Dancing into the Third Space: The Role of Dance and Drama in Discovering Who We Are

Janinka Greenwood

Abstract This article argues that because identity and culture are experienced physically, emotionally and kinaesthetically as well as constructed cerebrally, there is value in exploring their flow, their complexity and their intersection through aesthetic and embodied means. It explores how the use of dance and drama within broad educational contexts offer opportunity for such exploration.

It reports three cases. The first is a historic one: the work of Arnold Wilson's *Te Mauri Pakeaka programme*, 1975–1988. Here the focus is on the way physicality and exploration of form allowed participants to venture into new spaces and find embodied meanings. The second is from a more recent project, Mariao Hohaia's *Taitamariki Ngapuhitanga Kauapapa* in 2006. Here the focus is on devising a performance that allowed participants from widely different cultural backgrounds and experiences to find space to develop their own understandings, contribute and collaborate. The third is from a recent workshop at the 2014 Drama NZ Conference. Here the focus is on how engagement with dance and the dancer provoked and allowed teachers to move out of their comfort zone as knowers and directors, and discover different worlds.

Keywords Identity • Culture • Aesthetic • Dance and drama • Embodied meaning • Exploration of form

1 Scene 1: A Community Centre in the 1980s

A group of students are exploring the story of Reitū and Reipae – the mythical ancestresses of Whangarei and the northern Hokianga – in dance and music. Reipae has been abandoned on the sands of Onerahi while her sister flies away on the magical bird summoned by Oneone. The student taking the role of Reipae lowers her body to the floor in anguish, her legs split like a ballerina, while around her the

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swing of poi evokes the departing bird's beating wings. The mythic history is Māori. The actors are both Māori and Pākehā. The programme in which they are participants is one that has been developed to allow schools, that at this time are still predominantly monocultural, the opportunity to explore the Māori values and ways of seeing the world. Art making based on local histories is the catalyst.

2 Scene 2: A Northland Beach in 2005

At the edge of the ocean a circle of children are exploring in dance the movement of their ancestral canoe as it voyaged from the East Coast of New Zealand to its final settlement at Takou Bay. Summer waves break over their feet and the water lifts in frothing foam. It is school holiday time and the participants have been drawn together by a local project that brings children to their tribal home ground to work with their elders recovering elements of tribal knowledge they would have gained in an earlier time through intergenerational teaching but that have now been lost in mainstream schooling. Parents sit on the sand dune watching.

3 Scene 3: A Conference Workshop in 2014

A woman in a rich red sari has just finished dancing and now sits on a classroom chair. Some 30 or so primary school teachers ask her questions about, first, her costume and the meaning of her dance and, then, her life. They are participating in a drama conference workshop probing ways teachers might explore the diverse cultures of their localities. The workshop's premise reconnoitred the ways a book based exploration of neighbourhood cultures might shift its energy when the auntie of one of the children is seen dancing in a cultural festival and is invited to bring her dance into the classroom.

The moments captured in each of these scenes exemplify the way dance, and performance making more generally, can be used as a tool for exploring the complexities of cultural diversity. They are drawn from three case studies that will be used to examine particular aspects of the relationship between art making, pedagogy and cultural diversity.

When art making processes, such as the ones referred to above, are completed and the work is performed, the finished product may look streamlined and easy. However, the apparent simplicity is deceptive. The processes involve the deliberative and strategic use of art as a means of learning about cultures and the spaces where cultures meet, overlap or clash. When they occur as part of education programmes they involve navigation of the complexities of intercultural spaces and of the relationship of schooling to culture.

4 Focus of This Chapter

An exploration of arts in education – and particularly as a means for exploring cultural diversity within New Zealand – involves recognition and some scrutiny of three dynamic, multi-faceted, intersecting and protean fields: schooling, art-making, and cultural identity. The discussion that follows strategically selects and addresses some features of each of these fields in order to expose the complexity of the arena in which teachers of the arts operate. These features highlight how teaching in and through the arts may allow teachers to be agentic in provoking new awarenesses of the cultural diversity of the society in which their students live. They also show where there may be opportunity for rich exploration of identity and relationships within the complexity of cultural diversity. It then draws on three case studies, crystallised in the scenes above, to give practical illustration to the concepts that are being teased out. Each of the three cases examines a different cultural intersection and different ways in which arts, particularly dance and drama, were used to make meaning within that intersection. It begins with a brief overview of the way New Zealand public and educational discourses tend to present New Zealand's cultural identity.

