

### **Seminar in Dance Research**

**Instructor:** Dr. Jhalak Kara Miller, **Email:** karamill@hawaii.edu

**Seminar:** Mondays: 4:30pm – 5:30pm KT SS, 5:30pm – 7pm DB Seminar Room

**Office Hours:** Thursdays 3pm-5pm

#### **Course Overview**

This course focuses on Dance and Performance Studies modes of inquiry and methodologies that prepare the student for graduate thesis, scholarly writing, and dance research. The selected texts and assignments are designed to identify and define the varying approaches to academic writing and research in dance, and, create an awareness of differing modes of inquiry and current trends within the field.

#### **Required Text**

Weekly Texts will be found in the course books available at the bookstore. Additional articles are online pdf articles available on the Laulima course website and in the library.

#### *Coursebooks*

The Place of Dance: A Somatic Guide to Writing about Dancing and Dance Making.  
(available online)

MLA Handbook 8th Edition. (available in bookstore)

The Craft of Research, 4th Edition (available in bookstore)

The Oxford Handbook of Dance and Theater (available in bookstore)

Dance Articles available online (See attached bibliography)

#### **Student Learning Outcomes**

- Students will be able to identify and define the varying approaches to academic research and scholarly writing in the fields of dance and performances studies.
- Students will be able to write critically and somatically about movement practices.
- Students will be able to conduct and demonstrate knowledge of academic practices including: effective modes of inquiry, position statement, ethical conduct, fallacy identification, argument structuring and developing personal voice.
- Students will be able to produce effective writing that demonstrates the ability to organize ideas, construct a central thesis, properly cite sources, maintain transitional coherence.
- Students will understand how to use academic sources responsibly and effectively.
- Student will be able to provide meaningfully contributions to class discussions and effectively engage in self and peer evaluations of assigned course work.

#### **Course Attendance and Participation**

Regular class attendance will be crucial to your achievement in DNCE 651. Each student will be allowed one excused absence. Each additional absence will result in a 5% grade deduction. Tardiness will result in a 3% grade deduction. Classes are synchronous and may also be attended remotely by live zoom video conference online if arrangements have been made with the instructor at the beginning of the semester.

### **Assignment Evaluation**

Weekly Readings, Responses, Short Writing Tasks, Attendance	40%
Papers	40
Oral Presentations	20

### **Grading Policy**

A=90-100%

B=80-89%

C=70-79%

D=60-69%

F=0-59%

Late assignments will be lowered one letter grade per day. Unexcused absences will lower the final grade one letter grade per absence.

\*Projects will not be accepted late.

### **Writing Assignments**

For all assignments, please type your paper using a standard font and size, double-spaced, with 1" margins on all sides, and all pages numbered. Please use MLA format for all quotations and bibliographies. If you have questions about any of the assignments, or would like me to take a look at your work in progress, feel free to come and see me during office hours.

Create a folder in Google drive using Google docs and Google slides for assignments. CC instructor with final drafts.

### **Drafts**

Writing is an ongoing process that often requires reviewing content more than once. It is a common and valuable process for writers and artists at all levels of development to revisit their work. With this in mind, each writing assignment may be considered a "complete" draft that can be re-written and turned in again.

### **Annotated Bibliography**

Students will be required to turn in annotated bibliographies with each paper. Sources should be directly related to the selected dance topic. Bibliographic style is by student choice, but must be either MLA, APA or CMs. Bibliographies must be typed, TNR, 12pt font.

### **Weekly Readings and Short Writing Assignments**

Assignments will include weekly readings and short writing tasks. Detailed descriptions of these assignments will be provided in class. They include and are not limited to the assignments outlined below.

### **10 Response Summaries**

Select one article from the weekly readings list. Write a response summary and close reading of the text. Post on Laulima. Detailed instructions will be provided in class.

### **Autobiography and Story**

Write a 300 word “story” about an experience you have had in dance that shapes your current academic and artistic path and the topic you have chosen to write about this semester.

### **The Creative Process of a Choreographer or Performer Paper**

Page Length: 7 pages minimum plus 5 annotated bibliographic sources. (2 print or video interviews, 1 performance, 2 scholarly articles)

Choose a choreographer or performer that inspires you. Select two text or media interviews with the artist about their creative process, one complete performance documented with video, and two scholarly articles reflecting on the work of the artist. Write a close reading of the performance. Select a critical issue and determine a thesis statement. Write an analysis with a holistic perspective incorporating the performance, the articles, and the documented interviews. For the scholarly articles, select two articles in a topic area that interest you as sources for your creative process paper. The articles should come from Dance Journals, conference proceedings, or scholarly journals.

### **Project Proposal Paper – Preparing for the Dance MA or MFA**

Page Length: 10 pages minimum plus 7 annotated bibliographic sources. Each student will be required to read the UHM Dance graduate handbook and prepare to discuss in class. Students will create practice comprehensive exam questions in three different focus areas of their choosing. Questions will be shared in class and evaluated by the instructor. MFA students will create a practice outline of a thesis performance proposal and MA students will create a practice outline of a thesis PaR project for peer and instructor feedback.

