

**Dance Seminar - Ways of Knowing**  
**Instructor:** Dr. Jhalak Miller **Email:** karamill@hawaii.edu  
**Seminar:** Mondays  
4:30pm – 6pm Dance Seminar Room  
6pm – 7pm Dance Studio  
**Office Hours:** By Appointment

**Course Overview**

This class explores questions raised by Dance and Performance Studies with an emphasis on theories and methods that provide tools for the enactment and analysis of an artistic study, performance, film, curation, or project. The course will work towards the development of methodologies and pathways of knowing based upon interdisciplinary paradigms that will assist towards the development of a chapter for thesis or dissertation writing. The instances of performance we are engaging are interdisciplinary. The selected articles will enable dialogue between the multiple influences and approaches to dance and performance studies documentation, movement analysis, and critical theory.

Aspects of the course explore, both broadly and specifically, major themes and approaches to artistic *performance practice* and the field of *dance and performance studies*, including the following topics: time, space, process, embodiment, gender, and social action. The course will address some of the central issues related to the notion of the local and global in performance, such as nation and the transnational, identity and citizenship, translation, intercultural and postcolonial theories, indigenous performance theory, reception and the public sphere. The modalities are how performance inquiry can be carried out and the methods and techniques of *creative practice*, *scholarship* and *curation* used in performance inquiry. We will consider the conceptualization and design of projects in the context of theoretical and ethical issues and in relation to particular documentation and writing strategies. You will develop practical skills related to oral history approaches including interviewing, practice/performance investigation, and analysis of documents of various kinds, including visual material. Your work will include an intensive period of reading, discussion, and workshops. In the last three weeks of the term, you will mainly be working in small groups to create a final project using one of the modalities and one or more of the thematics.

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**Texts**

Weekly Texts will be found in the required course books available at the bookstore and as online pdf articles through the Laulima website.

Dance Articles available online (See attached bibliography)

Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances. Robin Nelson.

Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies. Shannon Rose Riley and Lynette Hunter.

Doing Sensory Ethnography. Sarah Pink.

Handbook of Critical and Indigenous Methodologies. Norman K Desmond, Yvonne Lincoln, Linda Tuhiwai Smith

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

International Journal of ScreenDance. Online Publication. <http://screendancejournal.org/>

Global Performance Studies Journal. Online Publication. <http://gps.psi-web.org/>

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

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

### **Learning Outcomes:**

- 1) To gain experience in various interdisciplinary ways of knowing, digital and online documentation, and methods of inquiry in dance and performance studies
  - 2) To deepen observational and analytical skills in movement and sensory modalities
  - 3) To develop tools for understanding the performativity of social, political, and cultural events and issues in which dance, theater, and physical practices are situated.
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### **Course Requirements**

Class time will focus on discussion of readings and students' own projects. Keep up with the course readings and assignments. Assigned readings are up to two - three texts a week, with optional readings that may be interchangeable. Each week you will turn in a conversation log (to be explained in the first session) based on the readings. Weekly assignments will create the groundwork for your final performance and essay project. One session per week will be dedicated as a lab workshop. During the semester you will make two (brief) presentations of a reading.

Some weeks are "light" reading weeks and some are "heavy" reading weeks. This is to say that the weeks are somewhat erratic in terms of the theoretical density and the number of pages is not an indication of whether the week is light or heavy. Peruse the material early in the semester so that you have an idea which weeks you'll need to spend more time with the written material. Students are expected to contribute actively and critically to class discussion of assigned readings. Participation is required. Our goal is to pinpoint the arguments and issues raised by the readings and to suggest their methodological implications for Dance and Performance Studies and for your project in particular. The reading conversation log should raise points that will provoke lively and productive class discussion.

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### **Assessment**

#### ***Article Presentations***

Each participant will work in teams and make two (brief) presentations of a reading throughout the semester and lead the discussion for the article. The teams may choose the proposed week and articles in the second session. Make a bullet point list that you both can discuss and share with the class. This list should include answers to these questions and may be expanded:

1. What is the thesis? Is there more than one, if so how would you describe them?
2. Who is the audience?
3. What is the impact of this piece(s) on the field? If you don't know speculate. If the field is unclear, again, speculate.
4. How is this piece(s) an advance of, or contribution to, knowledge?
5. What are the main rhetorical and/or argumentative strategies of the piece?  
Discuss at least one or more fallacies in the reasoning and shape your response.
6. Evaluate the reliability of the article.
7. What is your personal response to this article? What are your remaining questions?