5 Public and Educational Rhetoric About Cultural Diversity

Our curriculum (New Zealand Ministry of Education 2007), our initial teacher education programmes (for example, University of Canterbury 2014), and a succession of ministerial directives (for example New Zealand Ministry of Education 2013a, b) emphasise the importance of culture and identity, prompting schools and their teachers to shape programmes of learning that recognise the importance of culture in their students' lives and in the development of a fair and equitable society. And so as teachers, and the author counts herself as one, we are concerned with culture and identity, not only in terms of honouring the students within our specific classrooms but also because we recognise that education is one of the forces that shape the country we live in.

But what kind of a country do we in fact live in? Public discourses about culture and identity in New Zealand are contradictory and sometimes polarised. Our country projects itself as bicultural in terms of its commitment to the Treaty of Waitangi.[1] It also projects itself as multicultural in terms of its awareness of the multiplicity of immigrants to whom it is home. However, it also tends to present itself as western, Anglo-centric, and a player in the monetarist monoculture of the global power-centre. The contradictions are perhaps to be expected because of our history and the shifts of values and power. New Zealand is country that was once totally Māori and interconnected by migration and metaphysical frameworks to Oceania. It became a British colony. It then reconfigured itself as an independent state, that despite its indigenous population and the numbers of worker migrants, predominantly Chinese, Dalmatian and Pasifika, who serviced its industries and agricultural production, saw itself as proto-Anglo and as a player in western economics, cultural production and political alliance. Māori assertion of the last decades has led to social and some constitutional recognition of the Treaty of Waitangi, declarations of biculturalism and contestations of sovereignty. Increased immigration has further challenged prevailing national concepts of Euro-western identity and provoked statements of multiculturalism, and the shifting centres of global economic and political power have turned New Zealand's face to the military deployments of the United States and to the markets of Asia. New global discourses introduce concepts of transnationalism (Vertovec 2009), of the mobility of talent (Solimano 2008) and migrant identities (Silvey and Lawson 1999).

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[1] The Treaty of Waitangi, 1840, established New Zealand as a British colony at the same time as it guaranteed Māori rights to land, chiefly sovereignty and other existing possessions.

In the political domain competing visions that grow from these discourses are played out as rhetoric and as attempts to seize and hold dominance. In the daily lives of some of our people they are ignored, while in those of others they are fiercely contested, sometimes verbally, sometimes physically. In education and social services they are agendas for exploration, but often are sublimated into expressions of political correctness.

This article argues that because identity and culture are experienced physically, emotionally and kinaesthetically as well as constructed cerebrally, there is value in exploring their flow, their complexity and their intersection through aesthetic and embodied means. It explores how the use of dance and other arts within broad educational contexts offer opportunity for such exploration.

6 Arts, Schooling and National Cultural Identity: Roles, Complexities and Intersections

The relationship between arts and culture is almost axiomatic. Cultures throughout history and around the world have evolved arts that express their understandings of the meaning of life and relations, and have developed and refined art forms that express the particular semiotics and aesthetics that are meaningful to those that share the discourses and aesthetic histories of that culture. Other chapters in this book examine specifics of that relationship. In this way arts act as carriers of significant elements of cultural identity. In the making of art, makers can use, adapt or even break the culturally derived semiotics held in form in order to express their own understandings of how they relate to their cultural identity or to that of others. Art may take the role of cultural treasure (Bourdieu 1993) or of homely means to explore meaning (Halprin 2000). In our classrooms art, at various times and in various ways, is expected to serve both those roles. We teach the canons of our art forms, we teach the skills for technical proficiency within the canons, we teach processes for improvisation, devising and composition, we encourage play within the art, and we use art as a well-honed and strategic tool for learning. Parental, and student, expectations may put pressure on schools and their teachers to attend more particularly to some of these functions than to others, and create competing curriculum pressures.

