

DECOLONIZING THE BODY: AN INTERNATIONAL
PERSPECTIVE ON DANCE PEDAGOGY FROM UGANDA
TO THE UNITED STATES

by

Ojeya Cruz Banks

A Dissertation Submitted to the Faculty of the
DEPARTMENT OF LANGUAGE, READING AND CULTURE

In Partial Fulfillment of the Requirements
For the Degree of

DOCTOR OF PHILOSOPHY

In the Graduate College

UNIVERSITY OF ARIZONA

2007

THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

As members of the Dissertation Committee, we certify that we have read the dissertation prepared by Ojeya Cruz Banks entitled *Decolonizing the Body: An International Perspective on Dance Pedagogy from Uganda to the United States* and recommend that it be accepted as fulfilling the dissertation requirement for the Degree of Doctor of Philosophy

_____ Date: (August 24, 2007)
(Dr. Perry Gilmore)

_____ Date: (August 24, 2007)
(Dr. Richard Ruiz)

_____ Date: (August 24, 2007)
(Dr. Julio Cammarota)

_____ Date: (Type defense date here)
(Type Committee Member Name here)

_____ Date: (Type defense date here)
(Type Committee Member Name here)

Final approval and acceptance of this dissertation is contingent upon the candidate's submission of the final copies of the dissertation to the Graduate College.

I hereby certify that I have read this dissertation prepared under my direction and recommend that it be accepted as fulfilling the dissertation requirement.

_____ Date: (August 24, 2007)
Dissertation Director: (Dr. Perry Gilmore)

STATEMENT BY AUTHOR

This dissertation has been submitted in partial fulfillment of requirements for an advanced degree at the University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

Brief quotations from this dissertation are allowable without special permission, provided that accurate acknowledgment of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the head of the major department or the Dean of the Graduate College when in his or her judgment the proposed use of the material is in the interests of scholarship. In all other instances, however, permission must be obtained from the author.

SIGNED: Ojeya C Banks

ACKNOWLEDGEMENTS

This research has led me on a path where I have acquired tremendous self-knowledge as a dance scholar, and from this journey have come invaluable mentors. Perry Gilmore's guidance has been greatly influential in lending greater integrity and clarity to this project. Most of all, Dr. Gilmore's insight and encouragement have been precious sources of inspiration.

Richard Ruiz and Julio Cammarota have been important advisees for grounding this research in a broader perspective. I would like to thank them for their challenging questions, support, and enthusiasm.

I also want to thank Shari Popen, who has been a profound intellectual mentor and someone who helped me work through the seeds of my dissertation topic. I would like to thank her for her patience, honesty, diligent readings of my early papers, and friendship.

Another notable mentor I must mention is Jarita Holbrook, thank you for sending me to Eritrea and the Red Sea.

To my dance teachers, thank you for helping me express what cannot be said through words and for introducing me to the language of the soul.

My family have also been key players helping me get to this point. Thank you to my parents: Nora, Oliver, and Isaac Jr. Thank you to my grandparents: Julia, Juan, Geraldine and, Isaac Sr. Thank you to my great-grandmother, Iva D. Lastly, gratitude to the ancestors.

To my "Big Sis and Brother," Karin and Stephen. Thank you for the generosity and upliftment. To my "Adopted Aunt and Uncle" Rose and Dave, thank you for the kindness and love. To my "Mama Margie", thank you for the editing expertise and loving support.

Finally, I want to thank my sistafriends, who shine with abundant strength, courage, creative and generous spirit, wisdom, and truth. You know who you are but just in case: Anna, Bonnie, Magi, Khaleah, Mecca, Megan, Fatima, Heather, Shri, Elysa, Ruthie, Vernay, Yarrow, Kuumba, Antonietta, Jenaba, Mildred, and the ZUZI Dance Company.

TABLE OF CONTENTS

ABSTRACT.....	9
PROLOGUE: NOTES ON DANCE ETHNOGRAPHY.....	11
A Brief Historical Overview, the Contemporary Implications, and Metanarrative of a Dance Researcher.....	11
A Portrait of a Dance Student Becoming a Dance Teacher.....	14
Self-Conscious Research.....	15
CHAPTER 1. ETHNOGRAPHIES OF DANCE PEDAGOGIES IN UGANDA AND THE UNITED STATES: INTRODUCTION.....	
Critical Postcolonial Dance Theory: A Theoretical Orientation.....	27
Dance: A Kinesthetic and Political Text.....	30
Summary.....	31
CHAPTER 2. CRITICAL DANCE, RESISTANCE, POWER, AND PEDAGOGY: AN INTERNATIONAL LITERATURE REVIEW	
Dance in the Colonial Context.....	35
Dance: An Embodiment of Cultural Politics.....	39
Dance as Literacy and Cultural Power.....	43
Dance, Pedagogy, and Decolonization.....	45
Redefining Education through Dance	45
Critical Pedagogy of Dance	47
Dance, Freire, and Social Justice.....	50

TABLE OF CONTENTS- Continued

CHAPTER 3. ETHNOGRAPHY WITH THE BODY: A METHODOLOGY.....	52
Dance Ethnography Defined.....	52
Limitations and Innovations of Dance Ethnography.....	55
Body Data: Cultural Meaning in Choreographic Structure.....	59
Autobiographical Dance Memoirs from Uganda.....	60
The dances.....	61
Student to performer.....	63
Performer to educator.....	67
CHAPTER 4. CRITICAL DANCE EDUCATION IN UGANDA.....	71
Section I: The Kampala Study and Methodology.....	71
The Historical and Political Landscape of Dance in Uganda.....	71
Rwanda to Uganda.....	73
The Research Context: Mugisha Johnson and Umbanno.....	74
The field work.....	76
The methods.....	77
Section II: Research Findings.....	85
Johnson's Story.....	85
The dance teacher.....	88
The singer.....	90
Umbanno: A Community School and the Pedagogy of Cultural Revitalization.....	92
Reconceptualizing education.....	92
Rebuilding community through dance.....	95
Healing the Trauma of Genocide through Dance.....	97
Critical race choreography.....	98
Research Implications.....	103
Dance: A Living Manuscript.....	105

TABLE OF CONTENTS- Continued

Reconfiguring the Colonial Identity through Dance.....	106
CHAPTER 5. CRITICAL DANCE EDUCATION IN THE UNITED STATES.....	109
Section I: The Tucson Study and Methodology.....	109
The Historical and Political Landscape of Dance in the United States...109	
The Research Context: The Dambe Project and the School.....	116
The students.....	118
The field work.....	121
The methods.....	122
Section II: Research Findings.....	127
The Dambe Project and the Mission.....	127
The Dance Curriculum.....	130
Critical Dance Education.....	132
Body power.....	132
Creating community through dance.....	138
Social changes advocacy through pedagogy of performance.....	143
Research Implications.....	153
Body Intellect and Literacy Production.....	154
Reconfiguring the Colonial Identity through Dance.....	157
CHAPTER 6. CONCLUSION: DIVESTING THE COLONIAL THROUGH CRITICAL DANCE EDUCATION.....	161
Linking Dance to Cultural Production.....	161
Critical Postcolonial Dance Education Perspective.....	166
Redefining Education and Cultural Power.....	169
ENDNOTES.....	173
APPENDIX A: CHARTING THE PARALLELS.....	175
APPENDIX B: DATA COLLECTION AND ANALYSIS PHASES	177

TABLE OF CONTENTS- Continued

APPENDIX C: DATA SOURCES	180
REFERENCES.....	182

ABSTRACT

This dissertation examined how identity was negotiated through dance and how African dance pedagogies challenged colonial legacy and decolonized the body from cultural and political oppression. To explore this topic, I examine two distinct dance contexts, one in Kampala, Uganda (East Africa) and the other in Tucson, Arizona (United States). The Kampala Study focused on the dance practices of a young man named Mugisha Johnson. Johnson was a member and dance teacher for Umbanno, a Rwandese cultural organization that formed as a consequence of the 1990s genocide; they taught Rwandese youth their cultural dances, songs, music, and language in Uganda. The Tucson Study took place in Tucson, Arizona and highlighted the work of the Dambe Project, a nonprofit organization that specialized in African performing arts education. More specifically, it examined the dance program at a local high school and focused on the experiences of the dance students.

Four common threads ran through each of the research studies. First, both studies dance pedagogies derived from community-based organizations doing dance education. Second, both organizations served youth populations. Third, the organization both promoted dance expressions that had been historically oppressed. Lastly, my research positionality as a dance student in the Kampala Study and as a dance teacher in the Tucson Study provided a holistic

ethnographic picture of an overarching autobiographical narrative about African dance of the diaspora.

This research adds to the professional literature an examination of a bodily discourse as emphasized by Desmond (1994); it considers the way dance helps people shed the negative cultural and psychological effects of colonialism.

The methodology used was dance ethnography, which looks at the body experiences and “treats dance as a kind of cultural knowledge and body movement as a link to the mental and emotional world of human beings” (Thomas, 2003, p.83). Data was collected through participant- observation, interviews, personal dance study and performance, video recordings, and photography. The research found in two separate ethnographies, dance pedagogies stimulating identity work that challenged colonial power by affirming an indigenous body practice and knowledge.

PROLOGUE: NOTES ON DANCE ETHNOGRAPHY

A Brief Historical Overview, the Contemporary Implications and a Metanarrative of a Dance Researcher

Dance ethnography has been the primary method for evolving dance studies (Sklar, 1991). Katherine Dunham (1946, 1947, 1969), Pearl Primus (1972), Gertrude Kurath (1949, 1975), Joann Kealiinohomoku (1975, 1983), Judith Lynne Hanna (1989) and Drid Williams (1991) were all trailblazers in dance anthropology who used the research method of dance ethnography to study dance; and they used their own dancing bodies to investigate and understand culture. Dance anthropologists view dance as an embodiment of cultural knowledge. This subfield of cultural anthropology has distinguished itself through its unique methodological approaches to ethnography. Dance ethnography values experiential knowledge, which involves learning and performing actual movement vocabulary such as the shapes, kinetic qualities, footwork and rhythms that make up dance. According to Daniels (2005), “Dancing is a method of perceiving and understanding the human condition, and permits knowing another cultural value” (p.269). Accessing dance knowledge has often meant searching for the emotional and spiritual intention of the movements of individual dances. This is counter to dominant qualitative

research methodology that encourages the separation of the intellectual from the emotional to maintain objective and unbiased research (for further discussion see Rosaldo, 1989).

In fact, we see dance anthropologists engaging in dance research motivated by both the scientific and the spiritual (see the work of Browning, 1995; Daniels, 2005; Dunham 1971; Ness, 1992). As Ashenbrenner (2002) wrote, “Dunham never separated her emotional life from her intellectual life (94)”. During her dance research in Haiti, Dunham became a vodun priestess, a practitioner of the vodun religion (Dunham, 2003). Dunham exemplified how dance ethnographers have gone beyond the boundaries of traditional participant-observer research and become life-long participants in the cultures they study. Daniels noted that it was almost impossible to be a classical participant-observer (see Mead, 1959) when she was welcomed into dancing rituals in the Caribbean. She went on to say that the difficulty had to do with the way physical, cognitive, emotional and spiritual knowledge were embodied in dance behavior. Dance often requires deep transformation and spiritual/emotional presence of the dancer. What this implies is that much of dance knowledge comes from the doing and the feeling and involves switching between the positions of dancer and researcher.

Dance anthropology also challenges the nature of ethnography because through it researchers have been redefining the qualities of fact and data

(Ashenbrenner, 2002). Dance research favors certain sensory modes of awareness (Sellers-Young 2006) that can evoke emotional and spiritual experiences. For example, a dancer must go through a psychological journey to physically move through choreography (Ness, 1992). Hence, dance ethnography reconfigures the conditions under which knowledge is extracted and formulated in qualitative research.

Being autoethnographic by nature, dance ethnography marks an epistemological and methodological shift with regard to how knowledge is constructed. Dance ethnography often requires a dancer to engage in identity transformation and become conscious of the personal and political implications of his or her research. Influential dance anthropologists such as Dunham (1947, 1969) Hanna (1989), and Kealiinohomoku (1973, 1983) have suggested that dance research relies on the integration of intellectual and emotional inquiries for understanding the unfamiliar territories into which dance can take us.

Dance is energy, so when dancers and dance researcher engage in movement, our bodies register particular cultural sensibilities. This energy embedded in the language of the dance is a source of data for dance ethnographers, and it shapes our research voice. Dance is a physical journey and shapes the emotions we feel, the experiences we have, and the stories we tell. As Dils and Flanders Crosby (2001) pointed out, team research approaches and collaborations are helpful to dance ethnography, they argue for combining

ethnographic and dancer perspective because it can be a valuable method for triangulating data. In the ethnographic text itself, a researcher must change voices and play multiple roles. Incorporating an interplay of the researcher's voices marks a textual innovation by dance ethnographers. Sklar (1991) argues that dance ethnography is grounded in the body and reflects the experiences of the dancing body in the ethnographic monograph itself. Movement participation has become a distinct method by which dance ethnographers can gain insight into the way dance embodies cultural knowledge.

A Portrait of a Dance Student Becoming a Dance Teacher

This dissertation embarked on a journey that fused intellectual inquiry with spiritual and emotional discovery. The ethnography explored how identity was (re)constructed through dance, and how African dance pedagogy is used to challenge colonial legacies and decolonize the body from cultural and political oppression. The research focused on two ethnographic studies that took place in diverse educational contexts, one based on fieldwork conducted in Uganda, and the other on fieldwork conducted in the United States. Looked at together, the studies illustrated a metanarrative of a researcher taking knowledge from the field in Uganda (East Africa) and applying it in her classroom in Arizona (USA). The underlying story is about a dance researcher studying a cultural movement style in Uganda and how this experience carried over into her work as a dance educator in the U.S.

These separate studies coexisted in a reflexive space I inhabited as a researcher, dancer, and pedagogue. The studies both provided examples of dance pedagogy initiated by community-based organizations challenging Eurocentric education models. This is not a dispassionate study of dance but a story that interweaves autobiography (memoirs of dance) and dance ethnography together to create an intersubjective portrait of people. Moreover this research ties me, the researcher, to what Castaldi (2006) called the bodies of histories that define the interaction of the social subjects.

Self Conscious Research

As a daughter of the African diaspora, I was both an insider and an outsider for this research. I embodied what Trinh (as cited in Denzin, 1997) calls “hybrid reality (p.xiii)” or what Avtar Brah (as cited in Yon, 2000) calls “multispace association (p.17)”, immersed in a diasporic space entangled in intertwining genealogies and multiple subjectivities. For me, identity was constantly remade when I reside in Uganda or other countries in Africa or colonies of its diaspora. My ancestors came from Africa, Guam, Europe, and North America, and I identify myself as an African/Black American, Pacific Islander American. Moreover, my notion of a self with a multiethnic heritage/history and my identity as a scholar and performing artist “collide against assumptions regarding ethnicity, nationalism, societal class, age and gender” (Trinh as cited in Denzin, 1997, xiii). Time spent in Uganda challenged me to flow within the

currents of diverse world perspectives. Gilbert Brown (2004), borrowing from Juan Guerra, stated that an ideal ethnographer should employ a “nomadic consciousness” (p. 299) in order to expand notions of self in the field. This is what I have done.

In addition to their goals in dance ethnography, both studies followed the scholarship goals of Afro-optimism that seeks to counter the overrepresentation of economic and cultural decay in Africa and acknowledge the valuable cultural knowledge, innovations, and achievements there (see Ibelema, 2003; Onwudiwe, 2003).

CHAPTER 1
ETHNOGRAPHIES OF DANCE PEDAGOGY IN UGANDA AND THE
UNITED STATES: INTRODUCTION

This dissertation created an interdisciplinary dialogue between dance studies, education, postcolonial studies, African studies, and cultural anthropology. Historically, dance has been left out of the social sciences because of the methodological challenges of social scientific study of a nonverbal form of communication. However, influential dance scholars such as Dunham (1946, 1947), Desmond (1994), Cohen Bull (1997), Welsh Asante (1996) and DeFrantz (2004a) argued that dance was a vital social practice involved in the work of cultural politics and the creation of distinct cultural identities. Dance scholars posited that dance was both a kinesthetic and political text; in other words, dance is the embodiment of cultural knowledge and an expression of identity (Foster, 1986; Novack, 1990). The colonization of indigenous practices such as African dance in Africa and the Americas sought to suppress the cultural knowledge encoded in the dances themselves. As Castaldi (2006) stated, dance on the continent of Africa is a choreographic expression of African identity, and as Daniels (2005) argued, African dance of the diaspora is embodied knowledge deriving from African spiritual belief systems.

Therefore, this ethnography explored how identity is (re)constructed through dance and how African dance pedagogy is used to challenge colonial

legacies and decolonize the body from cultural and political oppression. This dissertation provides an examination of historically oppressed dance and investigates two examples of African dance in informal and formal educational contexts that reclaim their distinct forms of cultural power and self-determination.

This dance ethnography explored two portraits of dance pedagogy that challenge Eurocentric models of education. Tuhiwai-Smith (1999) argues that decolonization is a process of divesting the bureaucratic, cultural, linguistic and psychological consequences of colonial power. Hence, these studies demonstrate dance to be a dialectic force for challenging colonial legacies upon the body, culture, identity, and practices in and out of school.

To explore this topic, I examined two distinctive dance contexts, one in Kampala, Uganda (East Africa) and the other in Tucson, Arizona (United States). The Kampala Study took place in Kampala, Uganda and focused on the dance practices of a young man named Mugisha Johnson. Johnson was a member of and dance teacher for Umbanno, a Rwandese cultural organization that formed after the 1990s genocide; they specialized in teaching Rwandese youth their culture's dances, songs, music, and language. They actively addressed the problems they faced coming to Uganda as refugees and in addition to the intense hardships of poverty.

Mugisha Johnson worked as a guest instructor at the University of Makerere in 2002. During one of his master classes, I was instantly transfixed by his movement. I jumped right into class. The dance students were hoopin' and hollerin' as he was dancing. I had never observed such enthusiasm from the students. We all focused intently on learning the movement. As he danced his arms grew long with distinct shapes. His feet moved fast with incredible precision and his torso was fluid. He wore ankle bells that played music as he danced. His knees lifted high, and he commanded the space. His hypnotic quality transformed a dull, old classroom into a passionate space. The dance was full of duality; the movement exuded both elegant grace and fierce warrior energy. Johnson was Rwandese, but was born in Uganda as a result of the civil war that led up to the genocide in Rwanda. Johnson was a member of an Umbanno, a community-based educational organization founded by Rwandese people living in Uganda, most of whom came to the country as refugees. The organization's mission was to pass on the traditions of music, dance, and song to younger generations. Johnson, a graduate of Umbanno, developed into a teacher and a principal dancer of Umbanno. Johnson states, "Umbanno wants to bring Rwandese people together. Our younger girls and boys can speak English and other languages so we wanted them to learn their language and cultural dances" (personal communication, July 25, 2002).

The Kampala study focused on how Johnson developed into a dancer and the way his dance practices became a window into his cultural identity, Rwanda-Ugandan history, and the socio-political significance of dance. The study also explores the implications of dance pedagogy for the transmission of Rwandese cultural knowledge, values and memories considering the social and political backdrop of the aftermath of colonialism, war, genocide and now the postcolonial problems.

The second study, The Tucson Study took place in the Southwestern United States, and it looked at the work of the Dambe Project, a nonprofit organization that specializes in African performing arts education, in implementing a dance program at a local high school. As the director and teacher for Dambe, I inhabited the positions of researcher and dance educator.

The Dambe Project was an artist/community-based education organization that has set up numerous in-school residencies in Tucson, Arizona. Residencies involve the implementation of an African performing curriculum that ranged from one month to two years. A recipient of state and national grants, Dambe worked in over 10 public schools (K-12), implementing Guinean, Malian, and Ugandan music, dance, and song educational programs. Setting up the residencies involved finding teachers and principals who valued the performing arts and invited the non-profit into the school to work with students. Most often Dambe was hired by schools to provide extracurricular activities for schools, but

it ultimately cultivated life skills such as listening, self-confidence, appreciation of cultural diversity, and global awareness. The idea for the Project emerged when the founders were living in Uganda in 2002. As its co-founder, Martin Klabunde, and I watched the vitality that the performing arts brought to Ugandan youth, we resolved to work, upon our return to the United States, as artist-educators in the schools.

The research took place in a local high school, Victoria High Schoolⁱ, one of the biggest high schools in the city. We worked in the performing arts department: I taught a beginning dance class, including dances and songs from Mali and Guinea, and Klabunde taught djembe and dundun percussion, also from Mali and Guinea, in band class. The majority of students in the dance class were Latino Americans. In addition there were four European American, three African-American and two international students from Asia. One would imagine, the African-American students would have been most receptive to the program but it was quite opposite. They were the most resistant to embracing the dance curriculum. One African-American student named Didi would say to me almost every class session for the first month, “Miss, this is boring.” This same student, two weeks before the performance, quietly asked me if she could sing solo for the final performance. I said “sure,” and she also volunteered to perform some hip hop movement for the show.

ⁱ To maintain confidentiality pseudonyms were used for the school, teacher and students.

I believe some this early resistance from African American students resulted from the internalized racism and cultural disconnection they felt about their African heritage. As an African American, who attended public schools with an Eurocentric curriculum, I recall almost no study of Africa; therefore, I can relate to my students reluctance to engage in African dance. The overrepresentation of poverty, disease and the lack of progress in Africa disseminated by the media also contributed. After the final performance, another African-American student named Kenisha said, “Its different from what the T.V puts out and what you actually experience” (personal communication, April 6, 2005). This was Kenisha’s answer to the question of what you learned about African culture through her participation in Dambe Project program.