#### ***Weekly Conversation Logs***

Each week fill out the Conversation Log workshops. Work with a partner to discuss the readings for 15 minutes. Fill out the conversation log. Bring to class.

### ***Autobiographical Inscription***

Develop a two - three minute performance project based on personal story and position statement.

### ***Critical Issue Project***

Select one critical issue from the readings/authors/artists we are engaging in class. Create a two –three minute performance project based on this issue. How is the issue performing?

### ***Theory Performance***

Develop a theory for your final project. Create a two - three minute performance of your theory.

### ***IRB Approval***

Thesis and Dissertation research that involves human subjects requires UHM IRB approval. Complete the IRB certification and proposal for your course PaR student and potential thesis or dissertation chapter.

### ***Interview***

Conduct a project interview and transcribe the notes.

### ***PaR Online Site***

Develop an online site for your semester PaR Portfolio archive of semester projects that will include papers, movement/performance observation exercises, journal notes, photo/video documentation, and final essay. Email the link to the class participants.

### ***Final PaR Project Performance and Paper Proposal***

In this class you will create a final performance project, develop an online PaR documentation and portfolio site of the creative process, and write a 3000-5000 word essay about the critical issue you are engaging in your project. All of the assignments throughout the semester are designed to build towards the final project. The final works will be presented in performance.

For the proposal choose a project study that you would like to investigate for a creative work, thesis, or dissertation chapter. Propose a ten - fifteen minute performance of the critical issue in your project study. This could be a dance choreography, devised play, a short film screening, photography installation, book of poetry, storytelling performance, performance art, or artistic endeavor and will be publicly presented at the end of the semester in the Earle Ernst Lab Theater.

Write an abstract for a PaR essay based on the final performance project and engaging at least two authors we have read in class, films we have screened, or performances seen. Situate your project in relation to one or two other dance or performance studies artist/scholar's work (outside of what we have covered in the course) that is similar to yours. Identify the artists/scholars work in your proposal. This may of course change or evolve over the course of the semester. The final 3000-5000 word essay will be due during finals week on Friday December 14.

### ***Final Performance***

Present your PaR project as a public sharing in the Earle Ernst Lab Theater.

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### **Grading Policy**

A=90-100%

B=80-89%

C=70-79%

D=60-69%

F=0-59%

Late assignment 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.

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### **Assignment Evaluation**

Weekly Readings, Conversation Logs, Short Writing Tasks, Attendance	30%
Papers, Presentations, IRB, Portfolio PaR Online Site	35
Performance Projects	35

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### **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 Chicago, APA, or 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. I want all of you to succeed in this course so if you are having difficulty with the assignments, please let me know as there may be ways in which I can help you.

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### **Drafts**

Writing is an ongoing process that often require 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 or re-edited and turned in again.

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## SCHEDULE

### **INTRODUCTION – DANCE AND PERFORMANCE STUDIES**

#### **Monday 8-20**

*4:30pm – 6pm Seminar Room*

Introduction to Texts, Syllabus Review, Brainstorming on Projects, Sites, and Topics  
Engaging Local and Global Perspectives  
Performativity vs. Theatricality

*6pm – 7pm PaR Studio Lab*

Sensory and Somatic Inquiry and Writing

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### **GESTURE, MOVEMENT, DANCE, AND THE BODY IN PERFORMANCE**

#### **Mondays 8-27, 9-3 (Labor Day – No Class), 9-10**

*4:30pm – 6pm Seminar*

The Crossroads of Place  
Subjectivity and Position  
Intersectionality  
Gender  
Intercultural  
Sensory Ethnography

*6pm – 7pm PaR Studio Lab*

Autobiographical Inscription (Develop two - three minute performance project based on personal story and position statement.)

