karen. 2007. *Meeting the Universe Halfway – Quantum Physics and the Entanglement of Matter and Meaning*. Duke University Press.
- Beaucé, Patrick. 2023. "Dancing, Drawing, Designing." *Drawing: Research, Theory, Practice* 8 (2): 281–93.
- Bond, Karen, and Jan Deans. 1997. "Eagles, Reptiles and Beyond a Co-creative Journey in Dance." *Childhood Education* 73 (6): 366–71.
- Bond, Karen Elizabeth, and Susan W. Stinson. 2000. "I Feel Like I'm Going to Take Off!: Young People's Experiences of the Superordinary in Dance." *Dance Research Journal* 32 (2): 52–87.
- Borgdorff, Henk. 2012. *The Conflict of the Faculties: Perspectives on Artistic Research and Academia*. Leiden University Press.
- Bozalek, Vivienne, and Michalinos Zembylas. 2017. "Diffraction or Reflection? Sketching the Contours of Two Methodologies in Educational Research." *International Journal of Qualitative Studies in Education* 30 (2): 111–27.
- Bruzzone, Silvia, and Henny Stridsberg. 2023. "Dancing 'Urban Waters': A Posthuman Feminist Perspective on Arts-Based Practice for Sustainable Education." In *The Posthumanist Epistemology of Practice Theory: Re-Imagining Method in Organization Studies and Beyond*, edited by Michela Cozza and Silvia Gherardi. Springer Nature Switzerland.
- Colliander, Tuire. 2024. "The Art of Playful Mess: Co-choreographing the Early Years Dance Pedagogical Practices." *Policy Futures in Education* 23(1): 169–83. <https://doi.org/10.1177/14782103241241553>.
- Davies, Bronwyn. 2014. *Listening to Children: Being and Becoming*. Routledge.
- De Spain, Kent. 2014. *Landscape of the Now: A Topography of Movement Improvisation*. Oxford University Press.
- DeLanda, Manuel. 2006. *A New Philosophy of Society*. Continuum.
- Deleuze, Gilles. 1988. *Spinoza: Practical Philosophy*. City Lights Books.
- Deleuze, Gilles, and Felix Guattari. 1987. *A Thousand Plateaus*. Translated by Brian Massumi. University of Minnesota.
- Denzin, Norman K. 2013. "Coda: The Death of Data?" In *Qualitative Inquiry and the Politics of Research*, edited by Norman K. Denzin and Michael D. Giardina. Walnut Creek.
- Derrida, Jacques. 1985. "Des Tours de Babel." In *Difference in Translation*, edited by Joseph F. Graham. Cornell University Press.
- Diaz-Diaz, Claudia, and Paulina Semeneć, eds. 2020. *Posthumanist and Newmaterialist Theories: Research after the Child*. Springer Press.
- Engdahl, Christopher, and Simon Ceder. 2023. "Exploring Movement in Creative Dance: Introducing 'Dancemlage' in Physical Education Teacher Education." *Journal for Research in Arts and Sports Education* 7 (3): 43–58.
- Engdahl, Christopher, Suzanne Lundvall, and Dean Barker. 2022. "Dancing as Searching with Deleuze – A Study of What Students in Physical Education Teacher Education Express and Experience in Creative Dance Lessons." *Research in Dance Education* 1–16.
- Farquhar, Sandy, and Peter Fitzsimons. 2011. "Lost in Translation: The Power of Language." *Educational Philosophy and Theory* 43 (6): 252–62.
- Flønes, Mari, Tine Andersen, Maren Helgeland Nymark, Marianne Brinchmann, and Kari Åreskjold Sande. 2022. "Plunged into Dance. Creating Choreographic-Pedagogic Propositions as a Collaborative Learning Community in Primary School." *Reconceptualizing Educational Research Methodology* 13 (2): 74–98. <https://doi.org/10.7577/term.4777>.
- Gibbons, Andrew, and Jennifer Nikolai. 2019. "Participatory Approaches to Physical Activity and Dance Research with Early Childhood Teachers." *Australasian Journal of Early Childhood* 44 (3): 298–308.
- Gröndahl, Laura, ed. 2023. *Taiteellinen Tutkimus* [Artistic research]. Teatterikorkeakoulun julkaisusarja 76. University of Arts Theatre Academy.