Hence, as the semester progressed, the African American students became passionately invested in the dance practice, thereby performing dance and song solos for the final performance. Surprisingly, the students who expressed excitement about learning the dances from the beginning of the program were the international students from Asia and many of the Latino youth. I attributed this to the transnational and immigrant identities of the students who through their family histories and cultural experiences had more exposure to and understandings of cultural differences (for further discussions see Amanti, 2005; Cammarota, Moll & Romero 2003; Cammarota & Romero, 2006a; Gonzalez et al., 1995)

After months of exploration and practice, the students and the Dambe faculty put together a performance entitled “New Beginnings,” integrating music, dance and song and giving the students the opportunity to showcase their new skills as singers, dancers, and musicians of African culture. The students eventually learned to execute the movement with more confidence. When they danced Soli and Jolie (dances from Guinea), their knees lifted high, legs swung out, arms struck out and faces lit up. A Latina student named Ana wrote in a dance reflection,

We are getting a taste of how different people do different things because of their culture. When African people dance to a song, they are dancing with a meaning and make a connection with the music that moves their body. We are learning how African people dance and make it special and put all their energy, tradition, beliefs and much more into a single dance. I am enjoying this very much. I am thankful (October, 5, 2004).

The Tucson study focuses on the experiences of the dance students and what happened to their notions of self as they explored African dance. Early in the program, students resisted learning the dances, but as their confidence grew, they began to engage in the dances with openness and passion. The students’ reflections within the Dambe dance pedagogy became a means for understanding how dance could be a tool for negotiating their identities as well as understanding the importance of world dance education as a critical

pedagogy that engages the whole child. This study also explored the implications of this dance pedagogy against the social and political backdrop of the No Child Left Behind Act (2001), the disappearance of grassroots arts education and funding, and ethnocentric curricula. The postcolonial legacies embedded in the research context are also considered.

Four common characteristics in both of the ethnographies provided an interesting international perspective on dance pedagogies speaking back to their colonial predicament. Hence, the dance pedagogies challenged the Eurocentric curriculum in the way it claimed an indigenous knowledge and defocused the dominant culture. First, both studies examined dance pedagogies that derived from grassroots, community-based organizations involved in performing arts education. Their curricula both drew from traditional and contemporary music, dance, and song from Africa and used dance to assert cultural power and knowledge. In the Kampala study, Rwandese dance was a primary educational subject and for the Tucson study, Guinean dance was central to their syllabus. However, the organizations have different social missions and goals to be achieved.

Second, both organizations served youth populations. For the Kampala study, Umbanno worked with Rwandese youth living in Uganda as a consequence of the Rwandan civil war and genocide. These youth faced major poverty issues and sometimes did not have access to basic needs such as clean

water, and food. For the Tucson study, the Dambe Project worked with diverse American youth such as Latino Americans, Native Americans, European Americans, and African-Americans. At the time of the study, 40% of the high school population came from low-socioeconomic families.

Third, Umbanno and the Dambe Project both engaged in cultural work that promoted a dance expression that had been historically oppressed. They did this work in unique ways, but they both used dance to address mental, emotional, and spiritual maladies in their communities. In addition, they used dance education and performance for income generation (see Appendix A for a chart of contrasts).

Fourth, when the studies were placed side by side, they told a story about a researcher, a dance student, becoming a dance teacher. The Kampala study shows me acquiring new dance literacy and learning the cultural significance of dance from the people from which it originates. In the Tucson study, one viewed will see the same researcher using dance pedagogy and performance as an approach to teaching cultural studies. In the Kampala study, I was immersed in the intricacies of dance as an embodiment of cultural knowledge and in the Tucson Study, I applied this cultural perspective of dance to an American school.

These two studies provided an analysis of examples of dance pedagogy undertaking radical identity work through critical dance education that highlighted similarities and differences in two seemingly disparate contexts. As

this phenomenon was examined in contrasted settings, the commonalities of dance pedagogies and socio-political significance were highlighted. Moreover, the studies looked at how dance challenged the colonial ideologies that restricted how meaning was produced within a culture and showed that the whole body, not just the mind, could be used for knowledge construction. Both case studies use dance as a window for exploring issues of identity, literacy, and pedagogy and provided interdisciplinary examinations of dance as a cultural text for recuperating and discovering identity.

Although the study of kinesthetic semiotics such as dance is growing in popularity, historically the core of ideological analysis in British and North American social sciences had been dependent upon verbal and visual object-based investigations (Desmond, 1994). Desmond argued the aversion to the material body in academia had to do with maintaining an epistemic authority in scholarship. Hence, this research sought to diversify the epistemological resources from which knowledge and research can arise. These studies on dance education provided insights into the knowledge constructed in the body through dance.

This research provided the professional literature with an examination of a bodily discourse, dance, for shedding the negative cultural and psychological effects of colonialism. It also provided us with an analytical apparatus for understanding dance as a “landscape of learning” (Green, 1978) for doing

identity work that supported the cultural production of distinct expressions of humanity.

Critical Postcolonial Dance Theory: A Theoretical Orientation

To guide the interpretation of the research, this research employed an eclectic group of theories I blended together and called critical postcolonial dance theory. Whereas the primary theoretical field is dance anthropology, the studies were also examined from the viewpoints of postcolonial theory, critical pedagogy, and new literacy studies. Due to the nature and scope of this research, I developed this theory to address the wider political implications of dance and for understanding dance as literacy, thus, a source of physical knowledge and communicative tool for expressing social and cultural identities. The studies called for an interdisciplinary perspective in order to examine the many influences-- social, cultural, political and economic-- that affect each research setting.

The socio-educational histories and identities in Uganda and the United States were tied to global forces and both research settings had drastically different contexts requiring a multilayered theoretical framework to address research that crossed continents. In addition, the methodology called for a blended research positionality as ethnographer, dancer, student, teacher, choreographer, and activist. The multivocal and reflexive nature of this study demanded a theoretical framework that lent itself to drawing links between the

local and global political world. Thus, critical postcolonial dance theory provided a conceptual means of understanding the cultural politics of dance from Kampala, Uganda (East Africa) to Tucson, Arizona (United States).

The tenets of critical dance postcolonial theory and practice as I conceived them were the following:

- Colonization is endemic to society (borrowing from Brayboy, 2004, Tribal Race Theory); therefore, dance research should be sensitive to postcolonial contexts so that it may inform fine arts education, industry and performance.
- Dance is a form of distinct cultural knowledge and often a form of “subversive performance,” acting in opposition to dominant culture (Lepecki, 2004). Hence, research should bear in mind the way politics is played out through dance.
- Dance should be considered literacy because it is a communicative tool and a medium for expressing personal, social, and cultural identities with the physical body. This perspective challenges the notion that literacy is exclusively reading and writing skills but instead literacy can be a mastery of social and political practices (see Freire, 1987; Gee, 1991; Giroux, 1987; Street, 2001). Hence, this tenet argues dance is a way to become literate.

- Dance education, performance, choreography, and advocacy involved in decolonizing the body can counter legacies of racism and cultural oppression. Dance is not just a performing art or entertainment but a social practice where “identities are signaled” (Desmond, 1994, p. 34) and political voices are activated.
- Dance pedagogy can mobilize practices and identity construction based on cultural difference and multicultural orientations. In addition, as Jackson (2004) argued dance asserts a freedom of expression and a vital human right to practice one’s cultural heritage.
- Dance education and performance should be tools for cultural production and promote cultural diversity and social justice. This viewpoint conceptualizes dance as “embodied knowledge” (Daniels, 2005, p. 59), in other words, a physical practice for affirming cultural differences and responding to oppressive social circumstances.

This theoretical framework identifies dance as a kinesthetic and political text. Dance is social practice that embodies cultural knowledge, and strong belief systems are actualized through dance. Spiritual, artistic, and political expression occur when we dance. Dance is also codified movement that signals cultural meaning and social realizations. Daniels (2005) wrote “Music and dance forms ‘housed’ not only physical information about the human body in dance mode but

also theoretical, emotional, aesthetic, and spiritual information” (p.64). Dance is a repository of ancestral knowledge, history, and philosophy.

Dance: A Kinesthetic and Political Text

In the dance studies literature, Sklar (2000) argued that dance is viewed through two major lenses. Dance is theorized to be either a kinesthetic or socio-political expression. These lenses are used separately and in tandem to explicate the social context of dance. The kinesthetic lens sees dance as a bodily intelligence or muscle movement through which people express their emotions, predicaments, and life stories (see the work of Foster, 1986; Ness, 1992; Novack, 1990). Dance is an articulation of muscle tissue or, as Sklar (2000) would say, “somatic dimensions of movement knowledge” (p.70). Dance requires intricate body senses (see Penrod, 1998). The bodily sensibilities that arise through dance are valuable to dance analysis.

The sociopolitical lens of dance borrows from cultural studies and examines the way performance, choreography, and style react to different contexts of world politics; it is concerned with the way dance speaks to and about our social political realities (see the work of Desmond, 1997; Lepecki, 2004; Martin, 1998). Many dance studies underscore the way dance events diffuse cultural values, recuperate identity, challenge stereotypes and construct empowering historical and contemporary narratives (see Cashion, 1989; Frantz, 2004; Gilbert, 1996;

Gottschild, 2003). This new wave of dance scholarship examines how dance embodies politics.

Summary

This chapter introduced two studies of dance pedagogy deriving from two diverse contexts. Both challenged Eurocentric models of education; and their educational agenda was initiated by community-based organizations. The research employed critical postcolonial theory as a theoretical framework for understanding how dance is a form of cultural knowledge and in dialectical relationship with postcolonial histories and contexts. In these studies, dance is a performing art that interacts with the world on kinesthetic and sociopolitical levels.

Chapter 2 explores dance research that examines the influence of colonialism on indigenous dance practices, and the cultural resilience of these dances in postcolonial societies. This chapter discusses the cultural implications of revitalizing dances that have been historically oppressed. It also discusses the history of African dance education in the United States and the evolution of new dance forms that subvert colonial conditions that have endangered the continuation of particular dance knowledge worldwide. This chapter also uses Freire's (1970, 1987) theory of pedagogy of the oppressed as a framework for understanding dance as an expression of critical consciousness for addressing cultural injustices and mobilizing social action for decolonizing education.

Chapter 3 explores the distinct methodology and the challenges of dance ethnography. This chapter also discusses how the act of dancing has been a valuable research instrument for understanding the people we study. In addition, I used memoirs of my experiences in Uganda to explore how I had used my own dancing body to collect data. Lastly, this section points to new epistemological territory inherent to dance ethnography. Specific details regarding data collection and analysis are addressed in Chapters 4 and 5.

Chapter 4 is divided into two sections. First I introduce the research context of the Kampala study: the historical and socio-political landscape of the study, the people, and the setting. Then I describe how the data were collected and analyzed. Second, I lay out the research findings and explore the salient themes that emerge from the study: 1) Mugisha Johnson's Story, which examines his relationship to Umbanno and his role within the organization; 2) A Community School: The Pedagogy of Cultural Revitalization, which examines Umbanno's teaching content and approach to education; and 3) Healing the Trauma of Genocide Through Dance, which examines how Umbanno's dance pedagogy and choreography addresses the wounds of the Rwandese genocide. Finally, I explore the implications of the research and how these findings answer the research questions.

Chapter 5 is divided into two sections. First, I introduce the research context of the Tucson Study: the historical and socio-political landscapes of the

study, the people and the setting. I then describe how the data were collected and analyzed. Second I lay out the research findings and explore the salient themes that emerged: 1) Body Power, which examines how students developed empowered orientations to their bodies through dancing; 2) Creating Community through Dance, which examines how students developed a sense of community through the dance pedagogy; and 3) Social Change Advocacy through Pedagogy of Performance, which examines Dambe's pedagogical use of performance for enabling students to apply what they learn in class in their local communities. This chapter also explores the implications of the research and how these findings address the research exploration.

The conclusion summarizes the major findings and implications of the research. Studies are linked to the literature review, and the relevance of the research to existing bodies of knowledge is stated. The dance pedagogies in each study illustrated embodiments of cultural diversity and show dance to be vital cultural material for challenging postcolonial oppression. African dance is cultural knowledge that actualizes important belief systems. This final chapter discusses the power of dance to be a performing art and a physical canvas for (re)constructing identity and mobilizing education engaged in the process of decolonization and democratization.

CHAPTER 2

CRITICAL DANCE, RESISTANCE, POWER AND PEDAGOGY: AN INTERNATIONAL LITERATURE REVIEW

The purpose of this chapter is to review relevant literature that explores the influence of colonialism on indigenous dance practices and discuss how this dissertation research contributes to this body of knowledge. Historically, dance from non-dominant cultures has been outlawed in many countries. This section looks at dance studies that showed the political resilience of dance in postcolonial societies and what they said about the cultures from which they emerged. The chapter concludes by examining studies related to dance pedagogy and its primacy for the production of cultural knowledge. In addition, Freire's (1970, 1987) theory of pedagogy of the oppressed is examined as a framework for understanding dance as an expression of critical consciousness for addressing cultural injustices and mobilizing social action for decolonizing education.

The literature reviewed provides an international and political background for understanding the studies featured in this research. In addition, this review points to how the ethnographies in this dissertation synthesize the theoretical relationships between dance studies, education and postcolonial studies and provide pedagogical insights about dance praxis. African dance practices in Uganda and the U.S have endured the pressures of assimilation and

colonial oppression. The ethnographies exemplify the recuperation of cultural knowledge through dance education and performance. The studies below illustrate an international resurgence of nondominant dance for promoting different cultural ways of being. Hence, they create a historical backdrop to the significance of the dance for diverse cultural expression and body empowerment.

Dance in the Colonial Context

In early colonial literature, explorers, missionaries, and amateur ethnologists were caught between curiosity and disgust with exotic languages, rituals, and bodily practices such as dance (see Farnell, 1999). The dancing body became associated with alien physical gestures that were stigmatized and labeled primitive; this ideology led to the many efforts to civilize the “savages,” thus the oppression of dance.

The colonization of dance is important to understanding how colonial legacies conditioned the social, political, and material practices of a given society. The colonial context is an important historical perspective for conceptualizing dance practices (see Burt, 1998; Camaroff, 1985; Gilbert, 1996; Ness, 1992). The two ethnographies featured in this research both drew from postcolonial theory, which is a body of knowledge “sensitive to the long history of colonial consequences” (Gandhi, 1998, p.3). Postcolonial theory

involves discussions about the experience of . . . migration, slavery, suppression, resistance, representation, difference, race, gender, place and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics and the fundamental experiences of speaking and writing by which all these come into being. (Ashcroft, Griffiths & Tiffins, 1995, p. 2)

It explores the extent to which the colonial is embedded in postcolonial economies, societies, and ideologies (Hickling-Hudson, 1999). Postcolonial studies are concerned with the legacy of colonialism on world economy, politics, culture and education (for further discussion, see Rodney, 1972; Schwartz, 2000; Soyinka, 1976; Spivak, 1988; wa Thiongo 1981; Young, 2001).

The change from the precolonial to the (post)colonial period is characterized by the suppression of cultural practices such as dance. The dominant discourse reinforced Eurocentric notions of literacy, illiteracy, civilization, and cultural deprivation (Giroux, 1987). Therefore, the maintenance and resurgence of dance is a reclaiming of a cultural dignity and was resistant to complete cultural imperialism.

In Hazzard Gorden's (1996) article, "Dancing under the Lash", she argued that the oppression of dance during the slave era in the United States was a way to "keep down the spirit of insurrection" (p. 113). African dance often accompanied religious rites and therefore became associated with paganism.

Thus, the suppression of dance attempted to squelch the expression of religious emotion in certain bodily movements. African people had a proclivity to use dance for spirit possession and for worship. The subjugation of dance in the U.S and Uganda disempowered African religious practices and beliefs and supported Christian conversion. During the early colonial periods in Uganda and the United States, dancing could result in being beaten, put in jail, exiled or killed (see Boahen, 1987; Beck Kechoe, 1989; wa Thiongo, 1981).

All over the world, indigenous dance has been alienated and forbidden. For example, the Ring Shout practiced by enslaved Africans was associated with ancestral ceremonies and was chastised by slaveholders (Stuckey, 1995). The Catholic government felt threatened by Samba, a dance created by enslaved Africans in Brazil that was associated with the African Candomble religion, and the Church declared it an illegal practice during the colonial period (see Browning, 1995). The Ghost dance, an intertribal dance of Native people of North America responded to their violent history of conquest by the U.S. government. The dance is a ritual prayer for the resurrection of the dead and the renewal of the earth and was actively suppressed by the United States government (see Beck Kechoe, 1983). In Australia, Aboriginal dances were regarded as savage by colonial scholars (Gilbert, 1995). From South Africa to East Africa, native dances were offensive to early missionaries and most times were outlawed (see Camarof, 1985; wa Thiongo, 1981). wa Thiongo argued that

to gain effective economic and political occupation, the colonizer must control the cultural environment, which included expressive practices such as dance.

Suppressing non-dominant dance practices was a way to disempower the cultural vitality of a people. Colonizing dance interrupted the cultural transmission of certain epistemologies and ontologies embedded in the dance vocabulary. For example, Farris Thompson (1966) described West African dance as “an integrated nonverbal philosophical articulation of beauty and ethics” (p. 43). His discussion pointed to a kinesthetic and musical intelligence embodied in African dances and the way they generated knowledge that grew out of African cultural belief systems. Dance was a physical canvas on which people could express their collective identities. An ancestral tradition, dance was used to create continuity between the present, past, and future. Therefore, to oppress indigenous dances was to subjugate a powerful life force that expressed particular ways of being and seeing the world.

This colonization of dance also perpetuated the resistance within the social sciences to studying how embodied action such as dance constituted cultural knowledge. Farnell (1999) argued that the ethnocentric, racist interpretation of body is a reason why the moving body was absent from so much of social and cultural theory. The academic predilection for reducing experience to theoretical abstraction lessened our understanding of our embodied existence (Novack, 1995).

Dance anthropologist Katherine Dunham (1946, 1947, 1969, 1998) blazed a path for contemporary dance ethnographers to move their mode of research inquiry in a more crosscultural and anti-Eurocentric direction. Following this principle, Kealiinohomoku's (1983) seminal study on ballet as ethnic dance problematized the Eurocentric categories of dance. She argued that ballet was also an ethnic dance that happened to be at the top of the dance hierarchy. This study looked at a dominant dance form with an anthropological lens. Kealiinohomoku's study set a precedent for a multilateral approach within dance anthropology that refused to immunize the Western cultures from interpretation that was traditionally inscribed upon colonized cultures.

Having looked at theories of the colonization of dance, the discussion will next addresses the evolution of dance studies. The work of seminal cultural anthropologists and contemporary dance scholars is considered because it lays out an international picture of dance research in its various postcolonial contexts.

Dance: An Embodiment of Cultural Politics

Renowned cultural anthropologists such as Boas (1944), Bateson and Mead (1952), and Mead (1959) conducted dance research that examined the function of dance in ritual. These early ethnologists popularized the study of dance through a cultural anthropological lens. Their interpretations focused on dance content and not wider social context (Kaeppeler, 1993). Contemporary

dance scholars were now more interested in complex cultural questions that “illuminate knowledge created through bodies, movement, artistic ideas and choreographic interpretations. It [dance studies] can participate in dialogues about theory and practice and personal articulations of political forces and social power” (Novack, 1995, p. 182). The dancing body has been conceptualized by many researchers as a historical subject and a social analytical window for understanding issues of identity and power. We now see dancers as theorists and activists and dance as social power and a political tool (see Albright, 2001; Foster, 1995; Lepecki, 2004; Novack, 1995). Dance studies gave new meaning to social mobilization or what Martin (1998) called “critical moves.” He wrote, “Critical moves. Steps we must take. Movement that informs a critical consciousness. Dance lies at the point at which reflection and embodiment meet, at which doing and anticipation are intertwined” (p.1).

The moving body affects our mental universe and the material culture in which we live. Dance transfigures political terrains through evoking a materialized identity that is accomplished through the performance of movement (Martin, 1998). Dance is a body poetic for addressing political problems such as representations of race and gender; it responds to oppression through choreographing epic performances that signify counternarratives and/or remembrances of injustice.

For example, Defrantz's (2004a) analysis of the work of pioneering dance choreographer Alvin Ailey explored the way Ailey brought a dignified presence of African American culture and an African aesthetic onto the concert stage (xi). Ailey depicts an antiessentialist picture of African American culture and dancers; his dances emphasized interplay of genres such as ballet, AfroCaribbean, modern, and West African. Defrantz's study showed the potency of certain movement vocabulary for cultural production of an African American aesthetic.

Likewise, in her study of the Sinulog dances in a Philippines community, Ness (1992) found these dance practices symbolic of the politics of self-determination. She found people used dance as a way to respond to the fragmented reality of postcolonial urban city life. Ness uses Clifford's theory of cultural predicament¹ to interpret choreographic structure of the dances. She called dance choreography in a Filipino context, a "complex world in action" (p. 221).

Choreographic phenomena, in this respect, always represent on some level the recent findings of cultural bearers, finding out about the world they physically inhabit, finding about the society they embody, findings about what it means to be living, breathing human beings in their particular place, in their particular historical moment. (p. 233)

She found the dances created a strong sense of unity and linked them to their precolonial life philosophies and practices. Ness (1992) argued that dance structures referred to a social world at work. Dance became a medium for countering a commercial, multinational corporate culture with distinct Filipino culture.

This movement to maintain precolonial cultural expressions was also happening in Nigeria. Ajayi's (1998) study of Yoruba dance suggested that the semiotics of their movement reflected a unique body attitude of Nigerian culture. Using the theories of semiotics², kinesics³ and proxemics⁴ as lenses, he showed how the body could be a tool for instructing people about aesthetic ideals and providing an enduring sense of Yoruban identity. Dance is a form of body politics that produces aesthetic values and contributes to cultural ideals (p.224). Ajayi argued this was why the Christian missionaries were threatened by the cultural power of the dance and tried to suppress the practice. Its continued existence represented an affirmation of Nigerian culture that people deemed important.

