The Ohio State University

Department of Dance

Autumn 2021

Introduction to Dance Studies

Dance 6805

3 credit hours

Sullivant 247

8:30-10:00 Monday and Wednesday

Instructor: Dr. Harmony Bench

Email: bench.9@osu.edu

Office: 305 Sullivant

Office hours: 11:30-2:00 Mondays or by appointment

Please make an appointment on [bench9.youcanbook.me](file:///C:\Users\bench.9\Dropbox\my%20stuff\for%20OSU\my_syllabi\in%20progress\DanceStudies\bench9.youcanbook.me)

**Course Description**

This course introduces the history, development, and prominent debates within the contemporary field of dance studies. It exposes students to critical literature and choreography and trains students in the movement description and analytical writing necessary for success in their courses of study. It is required of all 1st year students in the PhD program in Dance Studies, preparing them for their qualifying exam, and 2nd year students in the MFA in Dance, who complete two components of their candidacy exams in this course. The course is designed as part seminar and part writing workshop, moving between theoretical considerations of dance and practical exercises in writing about dance.

**Course Goals**

* Students will familiarize themselves with scholarship and trends in dance studies and be able place their own creative or scholarly research within the broader dance field
* Students will compose compelling original research that weaves together movement description and analytical writing
* Students will learn how to both give and receive effective peer feedback on written work

**Course Objectives**

At the successful completion of this course, students will be able to:

* articulate, verbally and in writing, main ideas central to dance studies and identify their major proponents
* compose detailed and evocative movement description
* synthesize existing scholarship and their own ideas in an analytical research paper
* demonstrate comprehension of assigned readings
* generate questions that facilitate rigorous examination and discussion of course materials

**Course Content, Procedures, Requirements and Evaluation**

In addition to completing readings and viewings as assigned, students will complete a research proposal with bibliography, a field review consisting of an annotated bibliography and synthesis of sources, and a research paper. Students will additionally deliver one informal and one formal research presentation.

* **Research Proposal with Bibliography: 5%**

In 1 page (single-spaced), the Research Proposal will address the topic and scope of the proposed research, introduce the guiding questions or argument, and must include movement description for the topic under investigation. Students must also submit a 10-source Bibliography in Chicago (author-date) format. The Research Proposal with Bibliography should outline an area of investigation that the student will pursue in the subsequent Field Review and Research Paper. MFAs should additionally make clear how this research serves the thesis project. MFA students must meet with their advisors to discuss the Research Proposal with Bibliography prior to submission. Additional details will be discussed in class.

* **Field Review: 35%**

This assignment fulfills an MFA competency requirement and all students will be assessed on the basis of the department rubric. It consists of 10-12 sources in Chicago (author-date) format with approximately 200-word annotations each, and a synthesis of research of 500-1000 words. Please see the rubric in this syllabus for the point breakdown. Draft components will be due for the purposes of in-class workshopping and discussion. Students are encouraged to get feedback from their advisors. Upon completion, the Field Review and completed rubric will be provided to the student’s advisor and the Academic Program Coordinator. Additional details will be discussed in class.

* **Final Research Paper 40%**
  + **(10p draft = 5%;**
  + **13-15p draft = 5%;**
  + **Final submission = 30%)**

This assignment fulfills an MFA competency requirement and all students will be assessed on the basis of the department rubric. The Final Research Papermust be 13-15 pages long with a separate works cited. Draft components will be due for the purposes of in-class workshopping and discussion. Students are encouraged to get feedback from their advisors. Upon completion, the Final Research Paper and completed rubric will be provided to the student’s advisor and the Academic Program Coordinator. Additional details will be discussed in class.

* **Preparedness, Participation, and Professionalism 20%**

Graduate seminars rely upon student participation for their success. Students are expected to come to class ready to engage in discussion and activities. This means having read and viewed the assigned material, formulated questions in advance, contributing to discussions, and commenting on peer work in progress. It is understood that professional obligations and illness may take us away from the classroom. Please be in conversation about any anticipated absences. The PPP category also includes participation in workshops and coming prepared with draft assignments.

**Grading Scale**

A (94–100) Exceptional; meets or exceeds the highest expectations for work.

A- (90–93) Outstanding; meets the highest standards for the assignment or course.