8-27 first studio sharing

9-10 second studio sharing – re/work (record showing and post to PaR site)

#### **Discussion and Reading**

- ❖ Nelson. Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances. Pgs. 1 – 70
  - The What, When, Where and Why of Practice as Research
  - From Practioner to Practioner Researcher
  - Conceptual Frameworks for PaR and Related Pedagogy: From Hard Facts to Liquid Knowing
- ❖ Nelson and Riley. Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances.
  - Supervision, Documentation, and Other Aspects of Praxis. Pgs. 71 – 92
  - Why Performance as Research? A US Perspective. Pgs. 175 – 187
- ❖ Butler. Notes Toward a Performance Theory of Assembly. Chapter 2: Bodies in Alliance and the Politics of the Street. Pgs. 66-98 (PDF)
- ❖ Butler. Notes Toward a Performance Theory of Assembly. Chapter 4: Bodily Vulnerability, Coalitional Politics. Pgs. 123 – 153. (PDF)

**Optional:**

- ❖ Theresa Jill Buckland. Frameworks, Sources, and Identities of Past and Present. 3-17 (PDF)
- ❖ Dwight Conquergood. Performances Studies. Interventions and Radical Research (PDF)
- ❖ Sally Ness. Being a Body in a Cultural Way: Understanding the Cultural in the Embodiment of Dance. 123-140 (PDF)
- ❖ Jane C. Desmond. Embodying Difference. Issues in Dance and Cultural Studies. 29-50 (PDF)
- ❖ Susan Reed. The Politics and Poetics of Dance. 503-527 (PDF)
- ❖ Susan Foster. Movements Contagion. The Kinesthetic Impact of Performance. 46-56 (PDF)

**Assignments:**

Readings/Texts – come prepared to class to discuss articles

Writing - Weekly Conversation Log

Autobiographical Inscription Performance Project

Develop PaR online site -

Begin to develop an online site for your semester PaR projects that will include papers, journal notes, and photo/video documentation of projects. Email the link to the class participants by 9-10.

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**ARCHIVING THE EPHEMERAL: EMBODIED PERCEPTION AND WAYS OF KNOWING**

**Monday 9-17, 9-24, 10-1**

*4:30pm – 6pm Seminar*

PaR Methodologies

Oral History Gathering

Writing Journal Notes

Movement Observation

Structures of Knowing

Performing the Archive

Time, Space, Process

Reception and the Public sphere

\*9-17 Guest Presenter – Dr. Kristin Bacon, UHM IRB

*6pm – 7pm PaR Studio Lab*

Critical Issue Project (Select one critical issue from the readings/authors/artists we are engaging in class.

Create a two –three minute performance project based on this issue. How is the issue performing?)

9-17 – first sharing

9-24, 10-1 – second sharing – re/work

**Discussion and Reading**

- ❖ Riley and Hunter. Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies.
  - Part Two: Terms for Finding/Charting the Ways. Pgs. Pgs. 123 – 154.
  - Yasuda. Action Research.
  - Kaye. Disjunction: Performing Media Space.
  - Lichtenfels. Embodiment.
  - Kershaw. Environment.

Riley. Lab/Studio.  
Kelly. Medium.  
Pollock. Oral History.  
Noe. Site-Particular.  
Hunter. Situated Knowledge.

- ❖ Pink. Doing Sensory Ethnography. Rethinking ethnography through the senses. Pgs. 1 – 70.
- ❖ Pink. Doing Sensory Ethnography. Sensory ethnography in practice. Pgs. 71 – 138.
- ❖ Pink. Interpreting and Representing sensory knowing. Pgs. 139 - 187

**Optional:**

- ❖ Riley and Hunter. Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies.
  - Part One. Case Study examples. Any chapter Pgs. 1 – 122.
  - Part Two. Case Study examples. Any chapter Pgs. 155 - 259
- ❖ MacDougal. The Corporeal Image: Film, Ethnography and the Senses. Meaning and Being. 1-8, 16-30 (PDF)
- ❖ Anderson. For Space: Doreen Massey (PDF)
- ❖ Conquergood. Rethinking Ethnography. 179-194 (PDF)
- ❖ SDHS Journal - Dancing Spaces (SDHS Articles): Have Site, Will Travel – Container Architecture and Site Specific Performance (Kloetzel); In-Conclusion: Dance-Space-Paper. First and Last and Always: Poetry. (Deveril) (PDF)
- ❖ ScreenDance Journal. (PDF)
- ❖ Stinson. Research as Choreography. (PDF)

**Assignments:**

Writing - Weekly Conversation Journal and Readings

Critical Issue Performance Project

Final Project Performance and Paper Proposal. Post to PaR site.– Due 9-17

Choose a project study that you would like to investigate for a creative work, thesis, or dissertation chapter. Propose a ten - fifteen minute performance of the critical issue in your project study. This could be a dance choreography, devised play, a short film screening, photography installation, book of poetry, storytelling performance, performance art work, or other artistic endeavor and will be publicly presented at the end of the semester.