That there should be such competing expectations is embedded in the roles schooling plays in our society. At one level school is the caregiver that allows parents to participate actively in society by working. At such it is expected to work on behalf of and in collaboration with parents to transmit the knowledge systems valued by parents, in unison with their society. The extent to which such unison occurs depends in large part of course on the degree to which the school's society is homogenous and convergent in its values and aspirations. At another level schooling is a means of social construction. Schools adapt students to serve the needs of their society and that involves inculcating the civic attitudes that are required by the society and developing the skills needed. Gee (2012), taking the subject of literacy education for example, argues that when a state requires and funds school programmes that develop literacy, it does with expectations that: most graduating students will acquire the literacy skills needed for informed consumption and capable participation in the work force; a smaller proportion will develop literacy skills needed to evolve new enterprises (predominantly, in Gee's account, computer and other technological literacies); and an elite group are encouraged to develop the rich critical and creative literacies that will allow them to become shapers of the course of society. Gee's critique is one particularly targeted at contemporary neo-liberal America but the model of social construction might equally apply in a wide range of societies, those of traditional indigenous cultures included. It might be legitimately argued that such kinds of social construction are productive of social harmony and national progress. From another perspective schooling is a potential tool for personal and social liberation (Freire 1972; Giroux 1988). In this view schooling allows a space for critical examination, comparison of differences, strategic deconstruction of received ideas, and creative exploration of how things might be different. It might be argued that New Zealand's curriculum constructs its statement of vision and key learning areas in terms of a model of education as a tool for liberation, and it has developed its reporting systems and student assessments in terms of a model of social construction. Teachers, individually and through their various professional communities, try to find their space between.

As discussed earlier, cultural identity in contemporary New Zealand is by no means homogenous. Populations are diverse, and interactions within and between cultural groups are multi-faceted and constantly evolving. Individual themselves may have multiple concepts of cultural identity – in some case contextually layered but compatible, and in other cases conflicting or even dysfunctional. Therefore, concepts of cultural identity are complex and to an extent fluid. Teaching in this area is inevitably also complex and involves much more than transmissional instruction. Among the areas that teachers might themselves need to explore and navigate, and enable their students to navigate are: appreciation the integrity of those with different values and histories; finding the freedom to express their own values; developing

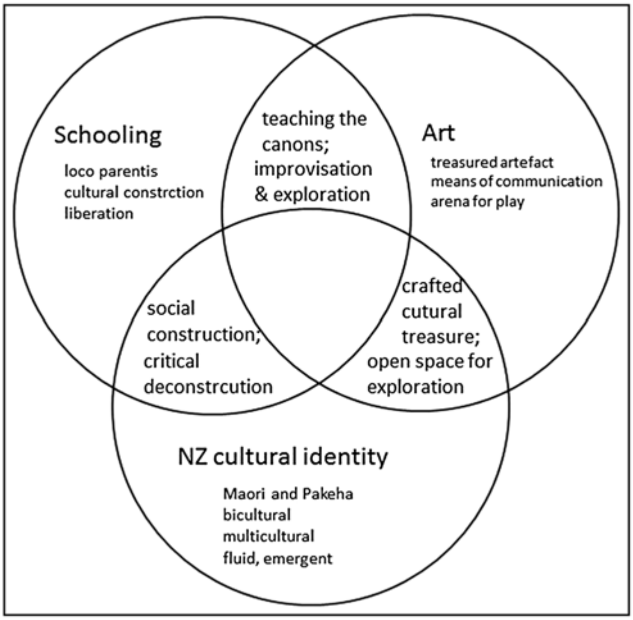
Schooling
loco parentis
cultural constrction
liberation
teaching the canons;
improvisation & exploration
Art
treasured artefact
means of communication
arena for play
social construction;
critical deconstrcution
crafted cutural treasure;
open space for exploration
NZ cultural identity
Maori and Pakeha
bicultural
multicultural
fluid, emergent

Fig. 1 Alternative strategies that might shape pedagogy in the intersecting fields

the ability to relate to others; understanding the political dynamics that promote various constructions of cultural and intercultural identity; and developing strategies to move, with respect and honesty, between cultural spaces.

Figure 1 above encapsulates alternative strategies that might shape pedagogy in the intersecting fields.

Thus the spaces where the fields intersect are fluid and complex and teaching within those spaces requires a degree of improvisation as well as careful unpacking of assertions and opinions. The pages that follow explore three case studies of how work in dance and drama was used to explore the potential of these complex and intersecting spaces. The first two cases come from now historic projects of which the proceedings and results have been documented in detail elsewhere (including Greenwood and Wilson 2006; Greenwood 2010). The third case is drawn from a recent and quite short conference workshop.