B+ (87–89) Excellent; meets high standards for the assignment or course.

B (83–86) Very good; meets most standards for the assignment or course.

B- (80–82) Good; meets some of the standards for the assignment or course.

C+ (77–79) More than adequate; shows some reasonable command of the material.

C (73–76) Acceptable; meets basic requirements for the assignment or course.

C- (70–72) Acceptable; meets some of the basic requirements.

D+ (67–69) Falls short of meeting basic requirements in several ways.

D (60–66) Minimally acceptable; lowest passing grade.

E (0–59) Unacceptable; very poor performance.

**Required Texts and Experiences**

Carter, Alexandra, and Janet O’Shea, eds. *The Routledge Dance Studies Reader*. 2nd ed. London; New York: Routledge, 2010. This text is available online through the OSU library.

See bibliography at the end of the document for additional reading assignments.

**Academic Misconduct:** It is the responsibility of the [Committee on Academic Misconduct](https://oaa.osu.edu/coamresources.html) to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

**Disability Services:** The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options.  You are also welcome to register with Student Life Disability Services to establish reasonable accommodations.  After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu/); 098 Baker Hall, 113 W. 12th Avenue.

**Student Wellness:** As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the **Office of Student Life’s Counseling and Consultation Service (CCS) by visiting** [**ccs.osu.edu**](http://ccs.osu.edu/) **or calling 614-- 292--5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-- 800--273-- TALK or at** [**suicidepreventionlifeline.org**](http://suicidepreventionlifeline.org/)**.**

**Diversity, Inclusion, Bias Reporting:** The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

The [Bias Assessment and Response Team (BART)](https://studentlife.osu.edu/bias/) receives, monitors, refers, and as necessary, coordinates university responses to hate and bias-related incidents that impact all or a significant portion of the university community. Incidents may involve bias or hate as a result of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, sexual orientation or veteran status. BART is not intended to replace or subordinate any existing processes for reporting and addressing acts of discrimination, harassment, or violence, including but not limited to, processes of the Office of Human Resources, OSU Police, and Office of Student Conduct.

**Title IX:** Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at [http://titleix.osu.edu](http://titleix.osu.edu/) or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu)

**Land acknowledgement:**

We acknowledge that the land The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. We honor the resiliency of these tribal nations and recognize the historical contexts that have and continue to affect the Indigenous peoples of this land.

## MFA Field Review Rubric

# Applies to the MFA Comprehensive Examination: Field Review requirement. Satisfactory is 83+ out of 100 points possible. This rubric was approved by the Graduate Studies Committee on April 3, 2020.

**Annotations**

|  |  |  |
| --- | --- | --- |
|  | (5) | The student’s final viewing and reading list consists of four to six (4-6) viewings and four to six (4-6) texts (i.e., articles, chapters from books, or whole books) taken from the reading list in the handbook and outside the reading list as appropriate to the student’s research area, to be a total of 10-12 sources. Each source has an annotation of approximately 200 words (a substantial paragraph). |
|  | (30) | Annotations do some or all of the following: summarize the point of view; discern any central argument; highlight significant contribution to the field; suggest gaps or problems with the argument; in the case of videos, describe and analyze something of the movement; exclude reference to their own opinions or projects. |
|  | (15) | Quality of writing is acceptable and reflects understanding of the sources as evidenced through summation and critical commentary. |
|  | **(50)** | **Annotations Total** |

**Synthesis**

|  |  |  |
| --- | --- | --- |
|  | (5) | The student’s synthesis is at least 500 but no more than 1,000 words. In consultation with the committee, the review may include additional elements, such as mind maps, drawings, or videos. |
|  | (15) | Thoughtful and well-considered synthesis of the field meaningfully draws the annotated works into conversation and represents the state of the field in which the student’s final project is situated. |
|  | (15) | Quality of writing is acceptable and reflects understanding of how to synthesize the main contributions of multiple works as they pertain to and support the student’s final project. |
|  | (5) | The student contextualizes the selection of these particular resources with reference to their own research inquiry. (Should not exceed 20% of the synthesis as a whole.) |
|  | **(40)** | **Synthesis Total** |