- Haley, Rochelle. 2018. "Constructions of the Moving Body: Drawing and Dancing." *Studies in Theatre and Performance* 38 (3): 289–301.
- Hannula, Mika, Juha Suoranta, and Tere Vadén. 2014. *Artistic Research Methodology: Narrative, Power and the Public*. Peter Lang.
- Hermans, Carolien. 2022. "Participatory Sense-Making in Physical Play and Dance Improvisation: Drawing Meaningful Connections between Self, Others and World." PhD diss., Leiden University.
- Jackson, Alecia Y., and Lisa A. Mazzei. 2023. *Thinking with Theory in Qualitative Research*. Routledge.
- Jusslin, Sofia, and Tone Pernille Østern. 2020. "Entanglements of Teachers, Artists and Researchers in Pedagogical Environments: A New Materialist and Arts-based Approach to an Educational Design Research Team." *International Journal of Education & the Arts* 21 (26): 1–28. <https://doi.org/10.26209/IJEA21N26>.
- Koro-Ljungberg, Mirka. 2015. *Reconceptualizing Qualitative Research: Methodologies without Methodology*. Sage Publications.
- Land, Nicole. 2022. "Movement Belongs to All of Us? Thinking Interdisciplinarity with Early Childhood Studies and Kinesiology." *Journal of Pedagogy* 13 (1): 71–87. <https://doi.org/10.2478/jped-2022-0004>.
- Leister, Elizabeth. 2023. "Drawing a Dance/Dancing a Drawing." In *Drawing and Performance: Creating Scenography*, edited by Filipa Malva, Kate Burnett, and Sofia Pantouvaki. Aalto University.
- Lenz Taguchi, Hillevi. 2010. *Going Beyond the Theory/ Practice Divide in Early Childhood Education: Introducing an Intra-Active Pedagogy*. Routledge.
- Lenz Taguchi, Hillevi, Anna Palmer, and Lovisa Gustafsson. 2016. "Individuating 'Sparks' and 'Flickers' of 'a Life' in Dance Practices with Preschoolers: The 'Monstrous Child' of Colebrook's Queer Vitalism." *Discourse: Studies in the Cultural Politics of Education* 37 (5): 705–16.
- MacLure, Maggie. 2013. "Researching without Representation? Language and Materiality in Post-Qualitative Methodology." *International Journal of Qualitative Studies in Education* 26 (6): 658–67.
- MacRae, Christina. 2022. "The Red Blanket: A Dance of Animacy." *Global Studies of Childhood* 12 (4): 348–58.
- Malone, Karen, Marek Tesar, and Sonja Arndt, eds. 2020. *Theorising Posthuman Childhood Studies*. Springer.
- Martin, Brittany Harker, Barbara Snook, and Ralph Buck. 2018. "Creating the Dance and Dancing Creatively: Exploring the Liminal Space of Choreography for Emergence." *Journal of the Canadian Association for Curriculum Studies* 16 (1): 162–74.
- Morris, Karin. 2016. *The Posthuman Child*. Routledge, Taylor & Francis Group.
- Myers, Casey Y. 2019. *Children and Materialities: The Force of the More-than-Human in Children's Classroom Lives*. Springer Press.
- Østern, Tone Pernille, Sofia Jusslin, Kristian Nødtvedt Knudsen, Pauliina Maapalo, and Ingrid Bjørkøy. 2023. "A Performative Paradigm for Post-Qualitative Inquiry." *Qualitative Research* 23 (2): 272–89.
- Pape-Pedersen, Ida. 2022. "Teacher Body(ing) Kindergarten Space(s) – An Arts-based Pedagogical Development Project for Kindergarten Teachers." *European Early Childhood Education Research Journal* 30 (5): 715–29.
- Pollitt, Jo, Mindy Blaise, and Tonya Rooney. 2021. "Weather Bodies: Experimenting with Dance Improvisation in Environmental Education in the Early Years." *Environmental Education Research* 27 (8): 1141–51. <https://doi.org/10.1080/13504622.2021.1926434>.
- Ravn, Susanne. 2020. "Investigating Dance Improvisation: From Spontaneity to Agency." *Dance Research Journal* 52 (2): 75–87. <https://doi.org/10.1017/S0149767720000182>.
- Reason, Matthew. 2010. "Watching Dance, Drawing the Experience and Visual Knowledge." *Forum for Modern Language Studies* 46 (4): 391–414. Oxford University Press.
- Ricoeur, Paul. 2006. *On Translation*. Routledge.
- Rouhiainen, Leena, Eeva Anttila, and Hanna Järvinen. 2014. "Taiteellinen Tutkimus Yhtenä Tanssintutkimuksen Juonteena" [Artistic research as a strand of dance research]. In *Tanssiva tutkimus – Tanssintutkimuksen menetelmiä ja lähestymistapoja* [Dancing research: Methods and approaches in dance research], edited by Hanna Järvinen and Leena Rouhiainen. University of Arts, Theatre Academy.
- Segni mossi, n.d. "About." <https://www.segnimossi.net/en/>. Accessed November 1, 2024.

- St. Pierre, Elisabeth. A. 2015. "Practices for the 'New' in the New Empiricisms, the New Materialisms, and Post Qualitative Inquiry." In *Qualitative Inquiry and the Politics of Research*, edited by Norman K. Denzin and Michael D. Giardina. Walnut Creek.
- Statistics Finland. 2023. "Share of Children Having Participated in Early Childhood Education and Care Grew in 2022." <https://stat.fi/en/publication/c8148a1oj27m0dukvmyq0wd>. Accessed October 15, 2024.
- Svendler-Nielsen, Charlotte. 2012. "Children's Embodied Voices: Approaching Children's Experiences through Multi-Modal Interviewing." In *Hermeneutic Phenomenology in Education: Method and Practice*. Sense Publishers.
- Tervahartiala, Marika. 2022. "Tietämisen Viivoilla: Piirros Tietäjänä Ja Piirtäminen Tutkimusmetodologiana" [Lines of knowledge: Drawing as a knower and as research methodology]. PhD diss., Aalto-yliopisto.
- Tisdall, E. Kay. M. 2015. "Participation, Rights and 'Participatory' Methods." In *The SAGE Handbook of Early Childhood Research*, edited by Ann E. Farrell, Kay M. Tisdall, and Sharon L. Kagan. SAGE Publications.

BIOGRAPHY

Tuire Colliander is a dancer, dance pedagogue and PhD candidate currently working on her artistic doctoral research project at the Performing Arts Centre Tutke in Uniarts Helsinki. Her dance pedagogic background is mainly in the context of basic dance education in Finland. She also works as a freelance dance artist and is a member of the contemporary dance company Xaris Finland. In her doctoral thesis, she investigates early childhood dance pedagogies with a dialogical, intra-active and playful approach. She also focuses on questions of ethical, inclusive and respectful means of encounter through dance.

tuire.colliander@uniarts.fi