7 Case 1: Te Mauri Pakeka Project 1978–1989

Arnold Wilson's *Te Mauri Pakeaka* project was developed as a way to gently confront and change the monocultural orientation of New Zealand schooling. His work was one of a number of initiatives in the 1970s that sought to challenge the prevailing ideology of assimilation and the marking of difference as deficit. Other initiatives included the introduction of Māori language as a normal school curriculum subject, the accelerated training of native speakers of Māori language as teachers, the development of social studies units loosely labelled as *taha Māori*,[2] marae[3]-based professional development programmes for principals and departmental administrators, as well as direct action initiatives such as the Land March,[4] the occupation of Bastion Point[5] and the attack by Tama Toa on the Engineering students' haka.[6]

What *Pakeaka* offered that was different, and proved over time to be very effective, was a lived experience of living in a Māori space, working with Māori communities and elders to explore local stories of place. The project used art-making as a catalyst for cultural exploration. Each school group, usually consisting of about 20 students and three or more teachers, would develop an art work based on a local history. To research the history and the traditional forms of Māori art they needed to consult with those who held the knowledge, the elders of the community and the artists who had been invited into the project as resource people. Living on the marae served a number of purposes: it took the work out of the normal running of school life and school cultural biases; it made the need for consultation self-evident and practicable; it changed the rhythms of learning to those that characterised communal interaction on the marae; it allowed people to directly experience Māori values rather than just hear them talked about; and it allowed sustained time and space to play with and make art. In the first years, because Arnold Wilson himself was a sculptor, the visual arts predominated, but in the early 80s work in dance and drama became equally important project goals. At this stage I became involved in the project, working sometimes with my own students and at other times as a resources person for other groups. I draw on my own experience as well as the reports of other participants in the observations that follow.

At this time experimentation with theatre and dance forms that drew both on traditional Māori performative styles and intentions and Western traditions was a fairly new development (although it had a number of historic antecedents, such as Pei Te Hurinui Jones' translation of *The Merchant of Venice* into classical and poetic Māori language and Te Puea's development of the touring kapa haka[7] as means of fundraising for tribal development projects). The lack of antecedents was challenging for participants because there were no given models to follow, and at the same time it allowed space for those who were willing to explore possibilities of meaning and form. While devising in the Pakeaka context offered freedom, it also involved a continuing process of critical reflection – about the interplay of traditional and new meanings, about the aesthetic impact of layering elements from different cultures, about the way various groups of audience might react to the work and to those performing it.

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[2] *Taha Māori* might be translated as *the Māori side*. The term was used to denote studies about Māori protocols and values.

[3] A marae is a communal Māori space, belonging to a particular tribe, sub-tribe or extended family. It normally has an open outside area, a meeting house, a dining hall and perhaps other buildings.

[4] The historic Māori Land March from the Far North to parliament in Wellington took place in 1975 and protested the continuing alienation of Māori land.

[5] Bastion Point was Māori land that was being taken to build a high cost subdivision. Ngati Whatua occupied the land for 506 days.

[6] For many years Engineering students in Auckland had performed a travesty of the haka as part of the capping parade that accompanied graduation. Tama Toa, a group of Māori student activists, responded to the mock haka with a real physical challenge. Arrests and court cases followed.

[7] A group who rehearses and performs the haka. While the haka itself is a dance of challenge or affirmation that is embedded on traditional Māori culture, the kapa haka is a relatively modern development.

The course of devising was often marked by hesitation and even temporary withdrawal. Māori students were sometimes uncomfortable with the sort of improvisations that Pākehā teachers has developed as part of their teaching repertoire and Pākehā students often felt exposed by their awkwardness in performing the haka. Teachers were also walking into territory that was entirely new to them. Participants' art making experiences formed visible parallels to the ways they might be experiencing entry into each other's worlds. Somehow, however, the challenge of a final night performance to a massed audience and the growing camaraderie of living together created impetus for the work to continue and gather energy. The physical experience of success in the first stages of making provided incentive for further experimentation, the taking of new risks. The sustaining tension of group commitment, the visceral sensation of doing things in the body, the reward of breaking through a frustrating impasse and achieving a new promising possibility kept the work on fire.