**Chicago Author-Date Style**

|  |  |  |
| --- | --- | --- |
|  | (5) | Full references precede annotations; both annotation and synthesis sections demonstrate understanding and correct application of Chicago Author-Date style in references and in-text citations. (See *The Chicago Manual of Style* for direction.) |
|  | (5) | Proof-read document is relatively flawless: Few or no contractions or typographical, spelling, or grammatical errors. The writer writes in the first person, but formally, and without passive voice. |
|  | **(10)** | **Chicago Style Total** |

**Total points for assignment** (100 points possible)

## MFA Research Paper Rubric

# Applies to the MFA Comprehensive Examination: Research Paper requirement. Satisfactory is 83+ out of 100 points possible. This rubric was approved by the Graduate Studies Committee on November 15, 2018.

**Writing**

|  |  |  |
| --- | --- | --- |
|  | (15) | Thoughtful and well-researched paper address the assignment directly and meaningfully: *the body of the text manifests clear thinking and ample research that build a persuasive argument; paragraphs develop the argument further, building upon the preceding writing. The writer’s ideas are original. They show curiosity and thoughtful engagement with the topic at hand. The writer’s opinion is not the focus of the essay.* |
|  | (15) | Quality of writing is acceptable: *each paragraph has a topic sentence that focuses the paragraph and threads the thesis/main argument through the paper. Each sentence is complete with one subject and one verb. The writer uses transitions between ideas*. |
|  | **(30)** | **Writing Total** |

**Chicago Author-Date Style**

|  |  |  |
| --- | --- | --- |
|  | (5) | Paper demonstrates understanding and correct application of Chicago Author-Date style in in-text citations and Works Cited. (See *The Chicago Manual of Style* for direction.) |
|  | (5) | Proof-read document is relatively flawless: Few or no contractions or typographical, spelling, or grammatical errors. The writer writes in the first person, but formally, and without passive voice. |
|  | **(10)** | **Chicago Style Total** |

**Ability to state, clearly define, and develop an argument, which pertains to a premise**

|  |  |  |
| --- | --- | --- |
|  | (15) | Premise and methodology are clear; conclusion draws upon and references core ideas without repeating: *clear beginning statement of main argument, thrust or thesis; concluding remarks state the outcomes of the argument, summarizing its major points without replicating the exact opening language. The conclusion is manner of resolving the paper that shows how the argument has developed, points to future directions, and gives the paper a place to land.* |
|  | (15) | Writer’s voice is clear, and situated within points of view from sources: *writing references the sources consulted but goes beyond reportage of facts to manifest a cumulative statement that is the writer’s own; the writer’s distinct position among those consulted should be identifiable.* |
|  | **(30)** | **Argument and Premise Total** |

**Ability to bring breadth of knowledge to the argument; ability to integrate and apply information**

|  |  |  |
| --- | --- | --- |
|  | (10) | Dances or dance practices discussed are placed in a larger context. Examples are well integrated, whether from a critical, historical, or theoretical viewpoint: *writer demonstrates understanding of dance within its political, social, or artistic world. The writer draws on sources that help to situate the topic within its context.* |
|  | (10) | Responses integrate a *minimum* of eight (8) sources. Instructor to advise on types and distribution of sources. Sources may come from recommended core reading and viewing lists in the handbook; response demonstrates knowledge of pertinent readings and other resources: *writer uses the reading list as appropriate, and integrates, as well, other resources that are specific to the topic to focus more narrowly on the argument. The writer shows a basic mastery of dance literature.* |
|  | (10) | Writing shows movement descriptions and analysis of specific exemplars in light of premise to support argument*: writer avoids overly generalized comments. Specific movement descriptions are included as concrete examples in order to anchor the writer’s argument or thesis.* |
|  | **(30)** | **Integration and Application Total** |

**Total points for assignment** (100 points possible)

Topical Outline

**Week 1 Introductions**

Aug. 25

Due:

* Janet O’Shea “Routes/Roots” (*DSR*)
* Gay Morris, “Dance Studies/Cultural Studies” (82–100)

**Week 2 Field Lineages and Inheritances**

Aug. 30

Due:

* Brenda Dixon Gottschild, “Stripping the Emperor: George Balanchine and the Americanization of Ballet”
* Lynn Garafola, “Introduction” to *Rethinking the Sylph* (1-10)
* Joann Kealiinohomoku, “An Anthropologist Looks at Ballet as a Form of Ethnic Dance” (533–549)
* George Balanchine, *The Four Temperaments* <https://www.youtube.com/watch?v=WwkTuq4pxE0> ; <https://www.youtube.com/watch?v=G1yEyHqc2eU> ; <https://www.youtube.com/watch?v=lfBAuacklfA>

Work ahead:

* MFAs schedule a meeting with your advisor on or before Sept. 17th to discuss bibliography due Sept. 20th

Sept. 1

Due:

* Cynthia Novack, “Experiencing the Body” (150-178)
* Anna B. Scott, “Spectacle and Dancing Bodies that Matter: Or, If It Don’t Fit, Don’t Force It” (259–268)
* Theresa Buckland, “Shifting Perspectives in Dance Ethnography” (*DSR*)

**Week 3 Field Lineages and Inheritances**

Sept. 6 LABOR DAY—NO CLASS

Sept. 8

Due:

* Randy Martin, “Overreading The Promised Land: Toward a Narrative of Context in Dance” (55–106)
* Ann Cooper Albright, “Mining the Dance Field: Feminist Theory and Contemporary Dance” (1-27)

Work ahead:

* Begin gathering sources for your project
  + Read/watch 2-4

**Week 4 Researching and Writing About Dance**

Sept. 13

Due:

* Penelope Hanstein, “From Idea to Research Proposal: Balancing the Systematic and Serendipitous”
* Susan Leigh Foster, “Choreographing History” (*DSR*)
* Janet Lansdale, “A Tapestry of Intertexts: Dance Analysis for the Twenty-first Century” (*DSR*)

Sept. 15

Due:

* Marcia Siegel, “Using Lexicons for Performance Research: Three Duets” (205–216)
* Revisit George Balanchine, *The Four Temperaments*
* Alvin Ailey, *Revelations* (1960)

<https://osu.kanopy.com/video/alvin-ailey-evening-alvin-ailey-american-dan>

* Bebe Miller, *In a Rhythm* (2018)

<https://www-ontheboards-tv.proxy.lib.ohio-state.edu/performances/in-a-rhythm>

In class:

* Movement description exercises

Work ahead:

* Continue gathering sources for your project
  + Read/watch 2-4
* Clarify the topic and scope of your research

**Week 5 Researching and Writing About Dance**

Sept. 20

Due:

* Hannah Kosstrin, “Kinesthetic Seeing: A Model for Practice-in-Research” (19–35)
* Harmony Bench, Baylie MacRae, and Kat Sprudzs, “Analyzing *Afrique*: One Dance and Three Methods” (43–56)
* *Deca Dance* by Ohad Naharin

<https://www.youtube.com/watch?v=D2jmN-A0D4c> (pay special attention to 1:00:30–1:04:30)

Sept. 22

Due:

* 1 pg (single-spaced) research proposal with 10-source bibliography
* MFA students must meet with their advisors to discuss the bibliography contents prior to submission (the assignment will not be accepted without an email from the advisor indicating you have met to discuss)

In class:

* Informal sharing and discussion of movement description and research proposal

**Week 6 Embodied Histories**

Sept. 27

Due:

* Priya Srinivasan, “Archival Her-Stories: St. Denis and the Nachwalis of Coney Island” (67–82)
* Jacqueline Shea Murphy, “Aboriginal Land Claims and Aboriginal Dance at the end of the Twentieth Century” (217–39)

Sept. 29

Due:

* Handout on how to do annotated bibliographies

In class:

* Discussion and workshop on annotated bibliographies

Work ahead:

* Continue gathering sources for your project
  + Read/watch 2-4
* Begin annotating sources

**Week 7 Embodied Histories**

Oct. 4

Due:

* Thomas F. DeFrantz, “The Black Beat Made Visible: Hip Hop Dance and Body Power” (64–81)
* Karen Eliot, “Marking Time: The British Danseur and the Second World War” (56–74)

Oct. 6

Due:

* Handout on how to write synthetically

In class:

* Discussion and workshop on synthesizing your sources

Work ahead:

* Continue annotating sources
* Begin synthesizing sources

**Week 8 Embodied Histories**

Oct. 11

Due:

* Nadine George-Graves, “The Body: Divided and Conquered” (36–69)
* Yatin Lin, “Choreographing a Flexible Taiwan: Cloud Gate Dance Theatre and Taiwan’s Changing Identity” (*DSR*)
* Jawole Willa Jo Zollar, *Batty Moves* (private link on Carmen; do not share)
* Lin Hwai-min, *Cursive II* (access through library)

Oct. 13

Due:

* Draft Annotated Bibliography for in-class workshopping; will not be formally submitted

In class:

* Troubleshooting and finalizing the Annotated Bibliography

Work ahead:

* Continue annotating sources
* Continue synthesizing sources

**Week 9 Research Proposal, Field Review, Presentations**

Oct. 18

Due:

* Draft Synthesis for in-class workshopping; will not be submitted

In class:

* Troubleshooting and finalizing the Synthesis

Oct. 20

Due:

* Field Review submitted via Carmen

In class:

* Informal presentation of research
* Advisors are invited to attend

Work ahead:

* Begin drafting final paper, starting with movement description

**Week 10 Transmissions and Flows**

Oct. 25

Due:

* Susan Manning “Ausdruckstanz Across the Atlantic” (46–60)
* Marta Savigliano, “Tango and the Colonizing Gaze” (73–135)

Oct. 27

Due:

* A 4 pg (double spaced) version of your paper centered on movement description; upload to a shared drive

In class:

* Peer feedback session

Work ahead:

* Begin expanding final paper draft, focusing on historical or other contextualization

**Week 11 Transmissions and Flows**

Nov. 1

Due:

* Halifu Osumare, “The Dance Archeology of Rennie Harris: Hip-Hop or Postmodern?” (261-281)
* Rosemary Candelario, “Japanese/American” (82–104)
* Rennie Harris, *Rome & Jewels*, second half only <https://www.youtube.com/watch?v=NBx4NDCflR8>
* Eiko and Koma, *River* <http://eikoandkoma.org/index.php?p=ek&id=2517> and <http://eikoandkoma.org/dancinginwater>

Nov. 3

Due:

* An expanded 7 pg (double spaced) version of your paper, including historical or other contextualization of your object of analysis; upload to a shared drive

In class:

* Peer feedback session

Work ahead:

* Continue expanding final paper draft, focusing on argumentation and analysis

**Week 12 Transmissions and Flows**

Nov. 8

* David F. Garcia, “Embodying Music/Disciplining Dance: The Mambo Body in Havana and New York City” (165-179)
* Felicia McCarren, “Hip Hop ‘Speaks’ French: Droit de Citer” (41–73)

Nov. 10

Due:

* An expanded 10 pg (double spaced) version of your paper, including clear argumentation and analysis. Submitted via Carmen and uploaded to a shared drive. Professor will give extensive feedback on this version.

In class:

* Peer feedback session
* Discussion and troubleshooting research paper in progress

Work ahead:

* Continue expanding final paper draft by incorporating feedback

**Week 13 The Popular**

Nov. 15

Due:

* Cindy Garcia, “Dancing Salsa Wrong” (43-65)
* Jonathan Bollen, “Queer Kinesthesia: Performativity on the Dance Floor” (285–314)
* Sherril Dodds, “‘Naughty but Nice’: Re-Articulations of Value in Neo-Burlesque Strip Tease” (105–35)

Nov. 17

Due:

* Handout on introductions and conclusions

In class:

* Discussion and workshop on introductions and conclusions

Work ahead:

* Continue expanding final paper draft with a focus on your introduction and conclusion

**Week 14 The Popular**

Nov. 22

Due:

* Wendy Belcher, “Editing Your Sentences”
* An expanded 13 pg (double spaced) version of your paper, including an introduction, conclusion, and works cited in Chicago (author-date) format. Submitted via Carmen and uploaded to a shared drive.