Dance is also an articulation of gender values and an expression of personal transformation. Cooper-Albright's (1995) study examined a contemporary dance work by the Urban Bush Women, an all African-African women dance company with a feminist theoretical lens. The work she studied was a choreography called "Bones and Ash," based on Jewelle Gomez's vampire

lesbian novel. This dance retold the story with an African dance tradition and cultural themes. In the story, the vampire dancer grew into a spiritual guide and healed her history of sexual abuse and gender discrimination with her body. The piece turned words into a dance about spiritual understanding and growth. Cooper-Albright's analysis illustrated how "Dance helps us trace the complex negotiations between our somatic experiences and cultural representations between body and identity" (p. xiv).

From the United States, the Philippines, Nigeria and Canada, we see dance as a practice by which people can define their identities and their cultural orientations. Jackson's (2004) examination of dance in Canada looks at how dance asserts freedom of expression. Her anthology looked at dance as a vital human and cultural right. In Canada, as in other parts of the world, dance has been severely limited. The right to dance entailed the liberty to express one's cultural heritage. Jackson argued that the right to dance implied access to multicultural initiatives and a pluralistic community.

Dance as Literacy and Cultural Power

In the previous studies, the body was depicted as a source of physical knowledge and a medium for becoming literate. The dancing body was shown to be a tool for transmitting culture, and articulating social realizations and identifications. Dance studies demonstrated the multitude of ways movement holds potential energy and agency for people to participate in various forms of

cultural production (Foster, 1995). The dance studies discussed were testimonies of important political, moral, and artistic voices of our time. In these studies, we saw the ability of dance to be a force against cultural oppression and the subordinate, colonial body. Freire (1970) said, “To speak true word is to transform the world” (p. 35). While he was referring to the power of dialogue to motivate the alleviation of oppression, I argue for dance to be a potent dialectic force on the world political stage.

The studies showed dance to be a vehicle for mobilizing bodily practices that counters cultural oppression of dance by enabling people to give testimony to their diverse epistemologies. The work of Defrantz (2004b), Ness (1992), Ayaji (1998), Cooper-Albright (1995) and others illustrated how the cultural action of dance decolonized body through asserting nondominant ways of being, experiencing, feeling, and living.

In these studies, various forms of dance literacies were used for expressing public opinions and participating in various social and political societies. Dance is the embodiment of cultural politics. Moreover, what emerged from an analysis of this literature review was a discussion about the dancing body as a literacy practice and a valuable communicative repertoire for centralizing body knowledge and confronting the dominant culture.

Dance, Literacy, Pedagogy, and Decolonization

Our literacy, pedagogy, and dance choices are embedded in a colonial legacy that has dictated how meaning was made and defined (for literacy discussion, see Gee, 1991 and Street, 1993, 2001; for pedagogy discussion, see Carlson, 1997; Friere, 1970; Giroux & McLaren, 1989; Powell, 1997; for dance discussion, see Farnell, 1999; Kealiinohomoku, 1976; Ness, 1992; Ramsey, 1997). These disciplines shared a discourse about how knowledge was constructed across cultures, how identity is realized and how people interpreted the world. We live in a postcolonial society that overemphasizes the linguistic text for learning and teaching (Goellner & Shea Murphy, 1995). Historically, we have undervalued cultural texts⁵ such as dance for exploring the self and the social world of specialized knowledge.

Redefining Education through Dance

Beginning in the 1930s and 1940s, the late Katherine Dunham, pioneer dancer/anthropologist, developed a dance pedagogy inspired by her research on Caribbean dance forms of Haiti, Jamaica and Trinidad. Her field work among the Afro-Caribbean people provided valuable insights and cultural material that grounded her career as an academic, dancer, choreographer, activist, and educator (see Ashenbrenner, 1978). As a choreographer, she brought movement and parts of the body not activated by European dance to the American concert stage (see Ashenbrenner, 1978; Valis Hill, 2002). She pioneered contemporary

dance fusion by combining African and European dance movement styles, hence promoting ideologies of cultural pluralism (Manning, 2004). Dunham's choreographies dealt with issues of religious ritual, racial prejudice, and oppression.

In the 1960s, Dunham established a performing arts school in East St. Louis, where there was an alarming rate of high school dropouts, illiteracy, and poverty among the African American population. The mission of her school was to "motivate and stimulate unchallenged young people of East St. Louis through the arts" (Dunham, 1969, p.261); the school strove to provide an interdisciplinary educational experience and a cultural awakening in the community. Her school immersed youth into the study of dance and its related subjects: theater, culture and language. Her performing arts school offered a pedagogy that emphasized cultural fusion, spiritual growth and community development (Redmond, 1978).

Dunham's dance praxis involved the process of decolonizing the body. Through pedagogy, choreography and public performance, she challenged ideologies of race and colonial oppression. Dunham used dance to bring about social change by promoting multicultural orientation in order to mobilize identities based on cultural differences. Defrantz (2004b) would say Dunham created "dances of subversive performance" (p. 70); that is, dance that addressed an epistemological tension and moves counter to the way Black dance had been legislated or controlled by dominant political systems. Dunham's work

provided us with a historical consciousness of the cultural politics of dance could illustrates the way dance can be in a dialectical relationship with the problems of society. Her pedagogy and choreographic work countered oppressive representations of Black people and decolonized African expressions of the body. First, through the performing art of dance, she produced decolonized images and reenvisioned African history and spiritual and secular life. Second, through dance education she used dance as a medium to enrich the Black identity. Dance was an educational tool for reversing the ideological anatomy of colonial representation in the body.

Critical Pedagogy of Dance

Following Dunham's legacy in dance education, current research in dance shows it to be important pedagogical material for human development. The following studies demonstrated dance as a vital literacy and pedagogy for constructing body wisdom, academic knowledge, and new social ideals.

Shapiro (1998) pioneered the development of the critical pedagogy of dance that used critical and feminist approaches to teaching dance. Her pedagogy explored dance in light of social and cultural concerns. For instance, through particular movement exercises, she asked students to draw from the emotions in their body related to their experiences of race, class, and gender. Shapiro found the body to be a source of self-knowledge. She argued for pedagogies to use

student bodily experience as subjects for developing a critical understanding of their worlds.

Using movement as pedagogical method, as I do, allows students to focus on their bodies not as objects to be trained, but rather as subjects of their world. They come to know their bodies as possible actors in history, as well as repositories of history. (Shapiro, 2002, p. 349)

Shapiro (2002) argued that the body was an aesthetic realm where life was felt and experienced. The body is a vessel for depositing cultural memory and putting our thoughts into action (see Farnell, 1999). This pedagogic praxis links the mind to the body and the rational to the emotional. The dancing body provides a mental tool in the Vygotskian sense for constructing social knowledge that utilizes not only the cognitive processes but also body-thinking to produce knowledge. Allison's (1997) study provided an example of what Shapiro meant by using the body to process ideas and create meaning. In her case study of an inner-city classroom that used dance to construct intertextual literacy knowledge, she found students preferred to use semiotic texts such as dance as a resource for making meaning in their academic pursuits. The dance project helped students explore the reciprocity between thoughts and actions. It also enabled students to draw connections between semiotic and linguistic texts

such as books (p.7). They learned to see dance as a mental tool for constructing interdisciplinary knowledge.

Dance education also can advance new social ideals and hence national identity. Cashion's(1989) study on dance in postrevolutionary Cuba showed how the government used dance education to affirm a national Afro-Cuban identity. She posed the question of what dance symbolized in Cuba? She found dance illuminated social and cultural inequalities. After the revolution, the Cuban government wanted to eliminate the patterns of racial discrimination of the past, and so they developed professional Afro-folkloric dance companies. Founded and sponsored by the government, the companies were commissioned to create representations of ethnic equality and cultural identity. She found dance was a means of national education to organize and affirm Cuba's new political and cultural goals.

The previous studies of dance pedagogy by Hanna, Shapiro, Allison and Cashion showed dance to be a "landscapes of learning" (Green 1978) for promoting embodied and emotionally felt knowledge. Dance is also used as cultural material for correcting race, class, and gender ideologies and injustices. The studies also highlighted the way dance could be a literacy tool for promoting emancipatory education; that is, education for empowerment that fostered a critical consciousness for the reinvention of identity and culture for the alleviation of oppression (see Freire & Macedo, 1987; Friere, 1970).

Dance, Freire & Social Justice

This literature review on dance and dance education revealed an overlapping social discourse between theories and practices of dance, literacy, and pedagogy. Using dance as a locus point for these disciplines helped challenge the colonial legacies that degraded indigenous body knowledge and moved the social sciences and activism into new performance directions.

The studies showed us examples of dance that did the work that Freire (1970) had in mind when he called for “critical reflection that leads to action” (p. 123). Freire’s philosophy of education called for environments that cultivate critical consciousness that save credence to public action. He urged for a education environments that fight social oppression and injustices: The pedagogy of the oppressed. . . unveils the world of oppression. . . and commits itself to its transformation. . . and through action in depth that the culture of domination is confronted (p. 40). Freire’s vision of education was devoted to creating public spaces for liberation and people acting from their own initiatives. Pedagogy of the oppressed was also committed to the democratic process involved in social reflection and political action.

As Freire (1987) argued, “Reading the world always precedes reading the word. . . because words are laden with the meaning of people’s existential experience” (p. 35). He maintained that literacy must develop an understanding of self, of personal agency, and of an ethical relationship to the greater world.

Performing a dance is similar to Freire's "reading the world" in the way that it connects individuals to particular emotions, ideologies, values, body senses, and cultural communities. Cooper Albright (1995) wrote, "Dance is a thought carried into action" (p. 157). Dance can embody political standpoints that activate social change. Novack (1990) wrote, "Movement constitutes an ever-present reality in which we participate. We perform it, invent it, on conscious and unconscious levels. In these actions, we participate in and reinforce culture, we also create it" (p.8). A parallel assertion made by Freire (1970) was the idea that humans can empower their reality through life experiences such as dialogue that gives credence to individual and social political acts. He said, "Consciousness is generated through social practice" (p. 47).

The two ethnographies featured in this research illustrated Freire's claim by the way dance becomes an instrument for reading, writing, and speaking to the world. The dancing body stimulates critical reflection and provides a canvas for identity to generate social action significant to cultural creativity⁶ and democracy. Through dance, ideas are embodied and thoughts are provoked. In this sense, dance is a potent transmitter of cultural knowledge and public action vital to social justice.

CHAPTER 3

ETHNOGRAPHY WITH THE BODY: A METHODOLOGY

This chapter explores the distinct methodology and the challenges of dance ethnography and why this research approach was appropriate for this project. It also lays out the characteristics of the dance ethnography. The specific details of the methodology are addressed in Chapters 4 and 5.

Dance Ethnography Defined

Much of contemporary dance research has grown out of its application of ethnography (Desmond, 2000; Sklar, 2000). Dance ethnography is a rich research lens for examining cultural groups and their distinct conceptualizations of dance. Sklar (1991, 2000) wrote that this method was unique because it involved looking at the body's experiences as opposed to just texts, cultural objects or abstractions. In addition, Thomas (2003) wrote that dance ethnography "treats dance as a kind of cultural knowledge and body movement as a link to the mental and emotional world of human beings" (p. 82). This ethnographic perspective strives to trace the thread of dance in the fabric of culture (Forsch, 1999). This method is useful for ethnographers who are also dancers because each perspective can be viewpoints in dialogue throughout the data analysis and the ethnographic text (see Dils & Flanders Crosby, 2001). Combining the methods of observing, moving, and teaching into the data collection can provide what Geertz (1973) called thick description⁷.

Ethnography is a well-suited research methodology for dance studies because choreography and movement style are inherently anthropological in that they are symbolic of cultural values, ways of knowing, and social politics. Ethnography's posture of listening through observation-participation is also compatible because many dance ethnographers are dancers, and they value dance practice as a method for data collection. Dance anthropologists who are also dance artists transverse the insider-outsider continuum through learning the grammar of the movement they study (see the work of Browning, 1995; Dunham, 1969; Ness, 1992). Often dance ethnography entails the researchers becoming practitioners of the dance itself so they become cultural bearers of the tradition of dance (Thomas, 2003). As dance researchers, we move into what Desmond (1994) calls "body bilingualism" (p. 46), where we can use our understanding of the language of dance to interpret cultural meaning within movement context and style. Dancing heightens the researcher's awareness of the psychology of culture. All dance has a distinct consciousness informed by cultural ethos and sensibilities. An ethnographic analysis of dance is useful for exploring dance in relationship to identity and its faculty for perceiving the world.

Ethnography is critical of value-free research and believes researchers should seek to understand how values affect our research process; and it rejects treating people as free markets for collecting facts (Hymes, 1999; Okeley 1992; Tedlock, 2003). This qualitative method advocates exploring the cultures at hand

with all of our humanistic senses and posits that research findings are (co)produced by the researcher and the participants (Denzin, 1997; Hymes, 1982, 1999). Cohen (1992) wrote “By struggling to understand other people’s complexities we are brought face to face with our own” (p. 223). The study of self is the study of others and vice versa. Ethnography should explore issues of intersubjectivity such as the cross-cultural encounters that disclose the commonalities and differences of human experience in the field and “bridge the gulf between the subject and self and the co-production of knowledge” (Abu-Lughod as cited in Tedlock, 2003, p. 184). Ethnographies aim to present experiences that are shared by the participants and demonstrate an intertwining of voices so all of the key players are visible and distinct in the narrative (see Aull Davies, 1999; Tedlock, 2003).

Ethnography that triangulates the intricate layers of perspective illustrates the multiplicity of voices and rejects “imposing voices” (Denzin, 1997, p. 63). This research methodology clarifies the connection between the data and analysis and shows that the researcher has not deliberately exploited the data. Reflexive research implies there is a great awareness of ethical issues when conducting and writing research (see Aull Davies, 1999; Gilbert Brown, 2004; Gilmore & Smith, 1982; Wolcott, 1990). As Gilmore and Smith (1982) comment, “What ethnography should bring is not the answers, but listening, a learning posture that is based in respect for the informants” (p. 5).

Ethnography leans toward political engagement and examines the relationship between the “local needs, multiple interests, micropolitics, competing ideologies and the broader global context” (for further discussion of ethnography see Lipman, 2005, p. 319). Critical ethnography values listening to the people you study and examining how people produce themselves and their work as social agents under social constraints and oppression (see Guarjardo & Guarjardo, 2002; Kincheloe & McLaren, 2002; Smith, 2003; Thomas, 1993). Dance ethnography is called “critical” when it recognizes politics of dance where it would be otherwise silenced or invisible (Martin, 1995).

If we want ethnographies to make a difference, the reflexive approach must deconstruct dominant models and shed light on liberation struggles for equality and cultural diversity. McKenzie Stevens (2004) states relevant ethnography should disrupt traditions of research that silence voices and impose meaning. A reflexive ethnography pays attention to the intersection between the autobiographies of the researcher and the participants and to issues of identity, epistemology, emotions, history, and power relations that exist in the research setting.

Limitations and Innovations of Dance Ethnography

There are some inherent methodological limitations to placing dance in the world of words. Unlike verbal language, dance has no precise meaning to those who witness it (see Hanstein, 1989 & 1999; Martin, 1995). Dance meaning

is displayed through emotional energy, facial expression and muscle articulation. Using body data requires us to put bodily writing into words without reducing its meaning to a verbal formula. Dance research should provide the audience with what Cohen Bull (1997) called the reflection of life embodied in the practice of dance.

Dance ethnographies call for thick descriptions (Geertz, 1973) to discern the lyrical poetics of the movement. Movement vocabularies have concepts not found in written language. This issue raised some pertinent questions for dance research. How do we write dance down and keep it alive in words? In what way is bodily expression unable to be fully understood through words? How do photographs and video documentation support dance research? How do the sociopolitical contexts from which dance emerges help us understand its role on the world stage? These are important questions to ask in order to identify out the methodological concerns of research in dance.

Choreography is an inscription of moving bodies in space; unlike language, movement lacks the discrete equivalents of sound images that words provide (Martin, 1995). Again, dance has no exact meaning when speaking to an audience (Hanstein, 1989, 1999). There are no words, just images that display meaning through emotional energy and body articulation. Dance tells a poetic story; therefore, dance ethnography should support a narrative that is lyrical, emotional, and metaphorical (see also Foster, 1986).

Placing dance in the world of words can be challenging. When we transfer bodily writing into words, we are interpreting the perceptions and sensibilities of movement that cannot be reduced to verbal statements. Dance is language in and of itself. This is not to say that dance does not belong in academic conversations but that it exposes an underdeveloped intellectual territory, one that sees the body as a “principle field of social, political, and cultural activity” (Turner as cited in Shaw, 1998, p. 9). Writing dance down requires us to experiment with translating into words what is felt with the emotional and spiritual body. Dance ethnography does not get stuck in the Cartesian dichotomy between the mind and body, and it validates how the body acquires and produces knowledge.

Dance situates an embodied knowledge that draws from the school of emotions living in the body. Goellner and Shea Murphy (1995) argued that “Academic analysis tends to over-invest in the mind at the expense of the body” (p. 7). Dance ethnography seeks to reclaim these perceptions, actions and responses “that are not linguistically constituted (p. 10)”. The body can speak through movement and emotion.

Dance provides a creative space to express ourselves and avoids what Goodenough (1981) called “clichés in languages” (p. 14). He argued that we have stock words and phrases that are used over and over again; a person’s vocabulary is made up of largely prefabricated sentences. Coming into the body

enables us to draw our thoughts not only from the mind but from somatic knowledge. Dance integrates the many bodily sensibilities that support communication through a kinetic trajectory. As Shapiro (1998) wrote, “The body is perceptive” (p. 341). A dancer constructs meaning through body awareness, his or her emotions and the energy of the movement. Dance brings forward a more authentic and alternative expressive form of communication (for further discussion on interpreting dance see Ashshead-Lansdale, 1999).

Hanstein (1999) suggested that research in dance contributed to the evolution of the modes of inquiry in the social sciences. New bodies of dance knowledge have come from our own dance-making as choreographers, and dancers. Also, data analysis that derives from the dance itself begins to validate the body as a source of human expression that can hold valuable meaning for individuals, cultural groups, and the global world.

Dance ethnographies also strive to examine the micro (physical movement) with the macro (historical, ideological) contexts of dance (see Desmond, 1994) to gain an understanding of the relationship between dance and the social, economic and political world around it. Considering the broader context of dance has shown dance to be what Kealiinohomoku (as cited in Royce, 1977) called “a microcosm of holistic culture” (p. 10). Kealiinohomoku argued that you cannot divorce dance from its historical and contemporary contexts. She said, “ Dance events are the places from which

dance emerges and are important because they render their place in human life” (p. 10).

Body Data: Cultural Meaning in Choreographic Structure

In this research, body data are essential sources of information. I developed the concept of body data to describe the way the body is a bearer of cultural memories and sensibilities. Dance scholars have raised issues of self-awareness in their research (see Browning, 1995; Ness, 1992; Novack, 1990). They applied what Thomas (2003) called “reflexive body practices” (p. 75) that see their own experiences as dancers as valuable data. For example, performing and teaching dance in Uganda helped me maintain the memories of the place, the people and the land.

I developed the term body data to describe what it meant to hold a living culture in your body and the ability to transport the movement across continents. Dance is an emotional practice, and it evoked particular sensibilities that kept me connected to my teachers, their communities, and their cultures. When I perform, certain body memories arise, and I can become enthralled by the emotions I felt when I was in Africa. Hanna (1983) states, “Dance is an aesthetic form that allows us to encounter a far greater range of emotion than we usually do in the course of our daily living. Dance celebrates the vicarious participation in the manifold possibilities of humanity” (p. 4). The emotions that arise when we dance derive from our lived experience. Particular movement solicits muscle

memory and blood circulation invokes a materialized identity (see Martin, 1998). Kinesthetic memories hold life experiences that psychically take me back to the places I studied dance in Africa.

Sklar (2000) used the metaphor “dropping down into the body” (p. 72) to describe the reception of stimuli produced in the body through movement. This process enables kinetic sensations to provide information in the form of rhythm, movement, and cultural feeling. I learned through dance the quality of getting into my body and letting the movement speak to me.

All movement styles illuminate a particular social epistemology. Marked by its aesthetic character, “Dance grows out of culture and feeds back into culture” (Hanstein, 1999, p.6); to research dance, we research culture. Hanna (1989) stated, “To understand dance you must turn to society, not just the dancer” (p. 229). Dance carries culture and reflects a social world of ideologies. Throughout world cultures dance is a psychic and physical practice that historically grounds people in a cultural sensibility and expresses their way of knowing and being in the world. Dance embodies a consciousness and shapes perceptions. In other words, as Grau (1999) stated, the study of dance can “afford insights into the root of what it is to be human” (p. 165).

Autobiographical Dance Memoirs from Uganda

My own study of movement technique illustrated the way in which dance embodied cultural knowledge and could transform identity. The act of dancing

was a valuable research tool for framing the cultures and schools I studied. As a dancer, I wove a common thread through these ethnographies through my own dancing body to inform my work as an ethnographer, dancer, and pedagogue. The autobiographical experiences of doing fieldwork in Uganda illustrated the journey I made from dance student to performer to educator as a result of doing dance ethnography.

Memories from the field are sparked when I perform the dances I studied in Uganda. I remember my lessons with Mugisha Johnson, when he would adjust the placement of my arms, or sing me the rhythms as I reviewed choreography. As I dance, I remember Johnson's facial expression and his constructive feedback when I twist my head, releve' my heels, sway my arms, and lift my heart.

The dances

From April 2002 through December 2002 and then again between June 2004 and August 2004, I studied two dances, Amaraba and Benimana, with Mugisha Johnson. In the first dance research phase, I studied with Mugisha every Tuesday and Thursday for about six hours a week. Starting in May of 2002, I was invited to attend a Umbanno rehearsal on Wednesdays from six to eight p.m., and this was in addition to my private lessons with Johnson. After two months of attending classes and rehearsals with the Umbanno school, I performed with them on three occasions.