The dance of Reipae, described in Scene 1 above, illustrates some of the pedagogical, artistic and cultural negotiations that took place through this project. In as much as schools act in loco parentis, taking some of the responsibilities of parents and also carrying some of their aspirations, schooling was seen to be failing Māori families[8] in that it neither achieved the academic success parents would want nor was it allowing the development of Māori values. The social construction that was taking place entailed understandings of history, arts, language, social values and relationships and even human value in terms that were firmly eurocentric. The Pakeaka project was seeking to disrupt this production. It allowed schools to step out of their normality and step into a different space that operated on the basis of different values and that referenced different histories, different arts and language and different ways of relating to people and land. In doing so it created the opportunity for a dialogic space and the possibility of engaging in deconstructive and liberationist pedagogy. The making of the dance of Reipae stimulated inquiry into a significant Northland story that highlighted ancestral ties between tribal groups and held the key to the meaning of local place names that at time retained their Māori root but had been anglicised. It further opened the door to exploring Māori language (the place names themselves, the words for lyrics and dialogue) and Māori ways of seeing the world (the importance of whakapapa – ancestral relationships; the significance of land and our relationships to it). Because the work took place in a Māori setting the makers lived their day immersed in the flow of a Māori way of living, sometimes consciously noting differences, often intuitively opening themselves up to different ways of relating.

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[8] The 1986 *Report of the Waitangi Tribunal on the Te Reo Māori Claim* concluded that Māori children were not being properly educated because of prolonged systemic failure.

The making of the dance also provoked a different relationship with art. The most obvious manifestation was the exploration of new forms and of ways that forms from Māori and Western cultures might be brought together and how they might (or might not) fit aesthetically. However, as well as being allowed to access new forms, the makers were introduced to the roles art played in the Māori world: the way social encounters were punctuated by music and dance that wove relationships between people, and the way that the carvings, weavings and painted rafters of the marae expressed ancestry and relation to the land. Further, the *Pakeaka* project actively invited experimentation; art making was presented as opportunity to explore, a means to investigate, play with, and express meaning.

The focus of the *Pakeaka* project was predominantly on the way Māori culture would be recognised within education and become a living framework for teaching and learning. The existence and value of other cultures was acknowledged, and throughout the programme other cultural groups were encouraged to bring their arts into the work. Photographic records show girls in Dalmatian costumes playing balalaikas, sinuous Pasifika forms in carved murals, swinging skirts of white pandanus, Indian saris. Māori space was presented as a space where others could enter, bringing their own culture with them. What was being contested, nationally as well as in this project, was the role of Māori culture in defining New Zealand identity. Biculturalism was the catchword of the time.

The significant audiences to the work developed in the project were also defined in terms of biculturalism. Over the 9 years in which I was involved in the *Pakeaka* project, there were many changes in the ways audiences, both those involved in the project and those who watched the final work in theatres and on marae, reacted. In the earlier years the crossing between Māori and Pākehā worlds was for many a novel experience. For Pākehā, like myself, the art forms, the language and the protocols of behaviour were strange – sometimes alienating, often exhilarating. My Māori teaching colleagues already had experience in working in another culture's language and behavioural codes, but the conventions of process drama, contemporary dance movement and devising were unfamiliar and even prohibiting. Those who attempted the crossing were usually welcomed from the other side and felt invigorated by the adventure. The middle of the decade brought new kinds of polarisations. Some Pākehā became defensive when they found themselves accused of compliance in racism when they had seen themselves as colour blind. Some Māori resented Pākehā intrusion into the culture that, while it was their birth right, they had been barred from through the assimilationist tendencies of the preceding era. Criticism of the art work, accusations of appropriation or inauthenticity became more vocal, and there was increasing tendency to slide into political correctness. Sometimes there were tears. Work on the story of Reitū and Reipae had been warmly encouraged, but on the evening of the performance one member of the audience was vehement in her criticism: the posture of the dancer playing Reipae, she said, was not appropriate for portraying Māori. The issue was debated and overall the arguments affirmed the work. Nevertheless, for a long time it was the criticism that echoed in the minds of the performers. The enterprise of crossing between cultures is a vulnerable one and while work in the arts offered an accessible way to enter and explore the cross-cultural space, it did not offer immunity from the tensions that attend the interplay of cultures in society. Perhaps nothing in devising or in liberationist pedagogy, as in navigating cultural complexity, is really safe.