In class:

* Peer feedback session

Work ahead:

* Begin revising your final paper draft with a focus on sentence-level changes
* Begin putting together a PowerPoint or other presentation format

Nov. 24 THANKSGIVING BREAK—NO CLASS

**Week 15 The Popular**

Nov. 29

Due:

* Anthea Kraut, “The Dance-In and the Re/production of White Corporeality”
* Naomi Bragin, “Shot and Captured: Turf Dance, YAK Films, and the Oakland, California, R.I.P. Project” (99–114)
* Final paper draft, 13-15 pgs. Works cited section does not count toward page requirement. Submitted to Carmen. Professor will give extensive feedback on this version with the department research paper rubric.

Work ahead:

* Continue putting together a PowerPoint or other presentation format

**Week 16 Paper and Final presentations**

Dec. 1

Due:

* In-progress PowerPoint or other presentation format uploaded to shared drive; must include at minimum
  + A title slide with your presentation title, name, university affiliation, and contact (e.g. email address and relevant social media handles);
  + A selected bibliography as a concluding slide;
  + Any images must be captioned with identifying information and appropriate attribution

In class:

* Review PowerPoints and plan presentations

Dec. 6

In class:

* Formal presentation of research
* 12-15 minutes with visual materials
* Advisors, faculty, and guests are invited to attend

**Week 17 Paper and Final presentations**

Dec. 8

In class:

* Formal presentation of research
* 12-15 minutes with visual materials
* Advisors, faculty, and guests are invited to attend

**Finals Week**

Dec. 13

Due:

* 13-15p Final research paper submitted through Carmen

Bibliography

Albright, Ann Cooper. 1997. “Mining the Dance Field: Feminist Theory and Contemporary Dance.” In *Choreographing Difference: The Body and Identity in Contemporary Dance*, 1–27. Middletown, Conn.: Wesleyan University Press.

Belcher, Wendy Laura. 2019. *Writing Your Journal Article in Twelve Weeks: A Guide to Academic Publishing Success*. Second edition. Chicago Guides to Writing, Editing, and Publishing. Chicago; London: The University of Chicago Press.

Bench, Harmony, Baylie MacRae, and Kat Sprudzs. 2020. “Analyzing *Afrique*: One Dance and Three Methods.” *Research in Dance Education* 21 (1): 43–56. https://doi.org/10.1080/14647893.2019.1708889.

Bollen, Johnathan. 2001. “Queer Kinesthesia: Performativity on the Dance Floor.” In *Dancing Desires: Choreographing Sexualities on and off the Stage*, edited by Jane Desmond, 285–314. Studies in Dance History. Madison: University of Wisconsin Press.

Bragin, Naomi. 2014. “Shot and Captured: Turf Dance, YAK Films, and the Oakland, California, R.I.P. Project.” *TDR/The Drama Review* 58 (2): 99–114. https://doi.org/10.1162/DRAM\_a\_00349.

Candelario, Rosemary. 2016. “Japanese/American.” In *Flowers Cracking Concrete: Eiko & Koma’s Asian/American Choreographies*, 82–104. Middletown, Connecticut: Wesleyan University Press.

Carter, Alexandra, and Janet O’Shea, eds. 2010. *The Routledge Dance Studies Reader*. 2nd ed. London; New York: Routledge.

DeFrantz, Thomas F. 2004. “The Black Beat Made Visible: Hip Hop Dance and Body Power.” In *Of the Presence of the Body: Essays on Dance and Performance Theory*, edited by André Lepecki, 64–81. Middletown, Conn: Wesleyan University Press.

Dodds, Sherril. 2011. “‘Naughty but Nice’: Re-Articulations of Value in Neo-Burlesque Strip Tease.” In *Dancing on the Canon: Embodiments of Value in Popular Dance*, 105–35. Houndmills, Basingstoke Hampshire; New York: Palgrave Macmillan.

Eliot, Karen. 2005. “Marking Time: The British Danseur and the Second World War.” *Dance Research Journal* 37 (1): 56–74. https://doi.org/10.1017/S0149767700008354.

Garafola, Lynn, ed. 1997. *Rethinking the Sylph: New Perspectives on the Romantic Ballet*. Studies in Dance History. Hanover, NH: University Press of New England.

Garcia, Cindy. 2013. “Dancing Salsa Wrong.” In *Salsa Crossings: Dancing Latinidad in Los Angeles*, 43-65. Durham: Duke University Press.

Garcia, David F. 2009. “Embodying Music/Disciplining Dance: The Mambo Body in Havana and New York City.” In *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*, edited by Julie Malnig. Urbana: University of Illinois Press.