### **Somatic Approaches to Writing About Dance – Studio Sessions and Paper**

Somatic Paper Length: 3 pages minimum. Bibliography: 3 sources. Keep a weekly journal of studio sessions. 45 minutes per class will be allocated to somatic and creative writing. Each studio session will focus on improvisations and somatic inquiry based on ideas in our course articles. Each session will include an in class free writing response in your course journal. These responses will introduce various dance writing techniques and styles. Write a 3 page paper based on the somatic experience of studio practice plus bibliography.

1 blog or social media site video documentation (develop a blog or social media page that includes video documentation of choreography) sources

1 written creative journal source

1 citation of photo documentation source

2 academic sources

### **Creative and Oral Presentations**

Each student will give oral presentations on their papers. An additional five minutes will be allotted for questions. Presentations will be timed and graded on organization, content, presentation style, professionalism and engagement with audience.

## **UHM Student Resources**

**Health Statement:** Please notify the instructor if there are any particular physical concerns that affect your ability to dance. *Acknowledgment of Risk/Medical Consent Form* must be completed and submitted to the instructor on the first day of class. Any student who feels they may need an accommodation is invited to contact the instructor privately.

### **Statement on Disability:** KOKUA Program

As each Student has unique backgrounds, we intend to support all students in dance courses. If you have a disability and related access needs, please start by contacting either the Instructor or the KOKUA program (UH Disabled Student Services Office) at 956-7511, [KOKUA@hawaii.edu](mailto:KOKUA@hawaii.edu), or go to Room 013 in the Queen Lili'uokalani Center for Student Services.

**Statement on Title IX:** The University of Hawai'i is committed to providing a learning, working and living environment that promotes personal integrity, civility, and mutual respect and is free of all forms of sex discrimination and gender-based violence, including sexual assault, sexual harassment, gender-based harassment, domestic violence, dating violence, and stalking. If you or someone you know is experiencing any of these, the University has staff and resources on your campus to support and assist you. Staff can also direct you to resources that are in the community. Here are some of your options:

If you wish to remain **ANONYMOUS**, speak with someone **CONFIDENTIALLY**, or would like to receive information and support in a **CONFIDENTIAL** setting, contact the confidential resources available here:

<http://www.manoa.hawaii.edu/titleix/resources.html#confidential>

**Lesbian, Gay, Bisexual, Transgender (LGBT) Student Services:** Lesbian, Gay, Bisexual, Transgender and Intersex (LGBTI) Student Services strives to maintain a safe and inclusive campus environment that is free from harassment and discrimination. The office provides direct services to students of the University of Hawai'i at Mānoa to confidentially discuss or seek advocacy and support for mistreatment due to their actual or perceived sex, gender identity, gender expression, or sexual orientation.

Camaron Miyamoto

Queen Lili'uokalani Center for Student Services 211 2600 Campus Road

(808) 956-9250

email: [lgbtq@hawaii.edu](mailto:lgbtq@hawaii.edu) <http://manoa.hawaii.edu/lgbt/>

**Office of Gender Equity:** The Office of Gender Equity offers direct services to victims and survivors of sexual harassment and sexual assaults. Brief descriptions of services offered are available here:

Jenna Friedman  
Queen Lili'uokalani Center for Student Services 210 2600 Campus Road  
(808) 956-9499  
email: [geneq@hawaii.edu](mailto:geneq@hawaii.edu) [www.manoa.hawaii.edu/genderequity](http://www.manoa.hawaii.edu/genderequity)

**Prevention, Awareness, and Understanding (PAU) Violence Program:** Prevention, Awareness, and Understanding (PAU) Violence Program exists to inspire, educate, and empower students and campus communities to build safe living-learning environments, end interpersonal violence, and encourage holistic well-being in ways that are supportive, collaborative, student-centered, and strengths-based. PAU Violence Program staff provides direct services to all University of Hawai'i at Mānoa students including crisis response, safety planning, academic support, and referrals to campus and community resources.

Jennifer Barnett and Leslie Cabingabang  
Queen Lili'uokalani Center for Student Services 211 2600 Campus Road  
(808) 956-8059  
[uhmpau@hawaii.edu](mailto:uhmpau@hawaii.edu)

**Student Parents At Mānoa (SPAM):** Student Parents At Mānoa (SPAM) seeks to increase the visibility of and resources for student parents at UH Mānoa as they pursue education while parenting. SPAM staff provide advocacy, support, and referrals for pregnant and parenting students to help them succeed in their educational goals.

Teresa Bill  
2600 Campus Road  
Queen Lili'uokalani Center for Student Services 211  
(808) 956-8059  
[gotkids@hawaii.edu](mailto:gotkids@hawaii.edu) <http://manoa.hawaii.edu/studentparents/>

**Counseling and Student Development Center (CSDC):** The Counseling and Student Development Center (CSDC) offers support to UHM students, staff, and faculty to assist with personal, academic, and career concerns. All services are confidential and most are free of charge for Mānoa students. They also offer free consultation to faculty and staff on personal and student-related issues as well. CSDC office hours are from 8:00 a.m. to 4:30 p.m., Monday through Friday. They also offer immediate walk in appointments for urgent or emergency/crisis services during their regular daily hours.