8 Case 2: Taitamariki Ngapuhitanga Kauapapa Project 2006

The second case took place outside the frame of formal schooling. It was part of a project developed by Mariao Hohaia to bring young Māori back to their home marae in order to learn tribal history and values from their elders. The project took place in the summer holiday break in a number of marae across Northland. I was involved in the group at Takou Bay and there the elders had selected the story of the ancestral canoe, Mātaatua, and its journey to their home. We were to devise a performance that would be shared first with the local community and then in the annual tribal festival. The project's goals could be described in terms of restorative justice. Schooling at this time did acknowledge many aspects of Māori culture. The schools near Takou Bay did teach Māori language, they had active kapa haka groups, and school professional development addressed ways that the needs of Māori students should be met. However, the traditional processes of intergenerational teaching which had been ruptured by colonisation were not part of schooling. A primary aim of the project was to restore the pedagogical relationship. This involved bringing not only the elders but as many of the wider family as possible into the project. It also involved working on the tribal land so that the histories would become understood not as something remote out of books but as a located and real part of what determined identity and belonging, So the first days of the workshop began on the beach were the Mātaatua canoe had come ashore and had brought the children's ancestors to establish their homeland.

I was invited into the project because the director had been a student of mine and knew of my previous work in intercultural spaces. Initially I had been paired with a Māori actor as co-facilitator. A few weeks before the workshop began two facilitators on other marae sites had to pull out and so the director asked if I would ask my son (a primary school teacher) and daughter-in-law (a teacher of dance) to come in with me on my site so that he could re-shuffle the teams. We were the only three Pākehā in a Māori project. Working in art allowed us a space where we could contribute.

At the outset of the workshop the elders decided that the work would not be entirely in Māori language nor would it be traditional. The children and their families were not fluent speakers of Māori and they wanted them to be able to own the work. They wanted the children to find their own ways into the work, they said. They would tell the story, stay and support the development, offer language or advice if it was asked for, but they did not want to constrain the development of the work. The important thing was for the children to explore their heritage in the presence of their families and they wanted that to be fun and meaningful for them.

We worked on the beach for the first day because most of the families, who lived and worked in various cities, came back home to camp over Christmas. We wanted the exploration of ancestral history to be densely connected to the pleasure of summer at home. Extended families joined the children in the improvisations along the shore line. Then Maran, the dance teacher, took the children into the edge of the water to devise the voyage of the canoe along the North Island coast. She is an American New Zealander who is diffident using the Māori words she has been learning, very conscious of the way the sounds of her first language intrude on the Māori. When she moves into dance, however, there is little diffidence: the movement wells out of some compressed energy with her body and she allows it to flow. Dance allows her a space where she can express meaning without shyness about the limitations of her language learning and without fear that she might impose her understandings on those of the group.

Later in the week a torrential summer storm came, families packed up their tents and the work had to squeeze into a neighbourhood double garage. As the rain poured down outside the energy gained on the beach somehow remained in the room with group. They brainstormed ideas and phrases for songs and new haka, they created soundscapes that recaptured the splashes of the sea and the shriek of flying gulls, and they squeezed out every inch of the crowded space as they wove the dance they had made into the narrative of voyage and settlement.

The relationship between art and culture in this case was one where the local culture, the elders and their extended community, gave freedom for the art work to emerge in ways that were meaningful for the children and they actively supported the facilitators from outside the culture because they saw them as productive enablers of the process.

Implications for the relationship with schooling are more complex. From one point of view it might seem that the facilitators became intermediaries in the transmission of cultural knowledge and that they might have been interrupting the intergenerational pedagogical relationship in the same ways as many schools were. However, there were important differences. The learning took place on the community's own land. The community took part. Even when the storm prevented families from continuing to join in the active devising, various ones would drop in at some time to watch the work. Sometimes after watching they would come back with a contribution. For example, after watching the group devise a movement sequence and chant describing the chiefly leadership of the brothers who captained the canoe on its initial voyage from across the Pacific, a mother came back with a pair of giant masks she had made that she thought would complement the children's work. At another point a group of fathers took the boys away to practice the haka they had written and devised so that it would have the proud stance the fathers considered it needed. In these ways the families were not just audience to the final performed aspects of the work they were audience to the whole of the learning process: an audience that could step in and participate in ways that felt organic to the work in progress.

9 Case 3: New Zealand Drama Conference Workshop 2014

While the previous two cases were drawn from significant projects, this last case arises from a very short experience during a conference workshop. It is reported, albeit briefly, because it brings other elements to the discussion.