The dances I studied, Amaraba and Benimana, belonged to a family of Rwandese dances. Historically, Amaraba was the dance of the Tutsi people of Rwanda, traditionally performed by young women, and it literally means “something beautiful.” The arms expand wide with delicate motions of the wrist. The torso leans slightly forward and pulsates in a circular manner. For this dance, you wear ankle bells to emphasize the percussive footwork that accompanies the drum line. The dancer’s feet imitate the drum rhythms in swift syncopation. Because this is a dance of dualities, the upper body moves as water, and the feet move assertively as thunder. Inspired by the long-horned cows of East Africa, the dance imitates their strut, postures and personalities. Historically, the Tutsi were cattle herders. The cows symbolized their livelihood. In the modern context, life is different but the memories of the past speak through Amaraba. The dance is historical poetry in motion.

Benimana is a dance of the Batwa people of Rwanda, and its name means “people of God.” It is also known by the name of Umudiho and is danced by young men and women. The arm and feet gestures are similar to Amaraba; however, this dance integrates high jumps, turns, and percussive leaps, naturally covering a lot of space. Arms become long horns and expand wide. The extension in the arms imitates the unique character of the long horns of a cow; the fingers softly curl over or flare out to mimic the tips of horns. With fierce energy, the dancers move fast in a circular formation in close proximity.

For the Bynrwanda (Rwandese) people of Uganda, dance signifies their ancient belief systems and mythologies. Rwandese dance symbolize values placed on means of livelihood, such as the land or cows, family, romantic love and children. The movement activates particular emotions, dispositions and relationships to the environment.

Both dances contain ancient mythologies about the Bynrwanda people. They remind people of the kingdoms and the royal dances that honored their kings and queens with music, song, and dance. The dances are kinesthetic texts and archival knowledge stored in the body. They document an identity, energy and consciousness of Rwandese history.

Student to Performer

During our private lessons, when Johnson corrected my dancing, he would say, "Dance like you have culture." What he meant was to dance with more strength, more control. Dance was social space that empowered him. The wider society considered him an uneducated peasant. He expressed to me in regret that he could not afford school, and so dance was all he had. However, through his membership in Umbanno, he became a powerful dancer and teacher. Johnson says he wants to be an ambassador for his culture by performing abroad and bringing money home for his family. Dance provides Johnson with a sense of possibility and accomplishment. It gives him a sense of self-determination. (personal communication, August 27, 2002; September 2, 2002)

For Johnson, dance was a scripture of an ancient autobiography of culture and perpetuated the knowledge of his life. Johnson's advice to "Dance like you have culture" was a good reflection for understanding the importance of dance to their cultural livelihood. Johnson said to me "Dance like you have culture" because dance for him was a feeling for life, and when he danced he became deeply connected to the movement and the music. He became a mystical presence and exuded the power of his ancestors.

"Dance like you have culture" became my mantra and helped me strive to dramatize the soul of the Rwandese people. The movement grew from the ecology of history, culture, and the school of emotions in the body. Johnson's statement, "Dance like you have culture," relates to what Grau (1999) said about dance, true dancing begins when the constraints of dance disappear and one is literally "being danced" (p. 172), meaning that master dancers should be able to let go of all distractions and become one with the dance. Performing movement is known to induce auto-hypnotic states in a dancer's consciousness (see Ramsey Burt, 1998). As Dunham (2003) once said, "Dance commands your distinct energy and should bring about autohypnosis".

When Johnson said, "Dance like you have culture," he wanted me to tap into the cultural psychology of the dance. He wanted me to dance with the spirit of his culture.

During a dance lesson, Mugisha explained in detail the technique of moving the arms. He said, “move as if you have no bones and relax; smile and listen to the story of the song.” He wanted me to be more fluid, soft and strong. He told me I should enjoy the lyrics of the songs. If the singer makes a joke, you should smile. “Feel the dance, feel the song”, he said. (personal communication, September 2, 2004)

The deeper the dances fell into my body, the more I felt how they carry over the knowledge of an old way of being in this world. The more I learned the cultural personalities, nuances, and history of the Rwandese people, the more I knew the dance. The Bynrwanda are affectionate, emotional, and animated dancers and singers. The more I acclimated to the social aesthetic qualities of the people, the more I could “dance like I had culture.” I learned from Johnson that dance is a feeling for life, a sensibility, and an aesthetic power of his people.

After I had studied with Johnson for six months, he began to encourage me to perform with him, saying “You are ready.” Initially I disagreed, but I eventually accepted his invitation. He said, “Ojeya, you will learn so much from performing.” He was right.

The first time I performed with him, it was at a local hotel in Kampala on a Sunday evening when tourists came to watch local performing artists. There was a large pool in the middle of the courtyard, and there was a lifted stage area for the musicians and the dancers. We danced on the stage near the pool.

As I prepared for the entrance, my stomach was full of butterflies, my legs were heavy, and I did not feel ready to perform. Fear overwhelmed me. When the music began I followed my co-dancer (with whom I had never rehearsed) on stage. I began to sway to the music. I was not totally relaxed, but I started to feel courageous. I felt the adrenaline rush and maintained a smile throughout, but I knew I had not performed my best. In retrospect, I realize those mistakes are common to a young dancer acquiring a new movement language.

The most important lesson I learned from my mistakes in that early performance was that the Rwandese dance has a character that is not only in the body but also in the mind. Rwandese dance derives from the imitation of the aesthetic movement and character of the long-horned cow common to the environmental landscape of East Africa. As strange as it may sound, in order to fully give yourself to the dance, you must understand the personality of the cows. So I started to observe the long-horned cows closely. I watched their mannerisms, the cadence in their walk, and their social interactions. Before studying Rwandese dance, I had never really noticed the grace and beauty of cows. When I began to pay attention, I noticed the gentleness in their eyes, the rhythm in their trot, and the unique shapes of their horns. I discovered that these cows had quiet but vibrant personalities and were affectionate animals.

The more I observed the cows, the more I understood the drama of the dance. To dance at my most expressive, not only did I need to know the steps

but I also needed to clarify my intentions for dancing and stay connected to the psychology of the dance.

Performer to Educator

I have performed the Rwandese dances at cultural arts festivals, public schools, and dance theaters in the United States. Performance has been vital to using my body as a source of data and fully engaging the character and essence of dance. Hanstein (1999) argued that dancing was more than moving, it was also about knowing how to express aesthetic intent. This means one must understand the mental, physical, and spiritual meaning of the movement. Using one's body intellect enables a dancer to cross consciousness and transform her being to fully engage the choreography. Potent dance is when the self is submerged in the concentration of the dance. As I dance out of Africa, I strive to bring the charisma my teacher modeled in his performances so that I can effectively translate what it feels like to have Africa in the body.

Teaching dance from Africa in the United States was a challenge.

Whether the dance was from Uganda, Zanzibar, Mali or Guinea I felt caught between two worlds. Desmond (1994) might have said I was working through "body bilingualism" (p. 46) which is a term to describe how identity is constructed through movement across cultural, class and national lines. Movement can signal group affiliation and difference. As I teach and perform

dance, I remember certain localities in Africa, and it keeps me connected to the cultures from which the dances originated.

Cohen Bull's (1997) study explained how world dance cultures enlivened particular identities. In her examination of three different dance cultures, she found that each dance style was shaped by the cultures of origin. Each dance had a unique mannerism of knowledge transmission and performance. Cohen-Bull found that dance fine-tuned particular sensibilities, behaviors and ideas that influenced people's lives. Therefore, the practice of dance, especially those practiced cross-culturally, can expand our social perspective of the world.

When I brought these dances home, I became sensitive to and aware of the "politics of representation"; I hoped to stay true to the way my teacher, Johnson, wanted the dance passed on. As I taught, I struggled to translate these dances to Americans who not only had never traveled to these countries but might not even have heard of them. However, as the classes progressed, I found a cultural connection and the emotions of the dance living inside. Being a dance instructor heightened my awareness of the intricate motor movements of the dance which allowed me to communicate effectively with my students. Teaching gave me the opportunity to maintain vivid memories and utilize body memory for enlivening the cultural sensibilities brought up by the dance. The cultural identities that each dance style carried demonstrated a fluid cultural identity. The aesthetic value of the dance can elicit hybrid self-awareness. As Hall (1995) noted, our

ethnic identities are going through radical change, and artists can see themselves as open canvasses. The act of dancing reconnected me with cross-cultural experience in Africa, my dance teachers and the people and history from which the dance originated.

Dance research in Africa has taught me to use dance as a palette for constructing kinesthetic and ideological insights. Defrantz (2002a) called the body a palette upon which to inscribe particular bodily perceptions and sensibilities. The body can discern, speak, and project what it wants to say. Horton Fraleigh (1996) says that body-lived knowledge was the intersection between movement and personality. The character of choreography embodies a wide range of emotions, visual images, memories, and cultural context. Again, as Shapiro (2002) said, the body where life is felt and experienced.

I have learned that dancing is a way of provoking a particular consciousness and immersing a dancer in different mental, physical, emotional and spiritual worlds. Dance fosters body intelligence because it draws out the reservoir of emotions, histories, and ideas that reside in the body. Rhythmic movement is a practice that enables us to stretch the epistemological parameters of how we extract and construct cultural meaning. When I dance, I become part of the continuum of intellectual tradition of Africa to sustain and innovate cultural philosophies and practices of dance.

This chapter illustrates how my ethnographic journey in Africa related not only to the Kampala study in Uganda but also to the Tucson study in the United States. The memoirs of Uganda identified me as a researcher but also as a student of an African dance. First, the fieldwork in Uganda showed how learning and performing dance became essential to understanding local beliefs and perceptions about dance that I explore in Chapter 4.

Second, the influence of this fieldwork is found in the Tucson study because this study is based on a dance education program in the United States in which I worked as a dance educator. During fieldwork in Uganda, I acquired a greater cultural feeling for the dance and learned to better articulate the identity the movement assumes. Time in the field has fine-tuned my ability to facilitate African dance technique classes and enrich them with cultural and historical context. These experiences have been applied to the dance education efforts of the Dambe Project, which is explored in Chapter 5.

CHAPTER 4

CRITICAL DANCE EDUCATION IN UGANDA

To explore how identity is (re)constructed through dance and how African dance pedagogy is used to challenge colonial legacies and decolonize the body from cultural and political oppression, this chapter is divided into two sections: the first part lays out the historical background of and the methods used in this ethnographic study; the second part discusses the research findings and their implications.

Section I: The Kampala Study and Methodology

The Historical and Political Landscape of Dance in Uganda

In Uganda, the changes brought about by globalization need to be highlighted because this era is transforming the people's relationships to the earth, their spiritualities, and their everyday lives (Waters, 2000). Globalization is characterized by cyber technologies and the global spread of Western culture and knowledge (Tuhiwai Smith, 1999). More than ever, local people in Uganda feel how their societies are intertwined with the larger socioeconomic system (see Maxwell, 1999). Poverty is widespread and access to basic needs such as water, food, medicine, and education is a constant struggle. People feel the intensity of

living in a profit-driven economy (see Maxwell, 1999). Globalization brings the challenge of balancing change and tradition (see Rotberg, 2004).

Under the pressures of world capitalism, marginal cultures are often estranged from the worldviews and practices of their ancestors. Globalization conditions human identities through economic and political production of Western world capitalism (for a discussion of the impact of globalization see Waters, 2000). Its character is to absorb local people and engender cultural mimesis. Thus, globalization in Africa must be linked to the Atlantic slave trade and also to European colonialism in the 1800s. In 1885, the Berlin Conference, known as the "scramble for Africa," mapped out the geography of European colonialism in Africa. Uganda became a protectorate of British colonial administration. England took control of what the fertile land and the human labor in Uganda produced. The country faced a double jeopardy; its labor and natural resources were exploited, but the country was denied the benefits that would accrue through internal reinvestment (Olanyian, 2000).

In 1963 Uganda became an independent nation state; however, British culture continued to perpetuate its political ideologies and economic plans within the country. Foreign ideologies dominated the content of official education, religion, language, literature, songs, and music throughout the East African nations (for further discussion, see wa Thiongo, 1981). Uganda's economic system and development strategies were heavily dependent upon

financial aid, intellectual developments, and the technology of the West see Kaahwa, Wadulo, Muganga, & Breitinger, 2000; Mbowa, 1998).

After independence, Uganda experienced decades of political tyranny and civil war. Dictators such as Milton Obote and Idi Amin led the country into an era of economic turmoil, human rights violations, bloodbaths, and cultural stagnation. Obote and Amin are responsible for much of Uganda's current foreign debt. The country's economic future relies heavily on the aid of foreign donors such as the United States, England, Italy, Japan, Austria, Germany, Norway, and the Netherlands. Uganda is a neocolonial state; its official politics are tied to the economic apron strings of Europe and America (Leggett, 2001).

Countries around the world influenced the cultural and political climate of Uganda. For example, after the Berlin conference, Rwanda became a German colony, but when World War II began, the German government pulled out and the Belgium government moved in. In 1959, a civil war forced many Rwandese to flee to neighboring countries such as Uganda (Melvern, 2000; Mamhani, 2001).

Rwanda to Uganda

War erupted in Rwanda after a Tutsi king died under suspicious circumstances in 1959. Belgian colonial officials told the international media that the war had been caused by ethnic rivalries. However, they omitted the fact that in 1933, the Belgian government funded a census to classify the whole population by physical features, thereby constructing the racial ideologies and

prejudices of the time (see Melvern, 2000). In Rwanda people were categorized into tribes; they were labeled as Hutu, Tutsi, or Twa. These racial groupings led to much controversy over whether Hutu and Tutsi were in fact different tribes because they shared the same religion, ancestral stories, and language (see Melvern 2000). Many Rwandans argued it was not possible to determine ethnicity by physical appearance without more explanation (Mamhani, 2001; Melvern, 2000).

Hutu had a political advantage because the Belgian bureaucrats favored them as political partners. In 1960, a Hutu political party began claiming that the Tutsi had invaded Hutu land, and they began viciously attacking Tutsi people, burning their homes, and killing them. Thousands of Tutsi fled Rwanda to neighboring countries. Many Tutsi took refuge in Uganda. The constructed racist ideologies of the time greatly influenced the violent atmosphere that led up to the genocide of 1994 (Mamhani, 2001; Melvern, 2000). This period marked the early stages of unspeakable atrocities organized by Hutu military powers sponsored by Belgium, France, and Egypt.

The Research Context: Mugisha Johnson and Umbanno

Mugisha Johnson considered himself Rwandese and Ugandan; his parents came to Uganda in the 1960s following the "Hutu revolution." In Rwanda, both Presidents Gregoire Kayibanda (1961-1973) and later Juvenal Habyarimana (1973-1994) led a nationwide anti-Tutsi campaign. They vilified the Tutsi as

uncivilized animals, and Rwanda became a dangerous place for Tutsi people. Many Tutsi left their homeland and were self-exiled to neighboring countries (Melvern, 2000). This terrible tragedy forced Johnson's parents from their homeland. They lived in a refugee camp, Gahunge, in western Uganda for several years. Johnson was born there.

Johnson said the war reflected, "the fight between the Tutsi King and the Hutu President." His parents left Rwanda because their lives were in danger. He said, "They did want to go back, but they had no power." Johnson remembered his father's outrage when the president Kayibanda, "Rwanda is too small for the Tutsi people. "People who left were estranged from their country. People asked the President if they could return home, and he said "no," said Mugisha (personal communication, August 25, 2002).

Johnson had begun his early dance performances during the 1994 genocide in Rwanda. He performed at rallies to raise money for the soldiers fighting against the Rwandese government. Johnson stated, "We danced our cultural dances; we used them to do fundraising to send money" (personal communication, August 25, 2002). Much of the money raised at the rallies went for food and supplies for the soldiers. "You can't fight if you are not eating," he commented. The dance performances motivated a public consciousness about the injustices of the war. The rallies organized support among the Rwandese people living in Uganda.

Umbanno, a community based organization, was established during this war time. Umbanno was created for displaced Rwandese people, refugees, living in Uganda to maintain fellowship and mentor their youth in their cultural/ancestral traditions. Members of Umbanno came to the country as a consequence of war and genocide. Umbanno held weekly community meetings to create a sense of cultural unity and discuss their collective struggles in Uganda. Johnson joined Umbanno in 1997. Through this organization, he gained the opportunity to study with a master artist from Rwanda invited by Umbanno to train youth in their cultural songs and dances. He said, “When I started to dance, I got trouble with the steps, but then I would dream about it and then I would understand” (personal communication, September 25, 2002). After two years of intensive dance study through his membership in Umbanno, he advanced as a dance leader and became a choreographer for the female dances as well as a song leader.

The field work

The fieldwork conducted for this research spanned a two-year period. The first fieldwork period occurred from February 2002 through December 2002. I was granted an Ambassadorial scholarship by the Rotary International to study the relationship between traditional dance and indigenous models of education in Kampala, Uganda. During this time, I met Johnson at the University of Makerere where he was teaching a class for the Department of Music, Dance and

Drama. After the class, I told him I was looking for a dance teacher. We worked out our study conditions and began meeting three days a week for private dance lessons. Eventually, I began attending Umbanno dance classes and rehearsals. After I left Kampala, we remained in contact via email and letter correspondence.

The second fieldwork period was conducted from June 2004 through August 2004. I returned to Kampala to reconnect with Johnson, and we continued my private dance lessons for two months. In addition, I gave him an early draft of the research paper, read some of the field note excerpts, and shared with him my preliminary analysis. We had multiple conversations about my interpretation and analysis. On four occasions, we reviewed and exchanged ideas about the paper and I discussed in detail my academic relationship to the fields of education and anthropology. We also discussed publication issues such as the concern for accuracy and confidentiality (see Appendix B for a detailed table of research phases).

The methods

The research explores how identity was (re)constructed through dance, and how African dance pedagogy was used to challenge colonial legacies and decolonize the body from cultural and political oppression. To examine this issue, I collected data through participant-observation, formal and informal interviews, personal study of Rwandese dance, and personal dance performance

experience in and out of Uganda (for a detailed chart of data sources, see Appendix C).

I focused my participant- observation on Johnson's role as teacher and the overall tone of the entire social group. I observed the contexts of Umbanno dance education and performance and audience responses to the dance. This angle of participation-observation provided a detailed evaluation of the research context, the people involved and the occurrence of important events.

Participant-observation data also came from studying Johnson's dance repertoire. I danced to get a more embodied understanding of the style and symbolic meaning of the dance. During the private lessons with Johnson, we explored the movement vocabulary in detail, and Johnson, shared his relationship to the dance. After two months of private study with Johnson he invited me to dance in the Umbanno rehearsals instead of just observing. After four months of studying the dances Amaraba and Benimana I started to perform with Umbanno. Performing moved me beyond observation into rhythmic movement, singing, and feeling the anatomy of dance. I performed with Umbanno on three occasions. This participant-observation supported my own reflections as a researcher and dance student.

I also studied Bynrwanda folk songs because they always accompanied the Rwandese dance. They provided melodies and lyrical texts for understanding cultural purposes for dance and the social values embedded in

the dance. They also helped me as a dancer to understand the rhythmic feeling of the dance. Moreover, the songs told historical stories about ancient Rwandese kingdoms.

I used formal and informal open-ended interviews in conversations with Johnson so he could share his understanding about dance in his own words (for interview techniques, see Marshall and Rossman, 1999). I used open-ended and in-depth interview questions to foster a feeling of a friendly conversation and enable Johnson to take the conversation in any direction he wanted. The interviews gave Johnson the chance to reconstruct his experience according to his sense of what is important. As important details came up, Johnson elaborated upon his thoughts in follow-up interviews.

I also used body data to examine the symbolic meaning codified into the choreographic technique and historical context of the dance forms. When I studied dance in Uganda, I learned to dramatize a culture form. A dance practice attuned me to the particular sensations and perceptions each dance inspired. Awareness of the semiotic meaning and the emotional character of the dance helped me understand my personal experience while learning the dance. Body data collected from learning and performing dance gave me a broad knowledge of the dance so I could be an effective performer and teacher.

All of the observation, participation and interviewing were documented in ethnographic field notes which put into words overheard talk and witnessed

activities. I used field notes to describe what was perceived and interpreted. Writing field notes helps the researcher grasp and interpret the actions of her participants and herself (Emerson, Fretz & Shaw, 1995; Fretz, 1999). Field notes provided an accumulated record of observation-participation in fine detail. Emerson, Fretz & Shaw commented, "Field notes are distinctively a method for capturing and preserving the insights and understandings stimulated by close and long term experiences" (p.5). Keeping detailed notes of the observation-participation, personal dance study, and interviews enabled the identification of themes, categories, and patterns that rose out of the research context (Dils & Flanders 2001; LeCompte & Schensul 1999; Marshall and Rossman, 1999). I used the field log to reflect on Mugisha Johnson's personal views of dance; his experiences within his dance community, Umbanno, and my experiences as a researcher and dance student. The field notes also included metanotes or responses to observations that I wrote along the margins of the field log (see Dils & Flanders-Crosby, 2001). Metanotes provided a way to reflect critically on my initial observations.

The notes maintained the chronological order and the dates of the events that occurred in the multiple contexts of this research. It has been noted by ethnographers that field notes help the researcher organize the ethnographic story. Weaving together ethnography is an extremely messy process, and events can seem to blend together. Denzin and Lincoln (2003) said a qualitative

researcher must be a quilt maker, bricoleur, someone who can assemble “a set of representations that are fitted to the specifics of a complex situation” (p. 5).

Therefore, writing field notes was an essential method for creating ethnography that thoroughly depicted the voices of the research participants.

I also employed digital video recordings and photographs as a data retrieval system. These records provided archival data for analyzing the visual and kinesthetic characteristics of the dances studied (for further discussion ethnographic film (see Mead, 1995). The film and photographs granted us what Young (1995) called ‘observational cinema’ a supplement to note taking and dependence on words as data.