Queen Lili'uokalani Center for Student Services 312 2600 Campus Road  
(808) 956-7927  
[uhmcsdc@hawaii.edu](mailto:uhmcsdc@hawaii.edu) [www.manoa.hawaii.edu/counseling](http://www.manoa.hawaii.edu/counseling)

**University Health Services Mānoa (UHSM):** The University Health Services Mānoa (UHSM) is staffed by physicians, nurse clinicians, nurses, and other support staff, and offers a wide range of medical services and programs to UH Mānoa students, with many of the services also available to UH Mānoa faculty and staff and students from other UH campuses.

SYLLABUS – Dance 651 Seminar in Dance Research  
Department of Theatre and Dance, University of Hawai'i at Mānoa  
Fall Semester 2019

Services include general medical care on a walk-in basis; women's health, sports medicine, psychiatry, and dermatology clinics by appointment; pharmacy and clinical laboratory; and student training, employment and volunteer opportunities.

1710 East West Road  
(808) 956- 8965  
[www.hawaii.edu/shs/](http://www.hawaii.edu/shs/)

**Academic Integrity and Misconduct:** Please become familiar with the University's policies regarding academic misconduct. Plagiarism and cheating represent violations of University policies and can have serious consequences. In short, plagiarism means using words, ideas, materials or work, often from other sources, without properly acknowledging and documenting the sources. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately. Although we encourage collaboration with peers, all work that candidates ultimately submit must be their own in their own words. If you are in doubt about whether your work is paraphrased or plagiarized, see the UH General and Graduate Information Catalog under "Student Regulations" and the UH Student Conduct Code for specific guidelines related to ethical behavior. Violations of academic integrity include, but are not limited to, cheating, fabrication, tampering, plagiarism, or facilitating such activities. Failure to meet these expectations can result in failure of the course and possible dismissal from the program.

## ASSIGNMENT SCHEDULE

### **Monday August 26**

*Somatic and Creative Writing Session 4:30pm – 5:30pm*

*Seminar Room 5:30pm – 7pm*

Course Overview and Review of Syllabus

Introduction to Dance and Performance Studies

Autobiographical Writing Techniques

**Read/Write:** Due Sunday September 8 online by 10pm - Lulima Online Reading Response. Handbook of Dance and Theater: In the section "In Theory/In Practice" pgs. 19 – 124, select one article. Write a response summary and close reading of the text. Post on Lulima.

**Write:** Due Monday September 9.

Autobiography Journal Entry – 10 pages (one page free write per day – informal notes)

---

### **Monday September 2 HOLIDAY**

---

### **Monday September 9**

*Somatic and Creative Writing Session 4:30pm – 5:30pm*

*Seminar Room 5:30pm – 7pm*

*Guest Speaker 6pm-7pm:* Rose Martin, Sr Lecturer and Associate Dean of Dance Studies at Te Whare Wananga o Tamaki Makaurau at the Univ. of Auckland

Writing Groups/Peer review of Autobiography Journal Entry

**Read/Write:** Due Sunday September 15 online by 10pm - Lulima Online Reading Response. Handbook of Dance and Theater: In the section "Genus (Part 1)" pgs. 125 – 212, select one article. Write a response summary and close reading of the text. Post on Lulima.

**Read:** Due Monday September 16. *The Craft of Research*. Thinking in Print: The Uses of Research, Public and Private. (What is Research? Why Write it Up? Why a Formal Paper? Writing is Thinking.) Pgs. 1 – 15.

**Write:** Due September 16.

Autobiography and Story. Write a 300 word "story" about an experience you have had in dance that shapes your current academic and artistic path and the topic you have chosen to write about this semester. Type and double space. Bring to a copy of your story assignment to class.

Google Docs Title: "Story\_Name"

---

### **September 16**

*Somatic and Creative Writing Session 4:30pm – 5:30pm*

*Seminar 5:30pm – 7pm*

Writing Groups/Peer review of Story

**Read/Write:** Due Sunday September 22 online by 10pm – Laulima Online Reading Response. Handbook of Dance and Theater: In the section “Genus (Part 2)” pgs. 213 – 302, select one article. Write a response summary and close reading of the text. Post on Laulima.

**Read:** Due Monday September 23.

*The Craft of Research*. Connecting with Your Reader: Creating a Role for Yourself and Your Readers. (Conversing with Your Readers. Understanding Your Role. Imagining Your Readers Role.) Pgs. 16 – 26.

*MLA Handbook*. Why Document Sources? Plagiarism and Academic Dishonesty? Think: Evaluating Your Sources. Select: Gathering Information about Your Sources. Pgs. 5 – 18

**Write:** Due Monday September 23.

Create a list of three possible dance topics that interest you for writing. For each topic, do the following.