George-Graves, Nadine. 2010. “The Body: Divided and Conquered.” In *Urban Bush Women: Twenty Years of African American Dance Theater, Community Engagement, and Working It Out*, 36–69. Studies in Dance History. Madison, Wis: University of Wisconsin Press.

Gottschild, Brenda Dixon. 1996. *Digging the Africanist Presence in American Performance: Dance and Other Contexts*. Contributions in Afro-American and African Studies, no. 179. Westport, Conn: Greenwood Press.

Hanstein, Penelope. 1999. “From Idea to Research Proposal: Balancing the Systematic and Serendipitous.” In *Researching Dance: Evolving Modes of Inquiry*, edited by Sondra Horton Fraleigh and Penelope Hanstein, 22–61. Pittsburgh, Pa: University of Pittsburgh Press.

Kealiinohomoku, Joann. 1983. “An Anthropologist Looks at Ballet as a Form of Ethnic Dance.” In *What Is Dance? Readings in Theory and Criticism*, edited by Robert Copeland and Marshall Cohen, 533–549. Oxford: Oxford University Press.

Kosstrin, Hannah. 2020. “Kinesthetic Seeing: A Model for Practice-in-Research.” In *Futures of Dance Studies*, edited by Susan Manning, Janice Ross, and Rebecca Schneider, 19–35. Studies in Dance History. Madison, Wisconsin: The University of Wisconsin Press.

Kraut, Anthea. 2019. “The Dance-In and the Re/Production of White Corporeality.” *The International Journal of Screendance* 10 (May). https://doi.org/10.18061/ijsd.v10i0.6514.

Manning, Susan. 2007. “Ausdruckstanz Across the Atlantic.” In *Dance Discourses: Keywords in Dance Research*, edited by Susanne Franco and Marina Nordera, 46–60. London; New York: Routledge.

Martin, Randy. 1998. “Overreading The Promised Land: Toward a Narrative of Context in Dance.” In *Critical Moves: Dance Studies in Theory and Politics*, 55–106. Durham: Duke University Press.

McCarren, Felicia. 2013. “Hip Hop ‘Speaks’ French: Droit de Citer.” In *French Moves: The Cultural Politics of Le Hip Hop*, 41–73. Oxford and New York: Oxford University Press.

Morris, Gay. 2009. “Dance Studies/Cultural Studies.” *Dance Research Journal* 41 (1): 82–100. https://doi.org/10.1017/S0149767700000541.

Novack, Cynthia Jean. 1990. “Experiencing the Body.” In *Sharing the Dance: Contact Improvisation and American Culture*. New Directions in Anthropological Writing. Madison, Wis: University of Wisconsin Press.

Osumare, Halifu. 2009. “The Dance Archeology of Rennie Harris: Hip-Hop or Postmodern?” In *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*, edited by Julie Malnig. Urbana: University of Illinois Press.

Savigliano, Marta. 1995. “Tango and the Colonizing Gaze.” In *Tango and the Political Economy of Passion*, 73–135. Boulder: Westview Press.

Scott, Anna B. 1997. “Spectacle and Dancing Bodies That Matter: Or, If It Don’t Fit, Don’t Force It.” In *Meaning in Motion: New Cultural Studies of Dance*, edited by Jane C. Desmond, 259–268. Durham: Duke University Press. https://doi.org/10.1215/9780822397281.

Shea Murphy, Jacqueline. 2007. “Aboriginal Land Claims and Aboriginal Dance at the End of the Twentieth Century.” In *The People Have Never Stopped Dancing: Native American Modern Dance Histories*, 217–39. Minneapolis: University of Minnesota Press.

Siegal, Marcia. 2011. “Using Lexicons for Performance Research: Three Duets.” In *New Approaches to Theatre Studies and Performance Analysis*, edited by Günter Berghaus, 205–216. Tubingen: Max Niermeyer Verlag. https://doi.org/10.1515/9783110910582.

Srinivasan, Priya. 2011. “Archival Her-Stories: St. Denis and the Nachwalis of Coney Island.” In *Sweating Saris: Indian Dance as Transnational Labor*, 67–82. Philadelphia: Temple University Press.