I accumulated over eight hours of video footage of Johnson teaching me dance, performances, and Umbanno rehearsals. In addition, over thirty photographs were taken of Umbanno performances and rehearsals and my personal dance study with Johnson. The visual images provided an aid for commenting on and illustrating particular ideas in an ethnographic text. Novack (1990) states, “They provide a provocative counterpoint to the written text” (p. 21). Most ethnographies have been solely dependent on words; video and still photos expanded the basis of ethnographic enquiry (for further discussion, see Mead, 1995). Although I did not use film as primary data, the images used captured actual occurrences. Videos and photographs helped to recall and cross-check the incidents I wrote about.

Forsch (1999) argued that visuals can inform the researcher of any bias she may have about the research context. They also inform the researcher regarding any discrepancies between field notes and the visual data. I used videos and photographs to avoid misrepresentation and to pay closer attention to intersubjectivity in the field (see Appendix B for detailed table of research data collection phases).

The goal of data analysis was to see what emerged out of data collection that articulated the complex ways Johnson constructed identity through dance. I drew my analysis from two formal interviews, and over ten informal interviews, numerous observations over a span of thirteen months, and analyzing the data collected. Data analysis is a process of organizing, and interpreting the mass of collected data (Marshall & Rossman, 1999). Data analysis was divided into three steps. In step one, I read over the transcribed observations and interviews. In step two, I coded the observations and interviews to classify the themes and sub themes that distinguished differences and variations within my broader topic (Emerson, Fretz & Shaw, 1995, 31). Focused-coding served to describe the salient themes that pointed to core ideas that would be articulated in the analysis.

Preliminary data themes from the first research period that became analytical references were tested in the second research period. Prominent themes identified in my preliminary analysis that answered the research exploration included the following: education in the margins, community, cultural

revitalization, healing from war and genocide, and resisting racial antagonism through dance. They are discussed in detail in the next section of this chapter.

Step three involved testing my interpretation by sharing the analysis with Johnson, mentors, and colleagues in related fields. Acknowledging alternative explanations of the data enabled me to look at data from different viewpoints so that my interpretation was autocritical, interdisciplinary, and sensitive to micro-macro implications of the analysis.

One limitation particular to this study was the language barrier. English was Johnson's fourth language and not the most fluent and expressive language he spoke. Thus, our conversations were sometimes awkward, and sometimes the interviews were extremely difficult for both of us. Another aspect of this language barrier is due to African concepts untranslatable into English (see wa Thiongo, 1981). Mugisha also often used the movement itself to explain ideas to me. His interview answers were a combination of talking and dancing.

I studied Luganda, the market language of Kampala, which Johnson spoke fluently; however, I never achieved advanced proficiency. I asked Johnson if he would feel comfortable with an English translator for interviews; however, he felt strongly he did not need one. Kinyrwanda was the primary language spoken by Johnson and other members of Umbanno and this language was best suited to talk about Rwandese dance.

The following pictures were taken at during a private dance class with Johnson and at an Umbanno rehearsal.



Mugisha Johnson and Ojeya Cruz Banks
University of Makerere, Kampala
Uganda campus July 2004



Umbanno rehearsal outside the
national Uganda museum,
November 2002



Umbaano dance practice, outside
the national Ugandan museum,
November 2002

Section II: Research Findings

The purpose of this section is to lay out the research findings and to explore the salient themes that emerged from the study. There are three major parts to this chapter's section. Part 1, Johnson's Story, examines his relationship to Umbanno and his role within the organization. Part 2, A Community School: The Pedagogy of Cultural Revitalization, examines Umbanno's teaching content and approach to education. Part 3, Healing Genocide Through Dance, examines how Umbanno's dance pedagogy and choreography addresses the wounds of the Rwandese genocide. After discussing the major themes, I explore the implications of the research and how these findings provide insight into the research exploration.

Johnson's Story

The following is a reflective essay written by Johnson. He wrote this in his native language, Kinyrwanda, to explore his relationship to dance, and I hired a mutual friend to help him translate it into English.⁸ This is what he wrote.

Life in Dancing

I really love dancing and I also love feeling it. When I start dancing, I feel like nobody can stop me especially when I have very good accompanists (singers and drummers). I started dancing when I was still a young boy in the village. Because I was a child, I did not exactly appreciate the dance but I only enjoyed

the drumming. But right now, when I tell you about this dance, you cannot believe it.

I came from the village after growing up and went to town and I found that people understood this type of dance and this really surprised me because I had found people in the town who appreciated my culture. Immediately, I joined their association because I loved what they were doing. After joining, I realized their dancing was different from mine because the arrangement of the association was good. I was taught because I had a lot of interest in the dance. I liked everything that came my way. When it was the girls' turn to learn the dance, I was first on the cue [I was the first to be there and learn the dance]. This helped me because I became a trainer. It took me like one year to learn everything that was involved in the dance and then I started training/teaching other people. I have taught in the primary and secondary schools and at Universities.

Dancing is of very big importance to me. I have many friends because of it. I earn a living from dancing but mostly it has brought me many friends who are useful to me. My best friend is named Shema Emmanuel, and Ojeya came second. I came in contact with Ojeya when I had gone to teach dance at the University. I really love her and there is nothing I can compare to her. I taught her, she paid me very well and she would take me as a friend even though she had employed me.

Lastly, I want to thank the association of the Banyarwanda (Umbanno) which taught me when I was still young in the Nyange troupe. Now, I have my own troupe which I run with Shema Emmanuel called Ingenzi cultural troupe. We are doing amazing things. I want people to love their cultures the way I love mine.

July 29, 2004

Mugisha Johnson

Johnson's essay illustrated the sense of personal and cultural empowerment dance brought to his life. His membership in Umbanno provided him a supportive community, mentorship, and a dance education that was essential to his career as a dance teacher and artist. Within Umbanno, he learned to love himself and find dignity in his culture. He also developed skills for using the dance industry for income generation. Also, after seven years with Umbanno, he and his dance partner, Shema Emmanuel, established an offshoot of Umbanno by starting a new cultural dance troupe in 2004 called Ingenzi. Johnson's relationship with dance flourished through his membership with Umbanno.

During Johnson's Umbanno education, he learned to serve the needs of the association and be a cultural dance expert. After two years of participation with Umbanno, he became dance educator, choreographer, performance director,

and song leader. Johnson became a cultural advocate who stimulated cultural creativity and the emotional expression of his people.

The dance teacher

The first time I witnessed an Umbanno rehearsal co-facilitated by Johnson, I felt like I was being transported by a higher power. The atmosphere his troupe created with dance, music, and song felt spiritual and often brought tears of awe to my eyes. The dancing began; the bodies moved with ease and oozed charisma. Kinyrwanda (or Rwandese) dancing involves long extension of the arms, fluid hips swaying from side to side, a slow shifting gaze over the shoulder, and passion in the eyes. As the young women danced they emanated so much elegance. Watching these teens dance was not unlike watching a metamorphosis; when they were not danced they seemed awkward and shy, but when they danced their bodies bloomed with maturity and conviction.

Johnson facilitated the dance lessons and performance rehearsals for the young women and he led everyone in song. Johnson would lead the dancers and the elders in the songs. Sometimes if the girls did not project their voices enough he would say, “please, please sing like you care”. He had a way of raising the energy and motivating people to dance with more confidence and sing with more conviction (field notes September 19, 2002).

In addition to teaching, Johnson often performed as a dance soloist; he acted as the ensemble leader, who provided verbal cues to signal upcoming changes to the dancers during live performances. Birdwhistel (1970), who studied body gestures and symbolic interpersonal communication, argued that nonverbal language such as dance functioned similarly to turns in speech.

Johnson would give verbal sounds (e.g., sss) and shoulder gestures that signify an upcoming change in the dance, music and song. All dancers must remain alert and observant of the *dance* leader. Structured improvisation is a common characteristic of the Kinyrwanda dance and creates exciting spontaneity (field notes September, 28, 2002).

Johnson knew how to cue choreographic transitions for the dancers. Kinyrwanda dance is about relating to the lyrics, melodies, and your fellow dancers. A performer must be literate in the aural, visual, and kinesthetic mediums. Ness (1992) suggested that dance structures were referential to a social world at work. She called dance a “complex world in action” (p. 221).

Choreographic phenomena, in this respect, always represents on some level the recent findings of cultural bearers, finding out about the world they physically inhabit, findings about the society they embody, findings about what it means to be living, breathing human being in their particular place, in their particular historical moment. (p. 233)

Through Johnson's central role as a teacher and choreographer for the Umbanno, he learned to use dance education to transmit the values important to the community. His people's humanity was embodied through dance, and he moved their traditions forward.

The singer

Johnson was also the principal singer of Umbanno. The tradition of singing was important to the practice of dance because a singer was someone who set the tone of the dance. Songs invoked dance.

Songs flow like rivers inside Johnson. His song repertoire is fluid and impressive. He is a mastersinger of 20 songs. Before he sings, he will hum the melody to call it forth. The songs always begin softly but with strength. The call and response patterns bring the sound of solidarity; and when the chorus chimes in the energy raises. The union of voices resonate power and profound humanity for everyone singing and listening.

Johnson is a song leader because he can recall the songs at any moment and knows the solo parts very well. He can also sing and dance at the same time, which is extremely challenging because movements are intricate and in combination with the song and dance is a complex polyrhythm. (field notes July, 17, 2004)

The songs recited ancestral parables and reminded Umbanno of their homeland. In addition, the songs were sung in the language of their forefathers and invoked

a cultural atmosphere that was believed to make for very good dancing. For example, songs were an important element in the cultural knowledge and social communion of Rwandese dance.

When the song leader begins to sing, the dancers listen. The songs alert them to the upcoming cue. Many of the dancers will sing quietly until the chorus arrives and everyone joins voices and prepares to dance. (field notes August 27, 2002)

The songs were the lifelines to the dance; their hypnotic character softened the bodies of the dancers. The lyrics of the songs set the intentions and emotions behind the movement. For example, they would sing

Bana biwacu masonga ndabuva

Muihiga mwami nzi myato shongo re we, iyee

The name of this song is Insho Ngore, “the beautiful ones.” Johnson told me the words translated to “I can hear my children, I am calling you. I know you are proud and grateful.” The song is an invocation of dance and honors children.

The words of the songs bring meaning to the dance. The volume and intensity of projection are cumulative and as the song progresses, the voices absorb the space. The melodies stimulate a particular quality of movement from the body.

Not only do the songs set the mood but they also provide cues for dance transitions. To an experienced dancer, songs signify the choreography to be

activated. The songs influence the quality of movement and the rhythmic structure of the dance.

Umbanno: A Community School and the Pedagogy of Cultural Revitalization

Umbanno was not a typical school in Kampala, Uganda. Dance was a central focus of their curriculum. The school was not funded by the Ugandan government or even acknowledged by the general population as an educational organization. Umbanno was a grassroots community group utilizing indigenous knowledge as an instrument for mentoring their youth. At the Umbanno meetings, they spoke their indigenous language, Kinyrwanda and sometimes English when I was present. Teaching youth to dance, drum and sing were important educational practices to them, and their dance events always commenced and concluded with a community dialogue and prayer.

Reconceptualizing Education

"Umbanno wants to bring Rwandese people together. Our younger girls and boys can speak English and other languages so we wanted them to learn their language and cultural dances" Johnson stated (personal communication, July 25, 2002).

On my walk to the Ugandan museum, where Umbanno rehearsed, I was enchanted by the Kampala sunset radiating the colors of rich orange, red and purple in the sky. When I arrived, there were the elders, who observed and sang along with the drum cues. I saw the expected ten to thirteen young women (the

number varied) studying movement and frequently giggling at the sometimes-comical verbal and gestural constructive feedback from Mugisha and their other teacher, Emma. The girls worked hard, and I marveled at the passionate articulation of their arms, hips, and feet.

Two to three days a week, Umbanno met to teach Rwandese youth their cultural dances, and native language and to prepare for upcoming performances. The meetings were community events. Young girls and boys came to sing, dance, and drum with their intergenerational community.

When I arrived, Johnson always told me to join them and “catch the step.” I found it invigorating to dance with the young women. They welcomed me with smiles but did not break their concentration for too long. When the dancing began, the lackluster gray rectangular room became a sacred space. Sometimes, if another group occupied the auditorium, the dancing lessons occurred outside under a tree on the grounds of the museum. The elders and the dancers began to clap, and the meditative sounds of drums began. The songs felt devotional in my body. The dancers continued to smile, and I smiled back as I did my best to keep up with the step.

Umbanno is an association of Rwandese people in Uganda who recognized the problems caused by their geographical and cultural displacement. Umbanno created a space for community fellowship that reclaimed their language, dance

and musical traditions. Dance became a renewal of their distinct cultural identity as Rwandese-Ugandan (personal communication, July 25, 2002).

Umbanno was a locally created educational context for transmitting song and dance traditions to the next generations. It was a place where Rwandese youth could receive mentorship from cultural artists, cultivate a sense of Rwandese history, and acquire cultural knowledge.

When Johnson read excerpts of the early drafts of this document, he smiled at the pictures. I asked him to share any of his comments, questions, or concerns. When I shared my analysis, he quickly rebutted and said, “Umbanno is not school, the people are just commoners. They are just our mothers, aunts, uncles, and grandparents” (personal communication, July 11, 2004). I asked him if he agreed that Umbanno was a place where people learned and he said yes. I explained to him that I viewed Umbanno as a site of Rwandese cultural education and that it had different goals than the government schools, but they were both places of teaching and learning. “Okay, okay,” he said. “That’s all right, I understand” (personal communication, July 11, 2004)

Umbanno encouraged their youth to pursue Western education, but they understood that the institutions privileged the ideologies and political interests of the dominant society. They recognized that the public schools were not fulfilling the needs of the community in affirming their cultural expressions.

Umbanno realized that the cultural politics of the schools did not address the histories and experiences that connected the youth “to the web of relations that immediately shape their lives” (Giroux, 1987, p.148). The community was aware that going to school meant acquiring theories and practices often incompatible with their realities.

Umbanno used dance pedagogy for developing a community and doing cultural work. Freire (1970) said pedagogy should be a liberating practice that turns education into a cultural action. Freire argued that pedagogy of the oppressed should make human beings available to each other. He maintained that education should counter dominant culture and enable people to recognize their common struggles.

Umbanno achieved this goal of pedagogy of the oppressed by establishing a dance school to bring Rwandese people together to rebuild their communities, cultural dignity, and future destinies. Umbanno was a rich example of historically oppressed people who were committed to transforming their world for the better. This informal dance school took back the responsibilities for raising their children and reclaiming their cultural identities.

Rebuilding community through dance

Through dance, Umbanno reclaimed profound communal and emotional experiences that had shaped their people for centuries. Umbanno’s school was quite the contrast to formal school in Kampala; Umbanno did not emphasize

learning as a cerebral activity but as emotionally felt experience. The act of dancing constituted their aesthetic philosophies and was an expression of their humanity. The transmission of dance and song became a way to revitalize cultural knowledge.

Consider, for example, Umbanno's use of choreographic space. Dancers stayed close to one another and were emotionally connected when they danced in unison. The proxemics, or use of space in Umbanno's choreography connoted the feeling of community cohesion (for further discussion of proxemics, see Ajayi, 1998).

The choreographies have variations but typically the dancers enter the stage in a line that transforms into four lines, then two lines and back into one line, into a circle, and spirals when the dancers travel across space. Their use of space conveys unity in community. (field notes, September 1, 2002)

Ness (1992) might have called this dance structure an "enormous mass of humanity" (p. 51). During Umbanno's performances, there are usually eight to fifteen people on stage, even during duets, trios, or solos. When a dancer was not dancing, he or she was singing, clapping or playing the drums. There was always a community stage presence. Ajayi (1998) stated that proxemics in dance were receptacles of different amounts of energy. The use of dance space has the ability to represent cultural values by creating sensations of balance, and

solidarity through proxemics. Umbanno's choreographies displayed the feeling of solidarity and the value of togetherness.

Ness (1992) called choreography "interpretive acts that represent the dynamics of culture and of cultural interaction and transformation" (p. 233). Umbanno dance formations were symbolic of the great value of togetherness and celebrated mutually supported empowerment.

Umbanno could be described as a democratic citizens' movement (re)claiming their local power and creating their own social visions. It was also a place of "imaginary homelands"⁹, where they rose above their geographical displacement and refused to be victims of their oppressive history. The dance school reclaimed ownership over their cultural lives and collective identities.

Healing the Trauma of Genocide through Dance

Johnson and Umbanno use dance as a pedagogical tool for addressing a Rwandese refugee dilemma in Uganda and a way to de-traumatize their community from the impact of war and massive displacement and genocide. Dance is for them a physical canvas for instilling a cultural consciousness and dignity they deem valuable for their youth. They use dance to respond to their colonial predicament and recoup and innovate the knowledge that lives within the practice of dance.

Critical race choreography

Johnson's choreographies create danced works that addressed the historical crisis of the 1959 civil war and the 1994 genocide in Rwanda. His choreographies rejected the reproduction of racism. He acknowledged the antagonism between the Tutsi and Hutu, but he created images of harmony through dance.

Johnson resisted the idea that Hutu and Tutsi were communities in natural opposition. He felt strongly that Tutsi and Hutu should live as brothers and sisters. During a private lesson, Johnson showed the different dance personalities of the Tutsi, Hutu and Twa. I learned that day that the Tutsi like to dance slowly and stretch their arms; Hutu stomp their feet like thunder; and Twa like to dance fast and leap into the air. Johnson said, "In my dance I put all these styles." He noted that many of the modern Rwandese choreographies combine the different ethnic styles. (field notes, September, 2, 2002)

His dance work challenged racial dichotomies through symbolizing the cultural fusion in the movement and contesting the racial ideologies that have historically divided the Hutu and Tutsi. His dance choreographies illuminate the cultural and aesthetic differences and cultural fusion between the Hutu and Tutsi dance styles. He used dance as a form of symbolic resolution and spoke to his people's history of colonialism, war, hatred, and genocide through his choreographies.

He used dance as a counter-narrative to address a suppressed history. Dance offered Johnson a political voice to present stories of unity and new beginnings for his people. West (1994) would call the work of Johnson and Umbanno “combative spirituality,” a tradition of meaningful struggle that subverts social misery and catastrophe such as the genocide. Johnson and Umbanno used dance as a cultural force to create hope and affirm their humanity.

In dance, Johnson expressed a public literacy that enabled him to formulate political opinions and visions; dance marked his sense of social responsibility and leadership (Hickling-Hudson, 1999). Through dance, he showed his compassion for both Tutsi and Hutu. His connection to history was anticolonial, for he sought to reverse violent race relations. Johnson used dance narratives to achieve a political goal of reconciliation and brotherhood within Umbanno.

I described his work as critical race choreography because his dances were in a dialectical relationship with a long history of racism that led to unspeakable atrocities. Critical race theorists Delgado (1995), Ladson-Billing (2003), and Smith-Maddox and Solorzano (2002) argued that race politics is a central feature of our social world. Critical race work occurs when we address the structural and ideological foundations from which racial attitudes and behaviors emerge. Johnson’s choreographies sought to recover a shared humanity between the Hutu and the Tutsi.

Umbanno used dance pedagogy to revive Rwandese culture and decrease the focus on Western culture. The association countered the impact of war, genocide and Eurocentric schooling. Umbanno meetings became a way for community members to rebuild their relationships with one another and reclaim the cultural livelihoods imperative to a healthy identity.

Umbanno exemplified a reclaiming of ancestral knowledge to guide them through their socio-political circumstances. Dance enabled Umbanno to challenge the official knowledge enforced by the state and the schools. Their voices were underrepresented when the Ugandan Parliament and the World Bank made major decisions (i.e. national development) regarding their lives. Umbanno was a vehicle for mobilizing their historical analysis and political agenda. The association was a platform for people to regenerate Rwandese culture. Ibelema (2003) wrote,

African cultures not only survived colonialism, but they are adapting and thriving. Their vibrancy today is a testimony to their resilience and to the concerted efforts to reverse the effects of the colonial shock. Of course, there are new and continuing stresses from economic transformation and communicational hegemony. African cultures seem to be adapting to these, as well. With appropriate policies, African cultures should continue to evolve to

meet the needs of the time and to facilitate Africa's material development without sacrificing Africans' humanistic ethos (p.35).

In the margins of African nation states, people are preserving the philosophies, livelihoods, and identities valuable to their future. They are responding to the modernization plans that write off cultures undervalued in the free market. Umbanno is finding ways to protect themselves from cultural and economic hegemony.

Hickling-Hudson (1999) argued that postcolonial literacies must go beyond the literacies functional for school and the job market. Marginal groups in postcolonial societies need humanist literacy to pull out valuable knowledge from their cultural identities so they may affirm their social experiences and histories. Umbanno exemplified the value of cultural work such as dance for conscientizing their community. Freire (1970) wrote, "This view of education starts with the conviction that it cannot present its own program, but must search for this program dialogically with the people. It serves to introduce the pedagogy of the oppressed" (p. 118).

wa Thiongo (2000) stated that for too long Africa's relationship to the modern world had been based on inequality; he stated that (neo) colonialization alienated Africans from the production of their own mentality. However, the irony, as Caffentzis (2000) pointed out, was what he called the 'international intellectual property regime', which describes the buying of traditional African

knowledge by the World Banks and other U.S. companies for profit-generating purposes. He argued that the commodification of the African intellect or, in other words, the enclosure of African knowledge for global capitalism, had dire consequences on Africa. Caffentzis went on to argue that African knowledge should serve its people and provide a resource for grounding cultural development in the wisdom that was distinctly African.

Umbanno represented a community-initiated educational project. In this era of postcolonialism, African societies found themselves anew. Communities planted and nourished seeds of new societies (wa Thiongo, 1986). Umbanno became a public domain created to serve the needs of Rwandese people.