- state a study purpose
- list questions
- describe a plan for gathering content and materials
- list a few authors that have written about your topic
- bring a digital copy to class for discussion in the library and to turn in

Google Docs Title: “Dance Topics\_Name”

---

### **Monday September 23**

*Seminar 4:30pm – 7pm \* Meet in Hamilton Library Room 113.*

Hamilton Library Resources Overview for M.A., M.F.A., and Ph.D. Academic Scholarship with Dave Brier.

**Read/Write:** Due Sunday September 29 online by 10pm - Laulima Online Reading Response. Handbook of Dance and Theater: In the section “Historiographical Presence and Absence” pgs. 303 – 400, select one article. Write a response summary and close reading of the text. Post on Laulima.

**Read:** Due Monday September 30. Read: *The Craft of Research*. Asking Questions, Finding Answers. (From an Interest to a Topic. From a Broad Topic to a Focused One. From a Focused Topic to Questions. The Most Significant Question – So What?) Pgs. 33 – 47.

Sample Abstracts (pdf)

Review: Dance Studies Website, PSI Website



**Write:** Due Monday September 30.

Make a list of professional journals and audiences that your selected dance topic of “Creative Process of a Choreographers and Performer” is most suitable for. Bring the list to class and choose one publication submission criteria to share with the class.

Look for conference you would like to present this paper at in 2018-2019. List a link to the conference.

Write an abstract that is appropriate for that conference. Include the following: Paper Abstract, 5 key words of area interests, 50 word Dance Bio.

Google Docs Title: “Conferences, Abstracts, Journals, Bio\_Name”

---

### **Monday September 30**

*Somatic and Creative Writing Session 4:30pm – 5:30pm*

*Seminar 5:30pm – 7pm*

Presentation, Discussion of Publications, Conferences, Abstracts, Area Interests, Dance Bio Annotated Bibliographies and Best Practices for Citing Sources

**Read:** Due Monday October 7.

*The Craft of Research*. From Questions to a Problem, From Problems to Sources, Engaging Sources. Pgs. 49 – 104.

Read: *MLA Handbook*. Organize: Creating Your Documentation. List of Works Cited. The Core Elements. Pgs. 19 – 60.

**Write:** Due Monday October 7.

**The Creative Process of a Choreographer or Performer Draft 1:** Choose a choreographer or performer that inspires you. Select two text or media interviews with the artist about their creative process, one complete performance documented with video, and two scholarly articles reflecting on the work of the artist. Write a close reading of the performance. Select a critical issue with a connection to their work and determine a thesis statement. Write an analysis with a holistic perspective incorporating the performance, the articles, and the documented interviews. Page Length: 7 pages minimum, 5 annotated bibliographic sources (2 print or video interviews, 1 performance, 2 scholarly articles)

For the scholarly articles, select two articles in a topic area that interest you as sources for your creative process paper. The articles should come from Dance Journals, conference proceedings, or scholarly journals.

Google Docs Title: “Creative Process\_Name”

---

**Monday October 7**

*Somatic and Creative Writing Session 4:30pm – 5:30pm*

*Seminar 5:30pm – 7pm*

Writing Groups/Peer Review of The Creative Process of a Choreographer or Performer”

**Read/Write:** Due Sunday October 13 online by 10pm - Laulima Online Reading. Handbook of Dance and Theater: In the section “Place, Space, and Landscape” pgs. 401 – 506, select one article. Write a response summary and close reading of the text. Post on Laulima.

**Read:** Due Monday October 14.

*The Craft of Research. Making an Argument. (Making Good Arguments. Making Claims. Assembling Reasons and Evidence. Acknowledgements and Responses. Warrants.)* Pgs. 105 – 172.

*MLA Handbook. The Mechanics of Scholarly Prose. Works Cited. In Text Citations.* Pgs. 61 – 128

**Write/Create:** Ten Minute Oral Presentation of Creative Process Paper with Visual Media/Slides, Revise Paper – 2<sup>nd</sup> draft

Google Docs Slide Title: “Creative Process of Choreographer/Performer\_Name”

---

**Monday October 14**

*Somatic and Creative Writing Session 4:30pm – 5:30pm*

*Seminar 5:30pm – 7pm*

Ten Minute Oral Presentation of Creative Process Paper with Visual Media/Slides  
Revised Paper Due

**Read/Write:** Due Sunday October 20 online by 10pm Laulima Online Reading Response. Handbook of Dance and Theater: In the section “Affect, Somatics, and Cognitions” pgs 507 – 590, select one article. Write a response summary and close reading of the text. Post on Laulima.

---

**Monday October 21**

*Seminar Course time will include outside research and asynchronous online activities due to Footholds Dress Rehearsal*

**Read/Write:** Due Sunday October 27 online by 10pm Laulima Online Reading Response. Handbook of Dance and Theater: In the section “Unruly Bodies” pgs. 591 – 668, select one article and write a response summary and close reading of the text. Post on Laulima.

**Read:** Due Monday October 28

*The Craft of Research. Writing Your Argument. (Planning and Drafting, Organizing Your Argument, Incorporating Sources.)* Pgs. 173 – 211.