Write an abstract for a PaR essay based on the final performance project and engaging at least two authors we have read in class, films we have screened, or performances seen. Situate your project in relation to one or two other dance or performance studies artist/scholar's work (outside of what we have covered in the course) that is similar to yours. Identify the artists/scholars work in your proposal. This may of course change over the course of the semester. The 3000-5000 word essay will be due during finals week on Friday December 14.

Project – Interview/Conversation Questions List for IRB. Post to PaR site. Due 9-24

IRB Certification Exam. Due 10-1

IRB Application Proposal. Due 10-8

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## **PERFORMING SOCIAL ACTION AND MEMORY**

**Monday, 10-8, 10-15, 10-22**

Revolutionary Acts and Social Action

Stages of Resistance

Feminism, Gender, and Queer Theory

Invisiblization/Revisiblization

Vanishing and Becoming

Nation and the Transnational

Terror, Tragedy, and Performance

Identity and Citizenship, Translation

Change and Transformation

\*10-8 Guest Presenter – Dr. Kirstin Pauka

*6pm – 7pm PaR Studio Lab*

Theory Performance (develop a theory for your final project. Create a two - three minute performance of your theory)

10-8 (meet 4-5:30pm only in seminar room, no studio lab component)

10-15 – first sharing

10-22 – second sharing re/work

### **Discussion and Reading**

- ❖ Lee. *Designed Bodies: A Historiographical Study of Costume Design* (PDF)
- ❖ Fisher, Shay. *Men Who Dance: Choreographing Masculinities Across Borders. Oral Histories.* (PDF)
- ❖ Miller. *Early Influences: Tracing the Connectivity of Modern Dance and Yoga.* (PDF)
- ❖ Miller. *Reinvention, Transformation, and Physical Culture: The Crossroads of Training in Dance and Yoga Practices.* (PDF)
- ❖ Wong. *Contemporary Directions in Asian American Dance.* (PDF)
- ❖ Chatterjea. *Red Stained Feet: Probing the Ground on which Women Dance in Contemporary Bengal.* (PDF)
- ❖ Hennessy. *Making Deliquent. Circ Zero Online. Queer Economy.* (PDF)
- ❖ DeFrantz. *Blackening Queer Dance. Dance Research Journal.* (PDF)
- ❖ DeFrantz. *I Am Black. (You have to be willing to not know.)* (PDF)
- ❖ Villaruz. *Walking through Philippine Theater.* (PDF)
- ❖ Birringer. *Dance and Interactivity in New Media.* (PDF)
- ❖ Taylor. *Acts of Transfer. The archive and the repertoire: performing cultural memory in the Americas.* (PDF)
- ❖ Alcedo. *How Black Is Black: The Indigenous Atis Compete at a Philippine Festival.* (PDF)

### **Optional:**

- ❖ Maira. *Belly Dancing: Arab-face, Orientalist Feminism, and US Empire.* 317-341 (PDF)
- ❖ Martin. *Dance Ethnography and the Limits of Representation.* 321-341 (PDF)
- ❖ Fisher. *Falling in love, literally: Romeo, Juliet, Ballet and the swoon.* (PDF)
- ❖ Chakravorty. *From Interculturalism to Historicism: Classical Indian Dance.* (PDF)
- ❖ Chao. *Holding Hands to Dance: Movement as Cultural Metaphor in the Dances of Indigenous People in Taiwan.* (PDF)



### **Assignments:**

Writing - Weekly Conversation Journal

Theory Performance Project

Production or Project Interviews/conversation with transcribed notes. Due 10-22.