Whereas the first two cases were concerned with the bicultural foundations of New Zealand's cultural make-up, this case considers the increasingly multicultural mix. It also acknowledges that the challenges of contemporary multiculturalism are not only complex but in a constant state of shift. Detailed analysis of the issues of immigration, transnational migration, asylum seeking, and international capital development is well outside the scope of this chapter, as is analysis of the various interests that arise, blend or clash as a result of this increasing global movement. What is significant is the fact that our schools now serve very varied multicultural populations and that it is a challenge for teachers to know what is important in each child's cultural background and how the differences can be best managed in order to create effective learning (academic and life) for all students. This case reflects on one way art experience might open the door to grounded inquiry.

The workshop in this case was targeted at primary teachers and was entitled: 'Cultures in our community: A cross-curricula unit involving arts, literacy and social studies'. Its aim was to shift the concept of culture from something abstracted and generic to a lived encounter. It arose out of an identified professional development need and found its specific form as a result of discussions with a group of my international doctoral students who had been engaged in an intercultural dance festival.

The workshop began with a question to the participants, asking if they preferred to walk away with a detailed resource they could use in their own classrooms or undertake an open-ended learning adventure. The ensuing conversation suggested that both were desired goals. Consequently it was agreed to try to achieve both.

It opened with a shared reading, as in a classroom, of Patricia Grace's *Watercress Tuna and the Children of Champion Street* (1984). In Grace's story a magical eel brings each of the children of Champion Street a gift that special to their culture and that they can use to dance. Printed copies of a detailed unit of work based on the story (Greenwood 2005) were then tabled, but instead of working through the unit the scene cut to a cultural festival where the auntie of one of the children in the class was dancing. Abanti, a doctoral student from Bangladesh, had offered to play the auntie and she now entered the workshop richly costumed and her hands began to shape the mudras as she moved into a dance in the Manipuri tradition. The group watched the dance, reacting to it with admiration, but clearly seeing it as something exotic. Then the next phase was introduced: what if this auntie was willing to come into the classroom, what kinds of questions might we ask her? How could we involve her in developing a unit of study that would fulfil our curriculum intentions? At first the questions were fairly formal: about the dress, the country of origin, the occasion of the dance. Then when Abanti explained that it was a dance that a bride might traditionally dance for her new husband, more personal questions were asked about relationships between men and women, courtship, and the practice of arranged marriage. There was real curiosity when Abanti explained that an arranged marriage was by no means a forced marriage and talked about the role family and friends take in helping to select a good partner. Then the talk turned to religion and when the group learned that Abanti was Muslim she was asked if she was expected to wear a veil, and what she felt about people of other religions. Over the next hour the discussion flowed over a wide range of topics. Members of the group had heard that Bangladesh was a very poor country, that it flooded dangerously. They were surprised to learn about the land's fertility, and about the value of the arts. What about schooling? What was a classroom like? What were the country's politics? Was it not part of India? What about the language? Would Abanti not prefer to stay in New Zealand instead of returning to Bangladesh? And so on. The teachers became increasingly absorbed in the discussion and probing in their questions. When Abanti offered to teach the group part of her dance at the end of the session, the offer was taken up with enthusiasm rather than politeness. And as they walked out the door the participants also picked up copies of the original unit plan.

In this case dance had been the stimulus to curiosity. The live presence of the dancer created a human link to the culture that the dance came from. The improvisation that occurred in this case was not in the dance itself: Abanti had presented a traditional cultural treasure. The improvisation was in putting aside the planned (and probably fairly useful) unit, in opening the door to a member of the multicultural community and in collaboratively exploring what they could gather that could be the basis for rich cross-cultural teaching. The dance itself opened up the space where the dialogue could take place.

10 Third Space

The concept of the third space is one that has been used in a variety of ways. Bhabha (1990) presents the third space as a way of describing what occurs in the processes of postcolonial migrations when previously different cultures meet, impact on each other and to a greater or lesser extent fuse. The third space, he proposes, is syncretic but also evolving. It represents something new that grows out of the cultures that existed before but is no longer compliant with the old or even recognisable in terms of the old. In earlier writing I have used the term in a similar way (Greenwood 1999, 2005), and later applied it to describe the possible shifts to learning that might arise when schools open their doors to their communities (Greenwood 2015). Here I play with the concept again and consider it more broadly as the space where change can be envisaged and indeed occur when schools, arts and diverse cultures meet and generate inquiry. In this way it is not a space to arrive at; rather it is a space where possibilities are created.

