Innovations in Arts Practice CHASING AMBIGUITY: CRITICAL SARAH ROE

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ABSTRACT

If, as Shreeve, Sims, and Trowler (2010, 125) discuss arts education should be concerned with 'uncertainty and open-endedness', I ask the question, are we able to foster this alongside current institutional demands and embedded pedagogies within higher education environments? If not, then what effect does this have on current dance graduates? I attend to these questions through critical reflections upon my work as a pedagogue, specifically reflecting upon a series of artistic choreographic projects working in collaboration with recent dance graduates. During these choreographic projects my interactions with the graduates illuminated their struggle to operate within ambiguous creative spaces outside of institutional environments. This struggle manifested in turbulent working relationships and highlighted perceived contradictions or 'gaps' (Ellis and Poole, 2014) between what creative arts education attempts to teach, how it is taught within the institution, and what graduates demonstrate within professional creative practice. Through a recognition and critique of these 'gaps', I question whether it is possible to actively work within these 'messy' spaces, to chase the ambiguities present, in order to foster sustainable dance graduates that can work more visibly alongside academics to shape the current dance landscape.

Keywords:

Ambiguity

Gaps

Student-centred learning

Higher education

Sustainable dance graduates

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Links: <u>http://eprints.leedsbeckett.ac.uk/id/eprint/4493/1/chasing%20ambiguity.pdf</u>

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