Dance is an important public space for Johnson. Throughout our lessons, he wants me to imagine performing. He insists, “You want people to see your strength” or “You want to surprise people” or “You do not want them to think you are lazy.” When he teaches me choreography, he insists we pretend there is an audience. He stresses that I must learn to dazzle and hold the attention of the people. Sometimes, I get frustrated with this emphasis because I just want to learn the dance, the style, and the technique. However, for Johnson dance and performance are one in the same. Dance is an extension of his public image and awards him much social respect and a means for expressing his political voice. (field notes July 13, 2004)

Research Implications

Through this study, we found Johnson and Umbanno utilized grassroots education and cultural development practices that drew from a collective humanity of its people. Dance became a cultural force in their community to resist hidden colonial power in the schools. Dance offered Johnson the power of community and participation in the socio-educational future of his people. Umbanno used dance as a form of political activism to evaluate and address their social problems. The study showed how a local pedagogy fostered citizenship grounded in the ideals of democracy and an indigenous epistemology. Too long has Uganda continued to “breach the connection between intellectual practice and real life” (Pwono & Katuala, 2001, p. 34).

Mazui (2001) argued modernization in Africa should grow from the inside out, not from the outside in. This study showed the social practice of dance education as a form of cultural development. Umbanno and Johnson were reacting to the urgent needs and realities of their people instead of importing education content and copying the Western world. Pwono and Katuala (2001) wrote that Africa needs “a new approach to development that respects the rich diversity of human societies and searches for sustainable development through participation and democracy in the forms appropriate to an given society” (p. 35).

As Pwono and Katuala (2001) recommended, the work of Johnson and Umbanno addressed their particular historical experience and mobilized a pedagogy of cultural revitalization that approaches development on a cultural level and made use of their ancestral practices for grounding them in the present. Their dance pedagogy inherently affirmed their historical predicament and the distinct identities of Rwandese people. The dances were symbolic of their ancient values and world views. Dance practice reclaimed their expressions of spirituality as a community and as individuals. The dance school brought them a humanity they identified as missing from the formal schools. Instead of passively assimilating into the dominant culture, they asserted their determination through transmitting dance culture. The community school sought to cultivate cultural attitudes concerned with sustaining diverse cultural livelihoods in Uganda.

The dance pedagogy also renewed their identities as human beings of peace and unity. The genocide attempted to strip them of their cultural dignity, their homes, and their sense of family. Dance in this ethnography represented a people's struggle for social equality as they took back their lives and recreated new values that supported healing the trauma of genocide. For instance, Johnson's choreography dissolved the animosity between the Tutsi and Hutu.

Dance in this study embodied a story of survival, remembering the past and moving forward. Through the physical journey of dancing, Umbanno harvested

a sense of hope, happiness and love. We learned this study that dance is a living manuscript of political standpoints and an expression of historical and cultural identifications.

Dance: A Living Manuscript

“Dance is a way of pouring out one's emotions because everyday language is sometimes insufficient to explain the human experience”; “dance is a symbol of what is inside and what the soul wants to communicate” –(Moses Sserwada¹⁰, personal communication)

The work of Umbanno demonstrates a historical continuum that views dance as an educational tool for passing on cultural ideologies and experiences. Their dance pedagogy illustrates a goal of reclaiming and reconnecting with their Rwandese identity. They use dance as an archive of cultural knowledge that harbors cultural energy, history and identity.

I developed the term living manuscript to define the way dance, through its choreographic structure and movement composition, is a rich modality for documenting and perpetuating culture. That is to say, through the moving body, culture becomes visible through dance. We can borrow from Goellner and Shea Murphy (1995), who explored dance as theory and literature as dance' to make sense of the way dance imparts meaning.

Dance tells stories; it expresses collective histories, autobiographies and personal visions. Dance speaks through muscle energy and body articulation.

The dancing body becomes a voice for ancestral traditions, individual and community concerns and speaks about what is deep within us. Moreover, dance is the language of the soul; it is an embodied aesthetic practice. Moses Sserwada, the late renowned Ugandan oral historian said, "Dance is a way of pouring out one's emotions because everyday language is sometimes insufficient to explain the human experience; dance is a symbol of what is inside and what the soul wants to communicate" (personal communication, June 21, 2002). Dance communicates what cannot be explained verbally and maintains a living library of social meaning about our humanity, identity, mythology, connection to the land, and our various roles in life.

For example, Johnson and Umbanno used movement as a text, a living manuscript for documenting their cultural livelihoods and affirming the stories of who they were through movement. Through dance, Umbanno expressed a cultural and spiritual belief system.

Reconfiguring the Colonial Identity through Dance

This study demonstrated the way identity was (re)constructed through dance in the way it reclaimed Rwandese indigenous knowledge. Dance was a political ritual or a culturally distinctive practice that enabled Johnson and Umbanno to redefine themselves. This study shows a fluid construction of identity in the way new cultural spaces of social meaning and belonging are created through dance.

Hall (1995 & 1996b) called this kind of work 'emancipatory' and Bhaba (1994) calls it 'third space politics' in the way people break free of Western episteme and create new social spaces of cultural intervention. Through the counterculture of dancing, Johnson and Umbanno were constructing new personal and social values and recouping what they lost as a consequence of the war, genocide and exodus to Uganda. Hall (1996) argued that cultural identity was the product of a continuous play between history, culture, and power (see also Rojek, 2003). Under the postcolonial conditions in which Umbanno lived, dance became a way to reposition themselves culturally and reconstruct their identity in a diasporic context. Their dance pedagogy became symbolic of what Hall (1996b) would have called 'identity of becoming' because it produces new social, ethnic, political and spiritual identifications. They used dance as a physical medium for revitalizing their traditions and maintaining the ones indispensable to their cultural livelihoods.

Umbanno's identity work showed that they were not passive drones sleepwalking through their postcolonial circumstances. In this research, I saw a community of new beginnings and radical identity work. Dance decolonized the Rwandese soul; Umbanno found a freedom and healing in their bodies. The pedagogy was a testimony to their awareness of cultural, physical, and psychological territory they could create with dance.

This research demonstrated dance as a tool for doing cultural work. Dance was a domain for them to resist and overcome the degradation, political oppression and economic exploitation they had endured. Umbanno embraced their own articulations of culture that empower them. As a community, they reconfigured the physical and ideological reproduction of colonial power through the act of dancing. They realized dance praxis to be a resonant vehicle for subverting the identity, subjectivity and corporeality that colonialism assigned to the colonial subject (Gilbert & Tompkins, 1996). The cultural expression of dance became a way to reclaim their cultural autonomies and resources of empowerment.

CHAPTER 5

CRITICAL DANCE EDUCATION IN THE UNITED STATES

In this chapter, we turn from the Kampala study, where I was dance student to a study in which I was a dance teacher. The research experience in Uganda provided a holistic portrait of my autobiographical journey toward becoming a teacher and an artistic director of an organization that specialized in African performing arts education in Tucson, Arizona (USA). In Uganda I acquired impressionable memoirs and knowledge that informed and guided my approach to teaching dance.

To explore how identity was (re)constructed through dance, and how African dance pedagogy was used to challenge colonial legacies and decolonize the body from cultural and political oppression, this chapter is divided into two sections: the first part lays out the historical background and the methods used in this ethnographic study; the second part discusses the research findings and their implications.

Section I: The Tucson Study and Methodology

The Historical and Political Landscape of Dance Pedagogy in the United States

The issues facing the southwestern school district blur the distinction between local and global context. Much of the conditioning of public schooling is deeply impacted by global corporate capitalism. The economic landscape

imposes policies and rhetoric that mandate curricula and tests loaded with the ideologies of the conservative right. That is, Western tradition seems to be pushing to redefine educational goals so they are more closely aligned with those of corporate America (Apple, 1998; Giroux 2000; Neito, 2004; Trend, 1997).

Official knowledge taught by the schools is steeped in ideologies that aim to quantify learning and serve capitalistic enterprises (for discussion of official knowledge, see Apple, 1993). Corporate culture sets a stronghold in schools by using them as market places to promote commercial values and source profits. The commodification of schools undermines their civic ideals and turns teachers and students into consumers of knowledge. Giroux (2000) wrote,

The privatization model of schooling also undermines the power of teachers to provide students with the vocabulary and skills of critical citizenship. Under the drive to impose national curricula, uniformity and standardized testing, privatizing school advocates devalue teacher authority and subvert teacher skills by dictating not only what they teach but how they teach. (p. 90)

In the southwestern United States, there is an evident force of postcolonial patterns in policies such as Proposition 203 that outlawed bilingual education; in addition to the privatizing of art education such as the program, Opening the Minds through the Arts (OMA)¹¹ and the controversial national legislation No Child Left Behind Act (2001)¹². All of

these major curricular decisions are based on increasing student learning through raising test scores. Kohen (2000) argued that tests tended to evaluate what mattered least, the ability to take tests and memorize information. The tests “bear no resemblance to most of the problems that occupy people in the real world” (p. 8). They do not provide students with the opportunity to carry out extended analysis and solve open-ended questions so as to acquire skills for a stronger democracy.

Spring (1993) called education a big business. The distribution of knowledge often is an instrument for commodifying schools for the job market. Spring, like Gramsci (as cited in Macey, 2000), argued that knowledge was not neutral. Gramsci argued knowledge was used by the ruling class to manufacture consent to ideas that maintain hegemony. Schools, being disseminators of knowledge, serve these purposes. Lipman (2005) wrote,

Rule based persuasion and consent are not dead, for example, through the school curriculum of official knowledge and the increasingly global role of the corporate media to manufacture consent for the “new world order.” But the point is to recognize in education and other social spheres the implications of the politics of supremacy that is supplanting as well as operating alongside with the production of compliant, self-regulating individuals and the ideology of freedom and economic opportunity. (p.318)

In other words, there is a culture of coercion in the schools. Lipman's argument implied that the politics of supremacy stifle creative and critical thought and human agency.

The marketing of schooling, Neito (2004) said, disconnects teachers from themselves and their students and the students from themselves. The commodification of education undermines the art of good pedagogy that is experimental, serves the community and provides love and respect for our students (Neito, 2004).

Popen (2002) called this predicament the "discourse of containment" (p. 12) an epistemic authority that deprives students of multicultural capital rooted in a historical comprehension of the world. She describes "the political struggle over the production of meaning in our classrooms" (p. 1). Schools have become a form of postcolonial subjectification and social control.

The field of New Literacy Studies (NLS) aims to move beyond ethnocentric and corporate ideologies of literacy and pedagogical practices. Gee (1991, 2004) and Street (1995, 2001) viewed literacy through a sociocultural lens; they challenged the literacy/illiteracy dichotomy and argued that literacy competency involved more than just reading and writing. There are different routes to becoming literate, and there are different states of literacy (Schieffelen & Gilmore, 1986). Literacy is a social practice with multiple characters and that

vary across cultures. For instance, literacy is the mastery of social and political skills and forms of knowledge (see Freire & Macedo, 1987; Giroux, 1987). Gee (1991) argues it is not a private cognitive skill but a social practice (p. 49). NLS shifts the dominant focus on literacy deficiency to the literacy practices that are unique to diverse communities (see Williams & Brydon Miller, 2004).

NLS was a proponent of the pedagogical utility of multimodalities or “alternative ways of learning” (Gee, 1991, p. 49) for introducing academic and social literacies. It argued that verbal language could no longer be considered central to communication. Social meanings derive from a “diversity of media” that can be visual, kinesthetic and musical, just to name of few (see Jaworski & Coupland, 1999, pp.299-300).

Gee (1991) argued we must change “literacy” to “literacies” (p. 49) if we want to understand the diverse communicative repertoires across societies. The plurality of literacy practices affirms the wide range of human expression of identity, social concepts, and knowledge construction. Homogenous notions of literacy are rooted in a colonial legacy that seeks to diminish cultural and religious variation.

Street (2001) called for a “radical rethinking of what counts as literacy” No longer can we overemphasize the universal over the local communicative repertoire and impose Western concepts of literacy around the world. This focus on the local has brought NLS criticism because it decenters school literacies and

fails to address the unequal relationship between the local and dominant forms of literacy. On various panel discussions at the American Education Research Association meeting held in 2004 and the Council of Anthropology and Education panels held 2005, scholars discussed problems with the NLS focus on local literacies.

Mary K. Thompson (2005) reminded us that Western academic literacies do wield power and cultural capital. Critics like Thompson had strong concerns about local literacies that did not necessarily give people the technical skills to make decisions in order to participate in the global political process for themselves (Thompson, 2005). However, Rogers (2001) reminded us that dominant development, or western globalization, was promoted through dominant literacy. Competency in a dominant literacy may give you cultural capital, but it does not address cultural imperialism. Redefining and affirming literacy from diverse epistemological perspectives are key ingredients to decolonization. Literacy practices must begin with the people they serve, and we must cultivate social literacies that heighten “awareness about the social and ideological world we inhabit “(Street, 1995, p. 6).

Public schools are loaded with dominant ideologies that shape pedagogy. Scholars of Critical Pedagogy (CP) are concerned with how political power plays out in our schools and classrooms (see Freire, 1970 & Freire & Macedo, 1987; Giroux, 1998; Giroux & McLaren, 1989; Smith-Maddox & Solorzano, 2002; Wink,

2000; Shor, 1996; Livingstone, 1987; Ottey, 1996; Ellsworth, 1989). Although CP had historical roots in a critical analysis of class struggle developed by Karl Marx, it grew into reflexive pedagogic practices informed by diverse cultures, student voices, and student ownership of what they learned. Critical Pedagogy sought to foster democratic dispositions that rejected oppressive political climates and corporate profiteering (Ellsworth, 1989). According to Freire (1970), “This view of education starts with the conviction that it cannot present its own program, but must search for this program dialogically with the people; it serves to introduce the pedagogy of the oppressed” (p. 118). This pedagogy values enabling people to take ownership of their education and interrupting the reproduction of oppression. It involves addressing the curriculum content, teaching/learning practices and ideologies behind them that are based on a dominant model. “Critical pedagogy locates itself in a dialectical relationship between overdetermined influences such as capitalism, sexism, racism and homophobia” (Trend, 1997, p.25).

Critical Pedagogy brings the world into the classroom. It refuses to divorce schools from their political contexts, and it is concerned with linking education to the broader concerns of democratic struggle. Critical Pedagogy relies not on the theory of democracy but on democratic work that is embodied through action. Ellsworth (1989) critiqued Critical Pedagogy’s tendency to

engage in heavy theory more than lived practice. She called for Critical Pedagogy that felt empowering to teachers and students.

Green (1995) called for pedagogies that provided encounters with art that gave credence to self-knowledge and empowered students to expand their aesthetic senses. She supported for education that released a humanistic imagination to help students explore and experience the world. Green viewed education as more than acquiring skills but also a source of self-reflection and connection to the world.

Historically, schools have been sites for perpetuating dominant culture. Woodson (1933) called this assimilation process “miseducation,” which deliberately created racial inferiority complexes and alienated people from their multicultural capital (for further discussions see Ayers, 1997; Deloria, 1970, 1997; Powell 1997). Colonial education is a system of acculturation and carbon copy thinking. This is why African dance pedagogy matters in the American schools. It counters a long history of dance oppression and reclaims indigenous knowledge that is valuable to revitalizing cultural diversity and our resources of human expression.

The Research Context: The Dambe Project and the School

The Dambe Project, a non-profit organization that specialized in African performing arts education and mentorship, implemented an African dance

curriculum into the dance program at Victoria High School in Tucson, Arizona. At the time of the study, I was the artistic director of the organization, and we utilized African arts to create spaces for youth to experience community solidarity, positive self-esteem, and cultural diversity. Music, song, and dance from Guinea and Mali (West Africa) and Uganda (East Africa) provided activities that embodied African history, culture, geography, and greater world perspectives. The Dambe Project aimed to cultivate social responsibility, personal integrity and to provide a learning process that was both physical and experiential. We addressed global and local concerns such as racism and self-esteem and promoted cross-cultural understanding.

The program required identifying two teachers at Victoria High who were to collaborate and provide us with a regular class to work with for the entire semester. There were two curricular components to the program: dance and percussion from the West African cultures of Mali and Guinea. I facilitated the dance portion of the program.

I worked in a beginning modern dance class with Susan Baker, a European American teacher who had worked at Victoria high for 14 years. Susan and I had a previous rapport; I had worked with her in the same capacity the year before.

Victoria High was located in the city's center and was a magnet school with a performing arts curriculum. Big metal gates surrounded the school.

There were only two entrances to the school, and security guards monitored both sites. Forty-four percent of the school's students lived below the poverty line; the majority of the school population is Latino. You heard Spanish and English simultaneously in the halls between periods. When the first bell rang the school swelled with laughter, MTV star wannabes, tough faces, shy, and bold personalities. The school had over 100 teachers and administrators and many of them did not know each other. When I walked through the halls, I felt anonymous.

The students

The students who participated in the Dambe Project program were predominantly Latina. At the beginning of the semester, many of them were shy, inhibited, and somewhat intimidated, yet open to the experience. After working in the Tucson public schools for a couple of years, I began to observe a proclivity and passion for dance among Latina youth. Many of them I would say were naturally talented dancers. One might wonder, why an African dance curriculum would be relevant to a Latina youth population; however, they often connected to the cultural significance of dance and were familiar with the social purposes of dance. They related to dancing for rites of passage ceremonies (e.g. quincinetas) and how dance created a sense of unity within a community.

Seminal research on Latino youth in Tucson conducted by Gonzalez, et al. (1995) found teachers who were aware and applied family and community

knowledge in their classrooms bridged the gap between home and school. Their research pointed to the valuable knowledge culturally transmitted that could be helpful for connecting youth to academic subjects in authentic ways. According to Gonzalez, et al (1995 & 2005), students brought to the classroom “funds of knowledge” or household knowledge, that were cultural resources, skills, and experiences they acquired from their familial culture, which often stretched from the United States to Mexico. Latino students were often bilingual, hence bicultural. Therefore, they were accustomed to cultural differences and the practice of being socially versatile.

Gonzalez (1996, 2002) argued that many Mexican American students’ lives crossed transnational boundaries. Their borderland identities connected them to a web of culture that gave them multiple cultural/linguistic experiences. Hence, my students already had cross cultural orientations that I believed conditioned them to be more receptive to the African culture informing the Dambe curriculum.

Also as Amanti (2005) argued, multicultural education should move beyond superficial discussions about “beads and feathers” that do not capture the complexities of culture. She argued that teacher sensitivity to the funds of knowledge was important, but then she extended the argument by saying teachers needed cultural studies in order to understand the lives of minoritized and immigrant students. Teachers with knowledge and experience with cultural

diversity have the ability to gracefully negotiate the challenges of difference when they arise in the classroom.

In my work in the schools, I found Latino students responded well to warm, relaxed, community atmospheres for learning. Likewise, Cammarota and Romero (2006a) called for a critically compassionate intellectual approach to teaching that is an educational experience grounded in critical pedagogy, authentic caring, and a social justice curriculum. Cammarota and Romero found that when students were given the opportunity to think critically and create positive change in their life, they wanted to do it. Moreover, this research and Cammarota and Romero (2006b) found education that enabled students to raise their voices and speak against observed and felt injustices inspired them to want to learn. The youth responded well to reflecting upon their socio-economic situations and cultural strengths. They wanted to be active participants in their social worlds.

Scholars of Latino youth in Tucson called for education that enabled youth to feel empowered and asserted that the local knowledge and cultural resources took their individual/collective histories and struggles seriously, as well as considering the family based knowledge and skills that students bring to school. Moll et al. (2005) argued that when teachers linked the home to the classroom, Latino youth became more engaged in learning. This philosophy

valued engaging the whole child their culture, their experiences, and their families.

In contrast to the emphasis on local knowledge, in the Tucson Study, Latino youth in the Dambe program become immersed not in local but global knowledge. They learned about the commonalities and differences their home cultures share with African cultures they studied in the program.

The field work

This research spanned a two-year period and began with what Wolcott (1990) calls an “ethnographic reconnaissance” (p. 209), or an ethnographic appraisal that occurred from August 2003 through May 2004. The McCarthy Dressman Foundation awarded the Dambe Project an academic enrichment grant to implement an African performing arts residency. During this phase, I was working as a dance educator for the Dambe Project at Victoria High School, and this position allowed me to become oriented to the student population, dance teachers, the school curriculum and the strengths and weaknesses of my pedagogy. After the residency, I spent the rest of the school year reflecting about my experience and how I would approach a research project. I paid attention to what motivated the students, effective student-teacher relationships, and learning activities that energized the students; and I found good teacher collaborators.

The following year, from August 2004 through May 2005, Dambe was granted another grant from the McCarthy Dressman Foundation. This grant funded the fieldwork phase that provided the data for this study. I worked again at Victoria High. In this research phase, I established a strong teacher teammate, interested students, and a more refined pedagogy (see Appendix B for detailed chart of data collection and analysis phases).

The methods

This research explored how identity was (re)constructed through dance and how African dance pedagogy was used to challenge colonial legacies and decolonize the body from cultural and political oppression. To examine this issue, I collected data through participant observation, informal conversations, written reflections from the students, and my own reflections as a teacher. First, participant observation began with examining Victoria High School in general and a beginning modern dance class in particular. I worked as a dance teacher with this class for the whole semester. During class sessions, I examined the relationships between students, their participation in the class, and their general comments about the dance and overall experience of the program. Second, I examined the social dynamics of small group exercises where students would work on their own choreography or movement vocabulary I taught them. Much of the observation focus was guided by the written reflections I collected from the students. Students were given reflective questions to help them think about

dance and their experiences with it. Third, I observed the sessions right before the performance itself and consulted the video-recording of the performance. All of these observations provided insight into the effect of the dance/dance pedagogy on the participants' notions of self and my experience as a dance educator (for a detailed chart of data sources see Appendix C).

Because I am a dance educator, my participation observation was also informed by dance practice along with the students. Moving with them as a whole class, in small groups, and individually strengthened the rapport and comfort between the students and myself. Dancing with them enabled me to feel the emotion of the group and watch it transform over time. This perspective provided a holistic sense of the class as a dance community.