The three cases explored above illustrate some of the dynamics that give the third space energy. Figure 2 below suggests how the third space arises from an exploratory and dynamic interplay of schooling, art and cultural diversity.

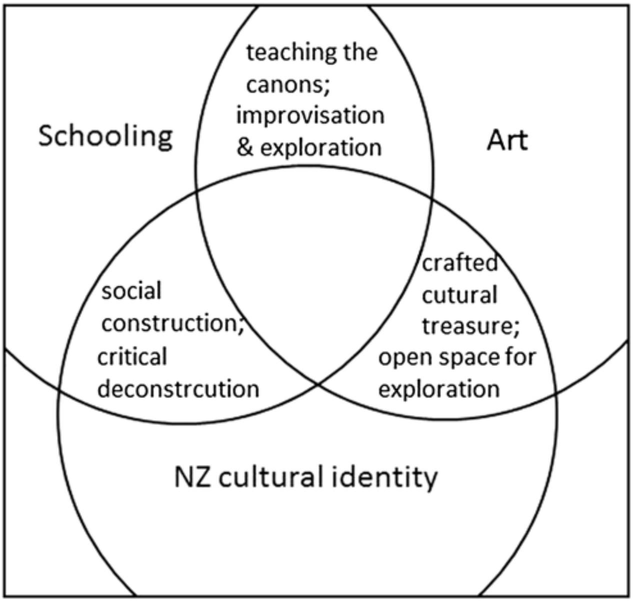
teaching the canons; improvisation & exploration
Schooling
Art
social construction; critical deconstrcution
crafted cutural treasure; open space for exploration
NZ cultural identity

Fig. 2 Suggestions that how the third space arises from an exploratory and dynamic interplay of schooling, art and cultural diversity

In these three cases art making, specifically dance in the examples, was the catalyst that allowed participants to step into another culture and explore meaning. Because culture is something experienced emotionally and even viscerally as well as conceptually, the physicality of movement and visual imagery allows a potent point of entry, one moreover that can bypass the fixed positions that often manifest verbally. The process of exploring and embodying meaning through form offers a platform for response and dialogue. So two important energising dynamics are the courage to enter, and the courage to present something that will elicit further dialogue.

In each of the three illustrative cases art making offered a medium for learning and teaching. It showed how learning can be supported and even accelerated when it is interactive and when learners are encouraged to experiment and seek meaning. Collaboration and inquiry are further elements.

In the three cases the walls of the classroom were in some way dissolved. In the first two, learners were purposefully brought into a different cultural space and into dialogic engagement with community. In the third the melting was metaphorical. A planned unit was put aside because a possibility arose that offered the possibility of more grounded learning. A member of the community was invited in and recognised not merely as someone from an exotic and different culture but as a holder of knowledge who had something meaningful to share. Engagement and power sharing with community is another powerful dynamic in the third space.

Although each of these cases reports a successful initiative (otherwise they would not be cited here), the ventures were not without risk. The third space is not necessarily a safe space. But it is one that has open possibility and potential for change and growth. Not entering the space also carries risk. In the 1970s and 1980s the risk of ignoring Māori needs in education was emphatically proclaimed, in academic discourse (for example Walker 1996) and in concerted public action, such as the threat in 1984 to withdraw Māori children from the School Certificate examination.[9] Today the danger of ignoring ways to create possibility for cultural dialogue is demonstrated globally by conflict and deprivation. The changes that need to occur in our pedagogical understandings and approaches will serve not only the needs of those we might consider as the 'other', those marked by cultural difference from what has come to be seen as normal, but also the needs of all New Zealand children who deserve to see beyond the limitations of blinkered vision. So safety is not always an element of the third space.

But because the space opens possibilities for greater justice and collaboration, it is worth dancing into.

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[9] At that time the marks in School Certificate, a national examination, were generated by a bell curve distribution. Māori typical fell into the lower portions of the curve. Withdrawal of Māori candidates would have shifted the achievement of the rest of the population. The threat to withdraw Māori children was made in protest against the fact that marks in Māori language were benchmarked against the candidates' marks in English.

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