*Writing Your Argument. (Communicating Evidence Visually, Introductions and Conclusions, Revising Style: Your Story Clearly.)* Pgs. 214 – 268.

---

### **Monday October 28**

*Somatic and Creative Writing Session 4:30pm – 5:30pm*

*Seminar 5:30pm – 7pm*

*IRB Applications*

*Writing Groups – Peer Review of Online Applications*

*Overview Somatic Writing Research Assignment*

**Read:** Due Monday November 4

IRB Protocol and Site

**Write/Create:** Due Monday November 4

Somatic Inquiry Paper 3-5 pages

Each somatic session will focus on improvisations and somatic inquiry based on ideas in our course articles. Each session will include an in class free writing response in your course journal. These responses will introduce various dance writing techniques and styles. Construct a choreography incorporating your somatic texts and write a 3-5 page paper based on the somatic experience of the creative process. Somatic Paper Length: 3 pages minimum; Bibliography: 5 sources minimum; Performance Response: 3 minutes

- 1 citation – blog or video documentation
- 1 citation of your written creative journal
- 1 citation of photo documentation
- 2 academic sources

Google Docs: “Somatic Inquiry\_Name”

---

### **Monday November 4**

*Somatic and Creative Writing Session 4:30pm – 5:30pm*

*Seminar 5:30pm – 7pm*

Somatic Inquiry Paper Due – 3-5 pages

Writing Group Sessions/Peer Review

**Read/Write:** Due Sunday November 17 online by 10pm Laulima Online Reading Response.

Handbook of Dance and Theater: In the section “Biopolitics” pgs. 669 – 752, select one article and write a response summary and close reading of the text. Post on Laulima.

**Write/Create:** Due Monday November 18, Performance Response to Somatic Paper, PaR documentation online site, Revised Somatic Paper

---

**Monday November 11 - HOLIDAY**

---

**Monday November 18**

*Somatic and Creative Writing Session 4:30pm – 5:30pm*

*Seminar 5:30pm – 7pm*

Peer Review: Performance Response to Somatic Paper, Documentation, Revised Somatic Paper

Introduction to Project Proposals

Reviewing Presentation Skills, Tips, and Methods

Discussion of Interviews, Practice as Methodologies

**Read/Write:** Due Sunday November 24 online by 10pm Lulima Online Reading Response. Handbook of Dance and Theater: In the section - National Scales and Mass Movements pgs. 753 – 866, select one article. Write a response summary and close reading of the text. Post on Lulima.

**Write:** Due Monday December 2. Write a Project Proposal – Preparing for the Dance MA or MFA. It is important to select a topic that is of interest to you, relates to your M.A. or M.F.A. thesis interests, and/or broadens your background to include a research area which you are either not presently familiar or wish to expand. Each student will be required to read the UHM Dance graduate handbook and prepare to discuss in class. Students will also create practice comprehensive exam questions in three different focus areas of their choosing. Questions will be shared in class and evaluated by the instructor. Students will create a practice outline of a thesis performance proposal, PaR project, or field study for peer and instructor feedback. Instructions will be provided in class. Proposal Page Length: 10 pages minimum plus 7 annotated bibliography sources.

Read: Review Dance Handbook, Sample PaR and Thesis Projects.

Google Docs Title: "Project Proposal\_Name"

---

**Monday November 25**

One to One Final Project Proposal Advising Meetings Online (class meets asynchronously)  
Writing Groups

---

**Monday December 2**

*Somatic and Creative Writing Session 4:30pm – 5:30pm*

*Seminar 5:30pm – 7pm*

Writing Groups Session - Peer Review, Class Discussion, and Notes

Turn in First Draft of Project Proposal Paper for Peer Review – Minimum 10 pages.

**Write:** Due December 9

Revised Draft of Project Proposal Paper

**Read/Write:** Due Sunday December 8 online by 10pm Laulima Online Reading Response. Handbook of Dance and Theater: In the section – Infection pgs. 867 – 964, select one article and write a response summary and close reading of the text. Post on Laulima.

---

**Monday December 9**

*Studio and Creative Writing Session 4:30pm – 5:30pm*

*Seminar 5:30pm – 7pm*

Writing Groups/Peer Review of 2<sup>nd</sup> Draft of Project Proposal, Review of Weekly Response Assignments

**Write/Create:** Due Monday December 16

10 minute Oral Presentation of Project Proposal with Visual Media/Slides

Final Revised Proposal

---

**Monday December 16**

4:30 – 7pm Final Class

10 minute Oral Presentations of Final Projects

Portfolio Due – Google drive folder titled “Dance Seminar Portfolio\_first name\_last name” with a copy of all semester course papers, weekly responses, documentation, and slide presentations