The next form of data collection used was informal conversations, which were used to uncover the participants' views about dance, the world and whether their perspectives changed through their encounter with dance. (for informal conversation discussion, see Marshall & Rossman, 1999). Much of the informal conversation took place in an exercise called the closing circle, which involved discussing a topic raised by the students or the teacher. Occasionally, this time was dedicated to learning an African folk song. Conversational themes included how the dance made the students feel, Guinean and Malian history, or questions and concerns about the final performance. This activity provided a useful time to listen to student voices and reflections regarding the program.

The group conversations fostered a respectful learning environment so the students would feel comfortable thinking about dance and voicing their opinions.

Another data collection trajectory was student written reflections used to document their experiences in their own words and according to their own sense of what was important. Students wrote biweekly written reflections about their dance experiences. They reflected upon the following questions:

- What are you learning about African culture through the study of dance and song?
- What are you learning about yourself through dance?
- Does this program influence your understanding of culture and if so how?
- Who in the class inspires you and why?

The answers to these questions provided a window into how students perceived what they were learning and feeling as they dance.

In addition, half-way into the program, students were asked to fill out program evaluations. The evaluation forms included the following questions:

- What are the strengths and weaknesses of the program?
- What ways do you think we can improve the program?
- What are the benefits to participating in this program?

This gave the students an opportunity to voice their opinion and provide constructive feedback regarding their educational experience and once again reflect about what they are learning.

Field notes were also used to document all of the various forms of participation-observation and my responses to the written documents, informal conversations and interviews. The purpose of the field notes was to capture the words and actions of the students that said something about their identities and their experiences in the dance class. The notes also documented my reflections as a teacher to show the intertwining of voices and data as a cooperative product (see Aull Davies, 1999; Tedlock, 2003). For this reason, I chose to transform the field notes into a dialogical format as suggested by Aull Davies (1999). This format turned field note excerpts into an interview transcription layout to show the distinct voices (see Appendix B for detailed chart of data collection and analysis phases).

The purpose of data analysis was to articulate the complex ways the students constructed identities through dance. I drew my analysis from participant observation, informal conversations in and out of the closing circle, written reflections from the students, and my personal experience as a dance educator. The first step involved reading over the transcribed observations and interviews. In step two, I coded the observations and interviews to classify the themes and sub themes that distinguish differences and variations within a

broader topic (Emerson, 1995). Focused coding served to describe the salient themes that pointed to core ideas that would be articulated in the analysis. In step three, I tested my interpretation by sharing my analysis with a group of eight students from the class who volunteered to give me feedback. I also shared my analysis with my colleagues. The students and my academic peers both gave me valuable perspectives to support a reflexive interpretation of the research context.

Preliminary data themes from the first research period that became analytical references were tested in the second research period. Prominent themes identified in my preliminary analysis to answer the research exploration included the following: body power, community building and identity construction, social advocacy through the pedagogy of performance. All emerged as prominent themes and are discussed in the next section of this chapter.

Section II: Research Findings

The purpose of this section is to discuss the origins of the Dambe Project's pedagogy, lay out the research findings and explore the salient themes that emerged from the study. Part 1, *Body Power*, examines how students developed empowered orientations to their bodies through dancing. Part 2, *Creating Community through Dance*, examines how students developed a sense of community through the dance pedagogy. Part 3, *Social Change Advocacy through*

Pedagogy of Performance examines Dambe's pedagogical use of performance for enabling students to apply what they learned in their local communities. After discussing the major themes, I explored the implications of the research and how these findings shed light on the research goals.

Dambe Project and the Mission

The Dambe Project grew out of the concern that American children were being deprived of rich cultural experiences that could enable them to find conviction, self-esteem, and a sense of community in the world. This organization was established after living in Uganda for one year and finding an abundance of deeply motivated and engaged children. Dambe faculty felt strongly that the cultural practices of dance, song and music encouraged these kinds of dispositions in children. Therefore, the Dambe Project strove to introduce American youth to African performing arts and create spaces for youth to experience community solidarity, positive self-esteem, and cultural diversity.

As a dance educator, I found inspiration in my own experiences studying dance in Africa since 1998. I have traveled to Kenya, Tanzania, Zanzibar, Uganda, Ethiopia, Eritrea, Mali, and Guinea. In these countries, I was always stunned by the maturity and lively spirit of the children.

During a semester abroad in 1998 in Nairobi, Kenya, I studied dance, history and culture and began to take a strong interest in children. I volunteered at a kindergarten and observed something very profound that would lead me to

pursue higher degrees in Education. I noticed that the children who lived in “poverty” were poetic, confident singers who walked with a dignity that warmed my heart. This contrasted dramatically with the notion that people in poverty were unhappy. I realized people can be economically deprived but be rich in culture and community. In Kenya, I began to wonder about the content of the cultural environment that produced such personalities. What cultural systems did Americans have to nourish our humanity and expressive livelihoods? What was failing American children and making so many of them unmotivated and disengaged from the world?

The Dambe Project sought to address this social problem. Their education programs used the performing arts from Uganda, Mali, and Guinea to reach the hearts of children, adolescents, and teenagers. Dambe’s work countered the overemphasis on cerebral learning in the public schools and the high-stakes test emphasis of the No Child Left Behind Act (2001). The emphasis on high-test scores basically asked youth to perform artificial exercises that did not prepare them for the real world (Kohen, 2000). Kohen (2000) and Banks (2004) both pointed to the fact that students needed learning experiences that helped them develop skills in reflective interpretation that were essential for academic knowledge that could serve the communities around them. Banks reminded us that basic skills were necessary but not sufficient for creating just, democratic

citizens. In contrast to the political climate Kohn and Banks critiqued, Dambe sought to cultivate self-esteem, a strong sense of community, and appreciation of cultural diversity in the schools. The following are reflections about how I came to be a cofounder of Dambe:

I decided to become a dance educator when I realized dance was one of the most important spaces where I have grown as a human being. Through dance, I learned to feel deeply. It connected me to people, to music, to the Caribbean, to Africa and a deep love for dance education.

I want to bring dance to young people because it embodies the spirit of celebration and community and radiates throughout the human body. I find that I teach more through dance than through verbal communication. My students respond to the power of movement and understand what I say when I can show them with my body. Dance is the mouthpiece of the body. Movement vocabulary touches the emotional livelihoods of my student (field notes April, 3, 2003).

In the student evaluation of the program, there are numerous comments on about my dancing and pedagogy.

Kimi Lou: The teacher is inspiring and she gives us energy. And there is a lot of passion (October 29, 2004).

Natalia: The teacher is full of power and dances well (October 29, 2004).

Samantha: The teacher is very enthusiastic when it comes to dancing (October 29, 2004).

Maria: The program helps the lazy people get off their couch potatoes (October 29, 2004).

My students are learning to see dance as an impetus of inspiration. Moreover, it is through their personal relationships with dance that they began to see that the power, energy, passion and enthusiasm they felt in the class was cooperative and came from them too.

The Dance Curriculum

For this study, the dances taught in the Dambe program were Soli and Selam. Soli is a dance from Guinea, West Africa. The dance originally comes from the Malinke people. The dance accompanies rituals of initiation and marked a transition to adulthood (see Billimeir, 1999). The rhythm of music and the motifs of the movement were believed to instill courage and strength for the new chapter in the youth lives. In almost all of the Soli movements, the knees and arms lifted high. With deeply bent knees, the feet lift off the ground as the arms swung over the head. There were also strong kicking gestures, where the

body weight changes, and the head bobs to the constant pulse in the music.

When Soli is danced well, the body exudes strength and endurance. This dance is believed to prepare young people for life. This dance is very popular in Guinea and danced in new modern contexts such as festivals, weddings, and in the theaters.

Selam means “peace” in Tigrinya, a language from Eritrea. I composed this contemporary fusion dance when I traveled to Eritrea during the summer of 2004. The dance blends movement styles from Eritrea, Guinea, Rwanda, hip-hop and American modern. This dance is an Afromodern piece inspired by the call for peace, liberation, and justice that I heard in the people’s voices. The movement vocabulary is sharp, smooth, and expansive. The dance opens with a bow forward which represents the honoring of self. When the torso rises up it is symbolic of a common destiny we share. The dance is full of spry to razor-sharp shapes. The choreography uses space and body gestures to connote rage, confrontation, resolution, and finding inner peace.

In the high school dance program, the students were given an opportunity to choreograph a movement phrase inspired by my stories of Eritrea and by what peace, justice and liberation meant to them.

Critical Dance Education

The analytical themes that emerged out of this research stemmed from the deliberate mission of the Dambe Project to (re)generate cultural diversity and challenge the (post) colonial ideologies embedded in the public schools. Dambe participated in critical dance education by countering dominant knowledge with an African epistemology that anchored youth in community and gives them a sense of social agency and personal dignity.

Critical dance education does not divorce dance work from society; it uses dance pedagogy and performance as a tool for addressing problems of global impact such as low self-esteem, racism and cultural imperialism. In Freirean (1970) terms, critical dance education is pedagogy of the oppressed in the way it uses the body as dialogue for critical reflection, transformation, and public action imperative to social justice.

Body Power

A Class Portrait:

Early in the semester, I could sense deep insecurities in my students. Their faces were hard and vacant. Their bodies were tense, and they had a hard time following the exercises because they kept looking around at their peers. During the first month there were two times when eighty percent of the students chose not to dance. They complained they were sick or too tired. Early in the program, many of the students strongly resisted participating.

“This is too hard,” a student named Maria said, referring to the movement combination we were working on, one which required a lot of confidence, mind-body connection and passion. “You are doing fine; this is just going to take practice,” I reassured her.

Now that we have been working on the same movement for about a month, their faces are changing. They are getting into the learning process. Maria even has started to say “thank you” at the end of class. I have started to detect an eagerness and enjoyment for learning.

I have made a conscious effort to repeat warm-up exercises, and I always introduce something new to keep challenging their kinesthetic memory and expanding their range of body expression (field notes August 31, 2004).

When students were asked to reflect on what they were learning about themselves through exploring African dance, they wrote the following:

Maria: I feel like I am learning life for the time through dance. I’ve always studied music and I wanted to try dance. African dance is unique. Ojeya makes me feel confident with my body when we’re dancing and she doesn’t discriminate people if they mess up on accident (October 10, 2004).

Sonya: I have learned that I like the way my body feels when I dance. I feel relaxed and calm. I like the way we move wide and use all of our muscles.

Ojeya lets us learn at our own pace (October 5, 2004).

Keisha: I am learning cultures in different countries and how to move my body with emotion. Ojeya makes me feel comfortable when learning new things (October 5, 2004).

Susana: I am learning to be comfortable with my body (September 27, 2004).

In their written reflections, students expressed how movement transformed their relationships to their bodies. The act of dancing became a medium for developing self-confidence and articulating new self-concepts. Through dance, the students learned to see the body as a site of empowerment. The newfound body awareness connected them to a kinesthetic pathway for re-envisioning themselves.

Dancing afforded the students an empowered orientation to their bodies. It enabled them to draw from the bodily sensibilities that supported positive identity. Bodily knowledge brought about a kind of qualitative intelligence and a new aesthetic awareness about the personal self, society and global culture.

Goellner and Shea Murphy (1995) said we needed to reclaim the body and explore its discursive meaning. Dance empowers the body to tell metaphorical stories through lyrical motion of muscles. Horton-Fraleigh (1996) called body-lived knowledge the intersection between personality and movement. Dance has a way of transforming identity through the character of the choreography. In

their written reflections, students expressed how movement transformed their relationship to their bodies. Their bodies became mediums for developing self-confidence and articulating human emotions and emerging identities.

In dance class, I gave the students movement exercises for learning to stretch arms long, execute precise footwork, jump, keep their torso lifted and dance in unison. The students learned to carve space with their arms, jump, turn and travel across the floor. As they developed stronger dance technique and kinesthetic memory, their faces grew brighter and their attention grew keener. After a month of working particular dance combinations, they really started to say something with their bodies and express promising conviction.

Defrantz (2004a) called body power the energy dancers channel in their performance. "Mouthpiece of the body" (p. 71) dance provided the dancer with a physical exercise for discovering what they want to feel and believe in themselves. It provides my students with the opportunity to articulate and negotiate their identities. Through dance, the students learned to see the body as a site of empowerment. The newfound body awareness connected them to a kinesthetic pathway so they could re-envision themselves.

Sonya: I am learning to be comfortable with my body and with movements. I find this dance very connected to my body and soul (September 9, 2004).

Elena: I am learning to embrace my body into words and learning to respond to let the music respond to me (September 29, 2004).

Yon's (2000) ethnography found that youth typically assumed to be dupes of popular culture were engaged in passionate, not passive, identity construction. Similarly, the current study found high school dance students using dance as space for doing identity work. I found African dance to be a social practice that helped youth to move beyond racial boxes and self-censorship. Dance proved to be an educational text for cultivating social literacy practice that interrupted ethnocentric ideas of other cultures. This study showed a dance pedagogy designed to provide intimate understandings of diversity and increasing insights into our own cultures.

The students' identity work through dance brought out body power in which the body became a reflective canvas. They learned to see the body as a source of meaning in the way it could embody emotions and ideas. Dancing gave the students aesthetic experiences that taught them how to celebrate their whole selves. African motion stimulated a desire to reconstruct their self-perceptions and discover something new about themselves. In their written reflections about dance, some students wrote,

Cori Ann: I am learning to open my mind about different things and know more about other people in the world. I am also learning to open up about moving my body (October 5, 2004).

Samantha: I am learning respect for other cultures and languages (October 5, 2004).

Ana Ross: We are getting a taste of how different people do different things because of their culture. When African people dance to a song, they are dancing with a meaning and make a connection with the music that moves their body. We are learning how African people dance and make it special and put all their energy, tradition, beliefs and much more into a single dance. I am enjoying this very much. I am thankful (October 5, 2004).

Dancing can be a self-revelatory process. Desmond (1994) says, “The body serves as a new ground for inscription of meaning and a tool for its enactment. . .and mediates a continued creation and recreation” (p. 59). Dance provides an aesthetic encounter that beckons a self-knowledge that references personal histories and world cultures. Hanna (1983) said the body was a vessel of emotions and a movement canvas for the remaking of identity. Dance can beckon new identifications and foster body power.

Creating Community through Dance

A Class Portrait

Toward the end of the class period, the whole class would form a circle and we would talk about the social significance of the dance and the culture from which it originated. I asked them to think about the similarities and differences between the African cultures (such as the Malinke and Timene people of Guinea) we studied and their own. Sometimes at this time they would write a journal reflection about their experiences in class.

This was also a time when I would teach them an African folksong and we would sing together. Most of the class already loved to sing and without hesitation enjoyed the African melodies. I taught them three songs.

“What are we singing about?” a student named Ivy asked.

“This song from Mali comes from the Bambara people and the song roughly translates into ‘Children of Mali, make the best of your day when the sun is out’, I said.

The songs I taught them are proverbs that point to basic cultural philosophies-to epistemologies and to the ethics of a people. I used the songs to provoke and prompt dialogue and questions about dance culture and create a feeling of unity among the group. It was an effective complement to the dance learning because it provided another window into the diverse African cultures and also inspired joy, tranquility, and bonds between among the students.

In follow-up interviews after the performance, I asked the students to elaborate on their written reflections that discussed the ways in which the dance program inspired a sense of communion among them. One student wrote,

Chitra: I feel like I learned to trust people. I am one of those people who do not trust that easily. Dancing is really important to me but being comfortable is also important if I am not comfortable I cannot dance to my fullest. Trusting is important (April 5, 2005).

The dance pedagogy encouraged strong human relationships, enabling students to feel safe and supported in their learning. The dancing body became a point of connection to oneself and the classroom community. Students learned to see dance as a vehicle for establishing camaraderie. The dance pedagogy provoked realizations of a common humanity.

As Cummins (1996) noted, the establishment of respect and trust sets a tone for students to negotiate their identities. Pedagogies where students share in the decision-making process support an environment in which they are personally invested in what they are learning. For example, the program involved students working in small groups and developing their own choreography. In these groups, students who were once strangers grew to be collaborators. The group work became an effective way to foster interpersonal communication and student leadership.

Students developed their choreography based on the movements I taught them for the Guinea dance, Soli. The group work enabled me as a teacher to become a more focused observer, and I could give them individualized attention and help them clarify their movement techniques. At the end of the time allocated for group work, each group was required to show their work in progress. After the showing, the students would give each other constructive feedback. They would say, “You need more energy” or “You guys need to learn to dance in unison” or “Some of you do not have the step right.” The constructive feedback taught the students to articulate qualities of a good performance. This was also an opportunity for the students to learn from each other. During these exercises, I added comments such as “There is a quality of the movement that is missing” or “I can see a big improvement in our understanding of the movement.” Group projects created moments of meaningful connection as students worked toward a mutual goal.

One of the students commented on how the dance styles themselves inspired a sense of communion. She was also struck by the kind of body energy the African dance created and how it connected her to the other students.

Jamie: The dances themselves are more open and the movements are more free and the energy people created was more open and accepting and I think we got close and open minded (April 6, 2005).

The dance students worked alongside a West African djembe (a goblet shaped hand drum) percussion class, which was another curricular component of the Dambe program at Victoria High School. Throughout the semester, the drummers would come and play Soli live for the dance classes, and the dance students would practice fitting the movement with the music. These collaborations were challenging, but the students commented on how invigorating it was to dance with the drums. They always gave the drummers joyful applause at the end of the period.

Establishing an effective dance community was vital for a strong pedagogy. Banks (1997) called for school reform that helped students acquire the knowledge, value, and skills needed to participate effectively in public communities learning to interact positively. The Dambe Project used dance to allow students to explore world cultures and learn to become active citizens in schools. Students began to feel strength in their community and felt empowered to express their unique personalities. They were able to develop higher self-esteem and the ability to identify with their classmates and African culture. The student participants, who were mostly Latino American, not African American, began to construct meaningful relationships to themselves and the world through African dance. Through collective dance and song, local and global cross-cultural connections were made. The dance program heightened their cultural awareness and

supported multicultural orientations that replaced mainstream knowledge with revised transformative perspectives and social actions. Apple (1998), Ayers (1998), and Banks (1996) all argued for education that was a part of a political struggle to empower youth with the capacity to grow and invite them to “identify obstacles to their fuller humanity” (Ayers, p. xvii).

Ruthie: I remember at the beginning of the program, I looked at other people and I would think what a good dancer. . .I wish I could dance like that but then as we all work through it and know the dances in our own way I was comfortable with how I could dance (April 6, 2005).

Elena: I have learned how to be myself because in high school just everybody is trying to impress each other. And dance is really about you and expressing your emotions and what comes from your heart and really you cannot say if that's good or bad because it's you expressing yourself (April 6, 2005).

The dance pedagogy encouraged strong human relationships that enabled students to feel safe to express themselves. The dancing body became a reflective canvas of selfhood and a vehicle for building community. The dancing body gave credence to new realities that brought these young women a sense of camaraderie and personal empowerment.

Social change advocacy through pedagogy of performance

Class Portrait:

Only five minutes into the show and the audience is all ready whooping and yelping. I look around at my students as they glow with excitement and nervous energy. The sounds of the Guinean polyrhythm travel clear across the theater.

When they enter the stage, the dancers lift their knees high and jump with a percussive cadence. Their arms strike out in all directions. They have learned to feel the drums and how to dance in relationship to the beats. The crowd continues to holler affirmations toward the stage.

The performance showcased the exuberant nature of the music, dance and song. Dambe used performance to connect youth with their local community. The performance gave the educational program meaning beyond our classroom, and it turned the students into community educators and advocates of cultural diversity. It also demonstrated to the public the contribution that dance made to the human development of youth. After the performance students stated,

Leah: "I am learning to be more open to different cultures and that no matter what your race and language, we all can connect on some level" (October 6, 2004).

Jamie: "At the beginning of year, I really disliked myself and I did not like who I was and or I was becoming. And through the dance program, I really learned to

accept myself more. I mean there is still things I want change but I felt like I could deal with them a lot easier than I could before. I am really shy and I can't stand that about myself but I am learning how to go through it and learning to express myself" (April 6, 2005).

The dance pedagogy was designed to provide the students with greater self-esteem and a heightened awareness of the value of diverse cultural knowledge. The pedagogy sought to motivate conviction and a sense of freedom when the students moved their bodies. In one of my field note entries, a month before the show, I wrote,

It is through the dance that I hope to guide students through a rite of passage and help them reclaim their bodies as valuable sites of social investment. I see African dance as a cultural resource for promoting more awareness about cultural diversity and instilling this value not just through words but seeing it breathe and take form in the lives of my students (field notes, March 9, 2005).

Martin (1998) stated that dance had the potential to perform 'critical moves' which is the meeting between reflection and embodiment. Through the knowledge the students created with their bodies, they became connected to their fellow pupils, the wider community, and Africa. The pedagogy set up an opportunity for youth to take critical moves that 'reinforce culture and create it' (Novack, 1990). Dancing became a canvas on which the students could begin to create new identities. Positive body image, community

development, and social advocacy of cultural diversity were mediated through dancing. The purpose of the public performance was to create what Freire (1970) called “pedagogy of the oppressed” (p. 54) which empowered youth to learn to be self-motivated social actors. One student stated,

Heather: “I have learned to be more comfortable with myself. Cause how I said I wanted to be a dancer I felt like I could not really do it, cause I am not good enough. But now I feel like I can do anything” (April 6, 2005).

Through the public performance, the students understood that their learning had wider community purpose and relevance. The performance also enabled the students to practice their newfound self-confidence or body power, community collaborations, and social values. The theater became a microcosm of society for the youth to have an audience to witness their identity work and affirm the students’ search for inner wisdom.

The public performance became a way to give the dance program a wider community purpose and relevancy. In the performance, students were asked to dramatize a West African market scene, sing folksongs, and dance for their families, friends, and the larger public. The performance gave them a context to embody what they had learned.