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### **DECOLONIZING METHODOLOGIES**

**Mondays , 10-29, 11-5, 11-12 Veterans Day (no class), 11-19**

*4:30pm – 6pm Seminar*

Imperialism, History, Writing, and Theory

Curation

Language and Translation

Local and Global Projects

Creative Practice

*6pm - 7pm PaR Studio Lab*

10-29 Final Project Development – Show five minutes of final performance project (rough draft)

11-5 Final Project Development – Show five minutes of final performance project (rough draft)

11-19 Final Project Development – Show five minutes of final performance project (rough draft)

### **Discussion and Reading**

- ❖ Denzin, Lincoln, and Tuhiwai Smith. *Critical and Indigenous Methodologies*.

Part 1. *Performing Theories of Decolonizing Inquiry*

Introduction

- Swadener and Mutua. *Decolonizing Performances: Deconstructing the Global Postcolonial*
- Cannella and Manuelito. *Feminisms From Unthought Locations: Indigenous Worldviews, Marginalized Feminisms, and Revisions in Anticolonial Social Science*.  
Pgs. 1 – 60

- ❖ Denzin, Lincoln, and Tuhiwai Smith. *Critical and Indigenous Methodologies*.

Part 1. *Performing Theories of Decolonizing Inquiry*

- Ladson-Billings and Donnor. *Waiting for the Call: The Moral Activist Role of Critical Race Theory Scholarship*.
- Dunbar. *Critical Race Theory and Indigenous Methodologies*.
- *Queer(y)ing the Postcolonial Through the West(ern)*.  
Pgs. 61 - 134

- ❖ Denzin, Lincoln, and Tuhiwai Smith. *Critical and Indigenous Methodologies*.

Part 2. *Critical and Indigenous Pedagogies*.

- Ahuli Meyer. *Indigenous and Authentic: Hawaiian Epistemology and the Triangulation of Meaning*  
Pgs. 211 – 216
- Dillard and Mansa. *When the Ground is Black, the Ground is Fertile: Exploring Endarkened Feminist Epistemology and Healing Methodologies of the Spirit*.  
Pgs. 277 – 292.

Part 3. *Critical and Indigenous Methodologies*.

- Madison. Narrative Poetics and Performative Interventions.  
Pgs. 391 – 406.
- Part 4. Power, Truth, Ethics and Social Justice.
- Research Ethics for Protecting Indigenous Knowledge and Heritage:  
Institutional and Research Responsibilities.  
Pgs. 497 – 510.

**Optional:**

- ❖ Wilson. Research as Ceremony. (PDF)
- ❖ Osumare. Conjuring Magis as Survival: Hip-Hop Theater and Dance. (PDF)
- ❖ Csordis. Health and the Holy in the Afro-Brazilian Candomble. 241-259 (PDF)
- ❖ Eddy. Somatic Practices in Dance – Global Influences. (PDF)
- ❖ Gray and Shea Murphy. Manaakitanga in motion: indigenous choreographies of possibility. (PDF)

**Assignments:**

Writing - Weekly Conversation Journal  
Final Project Journal Notes – Post on PaR site. Due 11-12.

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**FINAL PROJECT DEVELOPMENT**

**Monday 11-26** *\*Class Meets at Earle Ernst Lab*

Final Project Rehearsal – Earle Ernst Lab Theatre  
Working Groups  
Develop Essay Draft and Online PaR Portfolio

**Monday 12-3**

*4:30pm – 6pm Seminar – meet at Seminar Room*  
Working Groups – Create Project Announcement/Social Media Spot  
Develop Essay Draft

*6pm - 7pm PaR Studio Lab*

Final Project Rehearsal Run through in Studio  
\*Note that the Lab Theater is available to the class on Tuesday 12-4 from 4:30pm – 7pm. Individual sign up for lab time will be available in class.)

**Monday 12-10**

4:30pm - Lab Setup  
5:30pm – 7pm Final Project Performance Open to Public – Earle Ernst Lab Theatre

**Friday 12-14**

Final Essay Due, 3000-5000 words. Post to PaR site.  
Post Performance to PaR site.  
PaR Portfolio Documentation Site Due.

## **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.
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- Anderson, Ben. "For Space: Doreen Massey." Sage Publications, 2008.
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- 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.
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- 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.
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- DeFrantz, Thomas. *Blacking Queer Dance*. Dance Research Journal, 2014.
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- 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.
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