One on One Final Course Advising Session

### **BIBLIOGRAPHY & SUGGESTED COURSE READINGS**

- Aaron, Michele, ed. *New Queer Cinema: A Critical Reader*. Edinburg: Edinburg University Press, 2004.
- Ahmed, Jamilah. "Reaching the Body: Future Directions." In *Cultural Bodies: Ethnography and Theory*. Blackwell: Malden, MA. 2004.
- Alcedo, Patrick. 2014. "How Black Is Black: The Indigenous Atis Compete at a Philippine Festival," in *Dance Ethnography and Global Perspectives: Identity, Embodiment and Culture*. Linda Dankworth and Ann David, editors. London: Palgrave Macmillan.
- Anderson, Ben. "For Space: Doreen Massey." Sage Publications, 2008.
- Anderson, Benedict. 2006. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, Revised Edition. Revised edition. London ; New York: Verso.
- Anderson, Kathryn and Dana Jack. "Learning to Listen." *Women's Words: The Feminist Practice Oral History*. Sherna Berger Gluck and Daphne Patai Editors. Routledge, 1991. 11-25.
- Anzaldúa, Gloria. *Light in the Dark/Luz en lo Oscuro: Rewriting Identity, Spirituality, Reality*. Durham: Duke University Press, 2015.
- Asia Pacific Dance Viewers Guides. Kennedy Theater. University of Hawaii at Manoa. 2011 – 2018.
- Berger, John. 2012. "Hawaiian Music & Musicians: An Encyclopedic History," Honolulu, Hawai'i, Mutual Publishing.
- Bishop, John. "The Camera as Choreographer in Ethnographic Film." *Envisioning Dance on Film and Video*. Judy Mitoma Editor. pg. 1-5.
- Buckland, Theresa. *Dance in the Field*. St. Martin's Press, 1999.
- Buckland, Theresa Jill. "Frameworks, Sources, and Identities of Past and Present". *Dancing Past to Present: Nation, Culture, Identities*. The University of Wisconsin Press. 2006. 3-17
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. 2nd ed. New York: Routledge Classics, 2008.
- Butler, Judith. Performative Acts and Gender Constitution. *Theatre Journal* 40:4 (1988): 519-531.

Butler, Judith. *Notes Toward a Performative Theory of Assembly*. Harvard University Press, 2015.

Browning, Barbara. *Samba: Resistance in Motion*. Indiana University Press, 1995.

Chatterjea, Ananya. "Red Stained Feet: Probing the Ground on which Women Dance in Contemporary Bengal." *Worlding Dance*

Chen, Mel Y. *Animacies: Biopolitics, Racial Mattering and Queer Affect*. Durham and London: Duke University Press. 2012.

Christian, Kimberly. "Gone Digital: Aboriginal Remix and the Cultural Commons." *International Journal of Cultural Property*. 315-345.

Cohen Bull, Cynthia Jean. "Sense, Meaning, and Perception in Three Dance Cultures." *Meaning in Motion*. Jane C. Desmond Editor. Duke University Press, 2006. pg. 269 – 287.

Conquergood, Dwight. "*Performances Studies. Interventions and Radical Research*" MIT Press, Summer, 2002. (online pdf)

Conquergood, Dwight. 1991. "Rethinking Ethnography. Towards a Critical Cultural Politics." *Communication Monographs* 58(2): 179-190.

Csordis, Thomas. "Health and the Holy in the Afro-Brazilian Candomble." *Cultural Bodies: Ethnography and Theory*. Blackwell Publishing, 2004. 241-259

Csordas, Thomas. "Embodiment and Cultural Phenomenology."

Dance Research Journals. Online Publications.  
<https://dancestudiesassociation.org/publications>

Daniels, Yvonne. *Dancing Wisdom: Embodied Knowledge in Haitian Vodou, Cuban Yoruba, and Bahian Candomble*. Sophia Smith Fund of Smith College, 2005.

DeFrantz, Thomas. *Blacking Queer Dance*. Dance Research Journal, 2014.

DeFrantz, Thomas. *I am Black (you have to be willing to not know)*. Duke University Press, May 2017.

Desmond, Jane C. "Embodying Difference. Issues in Dance and Cultural Studies." *Meaning in Motion*. Jane C. Desmond Editor. Duke University Press, 2006. pg. 29-50.

Denzin Norman, Yvonne Lincoln, and Linda Tuhiwai Smith. *Critical and Indigenous Methodologies*. Los Angeles, Sage. 2008

