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MA

*Emergence of Dance in a Living Room*

One can argue that diaspora and dance have a common denomination which is the physical movement of the body in space and time but with different emotional expressions. While diasporas might be living, and settled in a host country, their connection to the home country either by physical travels, remittance, or calls indicates their inextricably continuous attachment to their homes just as movement, is to dance. This research was set out to investigate the impact of diaspora on dance heritage and transmission practices of Ugandans in Trondheim. It necessitated the quest into their lived dance experiences through family visits, football events and parties, to try and address the continuity and transmission of their dance practices. The research was guided by two main questions which included; How/when do Ugandans perform and continue their dance heritage in Trondheim? What are the notions of dance heritage transmission in the diasporic context? To answer those questions, ethnographic research methods were applied to collect the necessary material for analysis. Nonetheless, some tools of data collection had limitations partly due to the covid-19 Pandemic restrictions and some ethical conditions in Norway related to the collection of personal data. For this presentation, I will concentrate on one salient moment, 'Emergence of dance in a living room' or 'how space cannot restrict expression' as observed and personally participated in one family birthday event during my fieldwork. The concepts of a community of practice and situated learning as transmission theories were evident on the event and contingent on continuity of dance. They propose new models of learning through social interactions rather than the formal processes of cognitive learning.