- Dixon Gottschild, Brenda. "Some Thoughts on Choreographing History." *Meaning in Motion*. Jane C. Desmond Editor. Duke University Press, 2006. 167-178.
- Eddy, Martha. Somatic Practices and Dance: Global Influences. *Dance Research Journal*, Vol. 34., No. 2 (Winter, 2002), pp. 46-62
- Emerson, Robert. "Field Notes in Ethnographic Research." *University of Chicago Press*, 1995. 1-33
- Fisher, Jennifer. Falling in love, literally: Romeo, Juliet, Ballet and the swoon. *Women and Performance: A Journal of Feminist Theory*. 2008.
- Foley, Kathy, and Nobuko Miyama Ochner. "Possessed by Love, Thwarted by the Bell: An Overview of *Kumi Odori*." In *Living Spirit: Literature and Resurgence in Okinawa (Mānoa 23.1, July 2011)*, ed. Frank Stewart and Katsunori Yamazato: 83-97. Also appears as "*Shūshin Kani'iri* (Possessed by Love, Thwarted by the Bell): A *Kumi Odori* by Tamagusuku Chōkun, as Staged by Kin Ryōshō" in *Asian Theatre Journal* 22.1 (April 2005): 1-32.
- Fonoti, R. T. a. 2005. *Tau aveile mita'i, tau aveile mamao : mapping the tatau-ed body in the Samoan diaspora* (Master of Arts). University of Hawai'i, Honolulu.
- Foster, Susan. "Movements Contagion. The Kinesthetic Impact of Performance." *The Cambridge Companion to Performance Studies*. Ed. Tracy Davis. Cambridge University Press, 2008. 46-56
- Foster, Susan, ed. *Worlding Dance*. Palgrave Macmillan, 2009.
- Frosch, Joan. "Dance Ethnography. Tracing the Weave of Dance in the Fabric of Culture." *Researching Dance: Evolving Modes of Inquiry* Horton Fraleigh, Sondra and Penelope Hanstein, ed. University of Pittsburgh Press, 1999.
- Gardner, Robert. "Lines from a Filmmaker's Journal." *Envisioning Dance on Film and Video*. Judy Mitoma Editor. pg. 263-270.
- Geurts, Kathryn Linn. "On Rocks, Walks, and Talks in West Africa." *Blackwell Publishing*. 2002. pg. 178-198.
- Global Performance Studies Journal. Online Publication. <http://gps.psi-web.org/>
- Gotschild, Brenda Dixon. *The Black Dancing Body: A Geography from Coon to Cool*. Palgrave, 2003.
- Graham, Sandra Jean. "Performance as Research in North American Ethnomusicology." *Mapping Landscapes for Performance as Research*. Palgrave, 2009. 99 – 104



- Gupta, Akhil and James Ferguson. "Discipline and Practice: The 'Field' as Site, Method, and Location in Anthropology." In *Anthropological Locations: Boundaries and Grounds of a Field Science, 1997*. A. Gupta and J. Ferguson eds. Berkeley: U of California Press, 1-46.
- Hereniko, Vilsoni. 2015. "Dancing Fiji: Old Dances, New Choreographies, Dancing Free." *Asia Pacific Viewers Guide*.
- Hau'ofa, Epeli. 2008. *We are the Ocean: Selected Works*. Honolulu: University of Hawaii Press.
- Haraway, Donna. *Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective. Simians, Cyborgs, and Women*. 183-201. New York: Routledge.
- Hennessy, Keith. "Delinquent: Practice as Research Portfolio" *Zero Performance Blog*. Online. 2010
- Huizhu Sun, William and Faye Chunfang Fei. "Social Performance Studies (in China): Between the Real and the Virtual." *Mapping Landscapes for Performance as Research*. Palgrave, 2009. 70-75
- Hunter, Lynette and Shannon Rose Riley. *Mapping Landscapes for Performance as Research*. Palgrave, 2009.
- International Journal of ScreenDance. Online Publication. <http://screendancejournal.org/>
- Kaeppler, Adrienne. "The Mystique of Fieldwork". *Dance in the Field*. Editor Theresa Buckland. St. Martin's Press, 1999.
- Katrak, Ketu H. *Contemporary Indian Dance: New Creative Choreography in India and the Diaspora*. New York: Palgrave Macmillan. 2011.
- Kealiinohomoku, Joann. "An Anthropologist Looks at Ballet as a Form of Ethnic Dance." *What is Dance?* Roger Copeland and Marshall Cohen, eds. Oxford: Oxford University Press, 1983: 533-549 (originally published in 1970).
- Lakoff, George and Mark Johnson. *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought*, (1999). New York: Basic Books.
- Linnekin, Jocelyn. *Consuming Cultures: Tourism and the Commodization of Cultural Identity in the Island Pacific. Tourism, Ethnicity, and the State in Asian and Pacific Societies*. Ed. Michael Picard and Robert Wood. University of Hawai'i Press, 1997. 215 – 245.

MacDougal, David. *The Corporeal Image: Film, Ethnography, and the Senses*.  
Princeton University Press 2006.

Maira, Sunaina. 2008 "Belly Dancing: Arab-face, Orientalist Feminism, and US Empire."  
*American Quarterly* 60(2): 317-345.

MacDougal, David. *The Corporeal Image: Film, Ethnography, and the Senses*.  
Princeton University Press 2006.

Martin, Randy. 1992 "Dance Ethnography and the Limits of Representation." *Social Text*  
33: 103-123.

Meduri, Avanthi. "Bharata natyam – What are You?". *Moving History, Dancing Cultures*.  
Ann Dils and Ann Cooper Albright. Wesleyan University Press. 103-112.

Miller, Jhalak Kara. *Re-imagining Modern Dance as Transnational Phenomenon Through  
the Lens of Yoga*. UC Davis, ISBN: 9781321806892. Spring, 2015.

Munoz, Jose. *Cruising Utopia: The Then and There of Queer Futurity*. New York: New York  
University Press, 2009.

Moulin, Jane. Untying the Knots in the 'Aha tau, the Sacred Cord of Time." *Oceanic Music  
Encounters: The Print Resource and the Human Resource, Research in Linguistics  
and Anthropology*. Auckland: University of Auckland, 2007. p. 79-94.

Ness, Sally. "Being a Body in a Cultural Way: Understanding the Cultural in the  
Embodiment of Dance." *Cultural Bodies: Ethnography and Theory*. Ed. Helen  
Thomas and Jamilah Ahmed. Blackwell Publishing, 2004. 121-144.

Nelson, Robin. *Practice as Research in the Arts: Principles, Protocols, Pedagogies,  
Resistances*. Palgrave Macmillan; 2013 edition (March 5, 2013)

PARtake: The Journal of Performance as Research. Online Publication.  
<https://www.partakejournal.org>

Performance Research Journal. Online Publication. <http://www.performance-research.org/>

Pink, Sarah. *Doing Sensory Ethnography*. SAGE Publications Ltd; 1 edition  
(August 5, 2009).

Pu'uhuluhulu University Bibliography. *Hawaii Review*, 2019.  
<http://hawaiiireview.org/mauna-kea/2019/7/29/puuhuluhulu-university-biblio>

Reed, Susan. 1998. "The Politics and Poetics of Dance." *Annual Review of  
Anthropology* 27: 503–532

Van Zile, Judy. "Interpreting the Historical Record: Using Images of Korean Dance for Understanding the Past." *Dancing Past to Present: Nation, Culture, Identities*. Theresa Jill Buckland Editor. The University of Wisconsin Press. 2006. 153-169.

Vilsoni, Hereniko. "Indigenous Knowledge and Academic Imperialism." *Remembrance of Pacific Pasts, An Invitation to Remake History*. Ed. Robert Borofsky. University of Hawai'i Press, 2000. 78-91.

Sedgwick, Eve. *Touching Feeling: Affect, Pedagogy, Performativity*. Durham and London: Duke University Press. 2003.

Silva, Noenoe K. 2004. *Aloha Betrayed: Native Hawaiian Resistance to American Colonialism*. Durham: Duke University Press Books.

Shea Murphy, Jacqueline and Jack Gray. *Manaakitanga in Motion: Indigenous Choreographies of Possibility*. · University of Hawai'i Press Volume 36, Number 1, Winter 2013, pp. 242-278.

Shimakawa, Karen. *National Abjection: The Asian American Body Onstage*. Durham and London: Duke University Press. 2002.

Sklar, Deidre. "Remembering Kinesthesia: An Inquiry into Embodied Cultural Knowledge." *Migrations of Gesture*. Carrie Noland and Sally Ann Ness Editors. Regents of the University of Minnesota, 2008. pgs 85 – 112.

Srinivasan, Priya. *Sweating Saris: Indian Dance as Transnational Labor in the U.S.* Temple University Press, Philadelphia, May, 2011.

Stillman, Amy Ku'uleialoha. 1999. "Globalizing Hula," *Yearbook for Traditional Music*. Vol 31, pp. 57 – 66.

Stillman, Amy Ku'uleialoha. 1996. "Hawaiian Hula Competitions: Event, Repertoire, Performance, and Tradition," *The Journal of American Folklore*, Vol. 109, No. 434, pp. 357-380.

Stinson, Susan W. "Research as Choreography." *Research in Dance Education*, 7:2, 201. Taylor and Francis, 1994.

Takamine, Victoria Holt. 2015. "Layered Stories of Hula." *Asia Pacific Viewers Guide*.

Taylor, Diana. 2003. *Acts of Transfer. The archive and the repertoire: performing cultural memory in the Americas*. Durham, NC: Duke University Press, pp. 1-52.  
<http://www.nyu.edu/classes/bkg/methods/archive-repertoire.html>

Thomas, Helen. *The Body, Dance and Cultural Theory*. New York: Palgrave Macmillan,

2003.

Turner, Victor. *The Anthropology of Performance* New York: PAJ Publications, 1986.

University of California, Davis. *Performance Studies Letter Addressing Structural Racism*, 2012.

Villaruz, Basilio Esteban, 2012. *Walking Through Philippine Theater*. Vol. I, II, and III.  
Manila: University of Santo Tomas

Visweswaran, Kamala. 1994. *Fictions of feminist ethnography*.  
Minneapolis : University of Minnesota Press

Wilson, S. (2008). *Research is ceremony: Indigenous research methods*. Black Point, N.S:  
Fernwood Pub.

Wong, Yutian. *Artistic Utopias: Michio Ito and the Trope of the International*. *Worlding Dance*. Palgrave Macmillan. 2009

Wang, Yunyu and Stephanie Burrige, ed. *Identity and diversity : celebrating dance in Taiwan*. New Delhi, Routledge. 2012.

[www.ulukau.org](http://www.ulukau.org) (Hawaiian language newspapers, books, and place names)

[www.wehewehe.org](http://www.wehewehe.org) (Hawaiian/English Dictionary)