During the technical rehearsals, the dance and drum classes were brought together to learn the screenplay and run the show a couple of times. The collaborating school district teachers also had roles in the show. Susan Baker, played the mother of the initiates, and Michael Ali, the band teacher, was the performance narrator.

There were over 40 students in the show. In addition to the dance and drum students, the stage design students were also on the stage cleaning the theater, setting up the stage lights, working on stage design, and intermingling with the other students. There was lots of chatter and laughter. I felt my blood pressure rise during the tech rehearsal; however, once we began to run the show, the students were alert and ready.

Dambe's work validated an African epistemology that believed in dance for developing sound human beings. The pedagogy addressed Freire's (1970) call for "unveiling the world of oppression" (p. 54) through what Green (1995) called releasing the imagination in a way that immerses youth in questions of morality, ethics, cultural, and community relevant to the global world they live in. Green wrote, "The pedagogies we devise ought to provoke a heightened sense of agency in those we teach, empower them to pursue their freedom and, perhaps transform to some degree their lived worlds" (p. 48).

In an informal interview after the performance, Elena commented,

“It feels good to be a part of something that benefits the community as much as does us students. I was able to see in the performance how much everybody matured and improved their dancing. And that was an inspiration” (4/6/05).

The individual growth Elena noticed in her peers affirmed the utility of the performance pedagogy to facilitate a self-evolution. The performance theme of initiation drew from a common cultural practice in African societies that provided rite of passage ceremonies for youth coming of age. The following is an excerpt from the narration:

Before the young men prepare the journey into the forest with the villages elder, their mother calls them into the village square. With a heavy heart, she says, “Sons of Conakry, the heart of your village is full of happiness because today is the beginning of your passage toward becoming men of honor. As your mother, I know you are ready for initiation because I see your courage. We profess to you, our faith and love. So now it is time for you to follow the sound of your heart’s knowledge.

The mother continues, “Many things have changed since the initiation of my brothers and father. There are different demands of this new world. Today, you cannot just study the wisdom of the old world, but you must acquire the knowledge of many people. The traditions of your ancestors are always here for you, but you must seek a greater vision and walk an international path.”

Initiation instilled empowered character traits such as independence, social responsibility, courage, patience, and high comfort level in the natural world (Billimier, 1999). These ceremonies in various Guinea cultures also prepared youth for what it meant to be a man or woman in one's respective society.

High school is a pivotal moment in young people's lives; they are soon to transition into adulthood, and the dance program aspired to give them the emotional strength they would need throughout their life. Following is another excerpt from the performance narration,

For many cultures in Africa, dance enlivens their aesthetic power and expresses their cultural sensibilities. For the Mandingue, dance serves to express the emotions of many occasions such as marriage, child birth, conflict resolution, rites of passage and harvest seasons.

The Dambe performance content was choreographed to feel ceremonial. This educational ritual was a celebration of the students' hard work and the passage into a new chapter of their lives. The final performance title was "New Beginnings." The final act of the show began with the students standing in a horseshoe singing a celebration song when the "initiates" returned from a sustained time of solitude and reflection on the teaching of their wise elders. The mother of the initiates cried tears of joy, and the village sang to express the happiness and the sadness of such an occasion. Students sang,

I ti willie ba

I ti willie ba soli barase

Get up, the mammas of the children

It is the hour of Soli

(for English translation see Billmeir & Keita, 1999)

The performance enabled transformation. Through the music, songs, acting, and dance, the students discovered a different consciousness about themselves. As they sang in Bambara, their voices pierced across the theater:

Yancadi mali denew

Beki tile ke dundunya

Dundunya ko ni benso ye

Beki tile ke dundunya

Children of Mali, make the best of the day while the sun is out

(English translation from field notes from Bamako, Mali, October, 2002)

The songs were invocations to music and to dance. Their content represented cultural proverbs and the oral history of Mali and Guinea, West Africa. The students learned to sing songs with soloist sections. The students who volunteered to solo brought strong youth leadership onto the stage.

I learned from my experiences in West Africa that song quieted the mind, softened the body, and prepared it for dance. Watching from back stage, I saw

nervous energy in my students, but what prevailed was courage and excitement for dance. In a field note entry after the performance, I wrote,

“After all the in-school and after-school rehearsals, when the show started, the performance belonged to the students. They sang and danced with a sense of ownership I had never seen before. I witnessed students meditating, praying, breathing and consoling each other backstage” (field notes, December 11, 2004).

The performance also enabled parents to see charisma in their children.

Numerous parents approached me after the show and said how pleased they were. In a field note entry I wrote,

“After the show, parents expressed to me how proud they were of their children. One mother said, “I had no idea how talented my daughter is” (field notes, December 11, 2004).

In post- show written reflections, students commented on the intensity of the stage and audience:

Sonya: “I love the way the energy moved my body and especially the adrenaline rush of the stage” (December 13, 2004).

Another student wrote a self-affirmation:

Jaime: “I am so proud of you for stepping out of your shell” (December 13, 2004).

The students recognized the power of performance to realize new sides of their personalities. The practice of dancing and singing planted seeds of self-knowledge and proved to be a zone for personal maturation. Dambe used the dance performance as a microcosm of the world stage to nourish hope, human dignity and democratic possibilities. Banks (2004) said “Students need self respect and cultural respect before they take interest in national concerns.” This dance pedagogy did not present democracy in the conventional sense; the program nourished young citizens to have greater self-esteem, cross-cultural understanding and confident voices to participate as world citizens.

Dambe believed that providing youth access to culturally diverse sources of empowerment, community support, and rituals for celebrating life was vital to the mental and emotional health of our children. Many psychologists are finding a higher frequency of depression in youth now than they have in the past and, what is even more tragic, suicide is the third leading cause of death for those aged 15-24 and the second leading cause of death of college students¹³. School in the United States desperately needs more learning activities that reach our children on deep emotional levels to help ground their identities in high self-esteem and give them inspiration to live out their lives. Student responses to my follow-up interview after the concert revealed that the kind of education Dambe provided might well be the kind of pedagogy needed to relieve negative emotions.

In a follow-up interview after the concert, I asked students what they discovered about themselves as a result of this performance and the dance program in general. This is what they said:

Samantha: "I learned how to release things, my emotions. Cause I use to be so just hold everything in a lot in. But, I can express myself a lot better. I talk a lot more and I can talk about how I feel and I cry a lot more" (April 6, 2005).

Maria: "I learned about patience when you are doing things...that things take time" (April 6, 2005).

I also inquired about how the program has influenced their understanding of culture. Chitra a student born in Asia, with a cross-cultural experience wrote,

"You know, I think cultures ...well see when I came here from Nepal like how Christianity is big thing here and in Nepal it's like Hinduism, right. So... it's different, but at the same time it's similar. It's like all the pieces of the puzzle, I guess. How culture is and everything" (April 6, 2005)"

Kenisha commented,

"Its different from what the T.V puts out and what you actually experience"
(4/6/05).

The practice of African dance enabled students to go beyond just talking about diversity but to also feel it in their bodies. Students began to see dance as a point of connection to different cultures and a greater humanity.

Research Implications

In this study, dance constructed identity in three ways. First, dance became a source of body empowerment. The students gained a sense of who they wanted to be and how they wanted to feel. The movement supported a journey of self-discovery and self-determination and cultivated a sense of vital body energy. Second, the practice of dance provided a way to build community. The pedagogy created an environment for students to be vulnerable and experiment with their identities. Third, the public performance instilled civic courage and a sense of belonging to a society beyond the classroom. The performance offered them an opportunity to act with personal agency in public space. In the performance, they constructed meaning about their identities and embodied knowledge they acquired in the dance program. The performance situated the students to be cultural workers and advocates of diversity.

The data indicated that dancing and performance provided a sense of emancipation in their bodies and a venue for them to question their identities and the world around them. The dance pedagogy introduced them to an exploration of cultural differences and advocacy of cultural diversity in the dance classes and through the performance. Dancing provoked identity work that affirmed the knowledge of their hearts and introduced them to rituals that celebrated life and guided youth on a quest for wisdom to serve the world around them.

Dambe brought an African epistemology to Victoria High School that challenged the reproduction of the official knowledge that dominates national pedagogy (for official knowledge discussion, see Apple, 1993). The experiences and the pedagogy offered them new cultural resources for empowering their self-esteem and connecting to the world around them.

The analytical concepts that emerged after data collection shed light on the contribution of dance to our society; they provide pedagogical insights for educators and policy makers interested in nourishing a consciousness that divests colonial power and mobilizes a “critical conscience of the past experiences” (Tuhwai Smith, 1999, p. 98). This picture of dance pedagogy looked beyond the teaching of technique to the political and aesthetic implications of African dance in an American school. This portrait of education also shows young citizens learned to feel an immense responsibility to others and themselves. He also argued for education that was not only about acquiring academic skills but also developing social attitudes beneficial to a democratic society.

Body Intellect and Literacy Production

Dambe used the students’ dancing bodies as an educational space to explore culture, the personal self, and community. Students were introduced to body intellects from Guinea and Mali, West Africa. I coined the term body intellect or body literacy to define the way knowledge is constructed in the body as

we move. In this study, we saw how certain perceptions were formed and emotions were felt in the practice of dance. The body became a mental tool for assimilating cultural movement and afforded the students a paradigm shift with respect to the potential of their lives. Through dancing, students were immersed into practices, not just the theories, of cultural diversity. The dance itself became a discovery of cultural differences and universals.

The students were attracted to the energy created by dancing and witnessing dance. The research showed how the students discovered new beliefs about themselves. Dance became a way for students to do radical identity work. The dancing body became a text for them to use their bodies as voices of expression and ways to construct new self-concepts.

Defrantz (2004a) calls dance “the mouthpiece of the body” (p. 71). An embodied voice, dance expresses what occurs when the mind, body, and emotions (or spirit) become one. Dancing enables us to “reclaim the body and explore its discursive meaning” (Goellneer & Shea Murphy, 1995, p. 10). Dance fosters body intelligence because it draws out the reservoir of emotions, histories, and ideas that reside in the body. As a semiotic system, dance uses the body as a meaning-making source and a locus of body knowledge (Foster, 1995). Thomas (2003) stated the body language of dance brings forth information about the self, its culture, and the surrounding world.

The critical dance education featured in this study was a response to histories of colonialism and oppression of bodily expression and renewed the value of the body. Through movement, body intelligence was cultivated with a dance pedagogy that used African cultural knowledge and challenged colonial legacies that have repressed the diverse language of the body. Dance became a reflective canvas upon which to connect mind, body, and social action and heighten a sense of cultural aesthetic, philosophy, geography, and a way of being in community.

In Kanpol's (2002) research he found the body was a voice, a dialectic construct, and counternarrative to authoritarian structures (127). He argued the body was a viable site for resisting oppression and a source of social reconstruction. Dance in this study constructed what Hickling-Hudson (1999) called a humanist literacy that challenged postcolonial legacy in education. A humanist literacy is the ability to conceptualize and "draw strength from the cultural, social and gender identities" (p. 235); in Africa, these literacies often validated the body as a valuable site for self-expression and collective identity.

Through acquiring a dance competency, students received a different epistemological perspective for constructing social meaning. Literacy scholars such as Freire (1987), Street (2001), and Gee (2004) all pointed to radical redefining of literacy in and out of schools. They argued for education to

provide communicative repertoires that addressed the unequal relationships between indigenous and European forms of literacy.

This study showed the body as a site of literacy production. The study showed that through dancing, we inhabit different social and ideological worlds. The body intellect the students acquired brought with it humanist literacies and knowledge that were cross-cultural and applied the intelligence that derived from distinct cultural identities that were embodied through dance.

Reconfiguring the Colonial Identity through Dance

As a result of the dance pedagogy, students gained new self-awareness. As Green (1995) would say, education should be a time of radical self-reflection, of discovery of inner knowledge. She went on to say that encounters with art should enable students to choose themselves. In other words, in the learning process, students acquire a new self understanding for being and perceiving in the world. Dambe's dance education showed how dance became a practice where identity was fluid and not constrained.

Through movement, identity is made and remade. Horton Fraleigh (1996) called dance the meeting between the self and body, "a bodily lived knowledge" (p. 26). Through dance, the body fulfills an aesthetic purpose and self-perception grows. Dance connects us to the sensibilities of the body and to those in the community who share the experience with us.

As a facilitator, I was able to read the emotional worlds of my students by watching their body expressions evolve as they grew to be stronger dancers and more confident with their bodies. The dancing brought out more presence, more focus, and more highly engaged personalities. The Dambe's dance pedagogy solicited students' voices and ownership over what they learned. The students found personal agency to do identity work in a dance pedagogy that was in dialectical relationship to the politics of cultural difference and the racism that has been normalized in the public schools.

This study discussed a critical dance education that fostered new discoveries of identity. The African dance became a learning exercise for students to divest themselves of the cultural and psychological effects of an education that was preoccupied with test scores. This study showed the centering of humanistic literacies that position students in pedagogy that encourages them to formulate a public consciousness that is fluid and responsive to diverse articulations of belonging and understanding the world.

Hall (1995) and Yon (2000) both viewed that identity as a flexible construction. This study showed dance as a reflexive medium for defining who we are and what we want to be. It revealed students who saw new aspects of themselves through their dancing. The body power and community they found in the pedagogy came out of a different epistemology Dambe brought to the school.

Through the critical pedagogy in the dance program, Dambe linked education to the broader concerns of democracy. Dambe wanted to balance the overemphasis of official knowledge in the schools and challenge the Eurocentric models of education. The African humanism in the dances gave the students an alternative resource of empowerment. Although most of my students were Latino and European Americans, the dance program was appropriate for them because they needed multicultural capital for being effective global citizens. When we take a critical view of American schools, we see postcolonial control is not only asserted on historically colonized people. For example, schools have always been systems of acculturation and assimilation.

Ashcroft, et al. (1995) said that historically education has been “technology of colonial subjectification (p. 426)”. Schools have promoted beliefs in the universality of knowledge. Popen (2002) argued “The discourse of containment” (p. 12) in formal schools has enclosed cross-cultural variation of what counts as knowledge and how we construct it. The current study challenged the enclosure of the American intellect on the body and mind. The Dambe Project brought a pedagogy that disrupted the cultural hegemony of the school and centralized a way of knowing that has been historically oppressed in American schools.

This study showed an educational program that actively stood in opposition to the one-sided Eurocentric curriculum in the schools. The Dambe dance program took part in education for decolonization by confronting the

reproduction of cultural imperialism in the schools. The dance pedagogy enriched the classroom with African ethos that provided profound spaces of personal growth, genuine community, and civic participation important to developing self-esteem and meaningful learning experiences for American youth. This study also showed the results of cultivating the fruits of pedagogy concerned with cultural development essential to social justice in and out of the schools.

CHAPTER 6

CONCLUSION: DIVESTING THE COLONIAL THROUGH CRITICAL DANCE EDUCATION

In this concluding chapter, I revisit the major findings and implications of research and highlight what is learned from both studies. The findings are also linked to the literature review, and the relevance of the research to the existing body of knowledge in the related fields is stated.

Linking Dance to Cultural Production

This research explored how identity is (re)constructed through dance, and how African dance pedagogy is used to challenge colonial legacies and decolonize the body from cultural and political oppression. Using two unique ethnographies of dance learning, these portraits of dance illustrated people undergoing personal growth, consciousness shifts, self reflection, and a quest for a greater humanity. For instance, in the Kampala study, identity was rehabilitated and revitalized; and in the Tucson study, identity was reconstituted and rediscovered. The studies featured cultural dances that have been historically oppressed but were reclaimed as a primary subject for education. I argued that dances were a direct challenge to colonial subjugation because they centralized African knowledge and educational philosophy. These ethnographies demonstrated dance pedagogy involved in cultural production.

This analysis borrowed from Levinson and Holland (1996), who used cultural production to describe the resources and constraints upon social agency.

Cultural production interprets the interplay between social structures and how people creatively occupy a space of education; and how people culturally resist ideological interpellation.

Keep in mind, one could argue that although individual and community-based social change occurred on a subjective level, no real institutional justice resulted from these dance pedagogies. This is true, although both studies featured organizations mobilizing active participation in their social world. The research showed their work to be engaged in a democratic process that was foremost on personal, social, emotional, and spiritual levels. The greater socio-political accomplishments of the dance pedagogies were the way Umbanno and the Dambe Project reclaimed youth education by supplementing it with alternative sources of cultural knowledge; and this agenda was a direct challenge to dominant social structures.

The studies showed dance pedagogies involved in decolonizing the body, in other words, affirming a non-dominant knowledge. As Tuhiwai-Smith (1999) wrote, decolonization is involved in divesting the bureaucratic, psychological, linguistic, and cultural consequences of colonialism. I see dance included in the cultural divestment of colonial power, and these studies demonstrated the

importance of involving the physicality of body in the process of the decolonization.

Dance conditions our cultural identities through activating certain kinesthetic knowledge that was based on distinct world epistemologies. For example, in the Kampala study, dance was central to Umbanno's community pedagogy because it is a living manuscript that documented through movement Rwandese ancestral history, cultural energy, dignity, and identity. The dance pedagogy reconfigured the colonial identity by reclaiming Rwandese knowledge imperative to the cultural livelihoods and healing the people of Umbanno from the impact of war and genocide. In the Tucson study, the Dambe Project employed dance because it cultivated a body intellect that became a tool for developing more empowered notions of self. The dance afforded the students what Hickling-Hudson (1999) called a humanistic literacy or cultural knowledge that enables us to understand the world. Dambe reconfigured the colonial identity often reproduced in the public schools by utilizing the cultural values and practices grounded in Guinean and Malian performing arts and philosophies. The research demonstrated dance re-appropriating power and counteracting colonial clout. Hanna stated that during the independence period in Africa, dance was often used to foster recultivation of a "traditional consciousness" (p. 126) to encourage political unity (as cited in Welsh Asante, 1996). Both of the current studies had findings similar to those of Hanna: Dance

stimulated indigenous and innovative cultural ideals that critiqued dominant culture.

The research found that dance rooted the research participants' identity in a social world outside the mainstream society. In the Kampala study, dance became a way for Johnson and Umbanno to reclaim important precolonial knowledge with discernment and incorporate more contemporary approaches to their dance education and performance. An example of this was Johnson's critical race choreography, where he created performances that blended the different ethnic styles of movement. In the Tucson study, the Dambe Project used dance education to create a learning atmosphere that embodied cultural diversity, and through the act of dancing, students were able to reconstitute views of self and the world. Students learned to release emotions, find community, and develop greater self-esteem and a sense of humanity. The studies showed that as the body danced, identity became a fluid construction.

As Hall (1995, 1996b) argued, identity is adaptable and can no longer be essentialized; ethnic identifications are more and more conditioned by the diaspora and multicultural and transnational social understandings and memberships. Hall (1996b) argues that the "identity of becoming" (p. 5), meaning the process of identification, was relevant to postcolonial conditions because it acknowledged new boundaries of cultural identity and reconfigured

the space of subjectivity. Hall (1993) posited that identity was hybrid due to globalization and the new geographies of identities (see also Rojek, 2003).

The dance ethnographies in this research exemplified Hall's theories of identity; they demonstrated (cross) cultural identities actualized through dance. The studies also showed dance as a catalyst for transforming personal and social identity as the participants digested the epistemologies embedded in the dance. This finding paralleled the literature review that examined dance scholars interested in the complex cultural questions concerned with how knowledge was created in the body (Foster 1995, Ness 1992; Novack 1995; Lepecki 2004). Dance is often critical for informing our consciousness by asserting non-dominant ways of being, experiencing, feeling, and living.

Hence, this research supported the argument that dance can culturally transmit and condition articulations of social realizations and identifications. What this research uniquely contributed to the social sciences was an examination of dance pedagogies in the act of resisting colonial assimilation. Whereas Shapiro (1998) introduced the theory and practice of critical dance pedagogy, these studies looked at dance in dialectical relationship with the colonial. They showed an international picture of dance pedagogy involved in the emancipation of bodies and political action vital to cultural justice.

Critical Postcolonial Dance Education Perspective

Applying critical postcolonial dance theory as a theoretical framework proved to be useful for considering the micro and macro aspects of dance in these research contexts. This framework also enabled me to advance Shapiro's (1998) articulation of critical dance pedagogy concerned with race and gender liberation with a postcolonial perspective. Awareness of the postcolonial context guided me to consider the impact of colonial histories and legacies in my analysis and provide a deeper understanding of the miseducation that occurs when cultural imperialism is reproduced in the schools. The political landscape of cultural imperialism is important to deconstructing most forms of oppression.

For example, in the Kampala study Umbanno corrected what Pwono and Katuala (2001) called the breach between intellectual practice and real life. Mazui (2001) said development in Africa requires a new vision and action, where local culture was mobilized and modernization grew from the inside out, not from the outside in. For Johnson and Umbanno, the dances helped to heal the trauma of genocide and empowered them to move forward in their new social and political circumstances in Uganda. For the Tucson study, Dambe linked education to the broader concerns of democracy and countered the overemphasis of official knowledge in the schools (see Apple, 1993 for discussion of official knowledge). The African humanism in the dance pedagogy gave the students

alternative resources of empowerment and multicultural capital for making global connections and engaging in cross cultural understanding and practices. Dance proved to be knowledge and engaged in subversive performance (see Lepecki, 2004), that is, performance in opposition to dominant culture. The studies showed that dance education, choreography, performance and advocacy could interrupt the social reproduction of racism and cultural oppression.

Through the physical journey of dance, the research participants gained kinesthetic and social sensibilities. The body became a resource for constructing humanistic knowledge that enabled a dancer to feel agency on emotional, spiritual, social, and political levels. The ethnographies showed communities mobilizing practices that brought about identity construction based on cultural difference and multicultural orientations.

These studies also pointed to the benefits of dance education for challenging the normalization of disembodied knowledge in mainstream educational environments. The body can express and communicate imperative personal and cultural knowledge. The studies showed the dancing body participating in “an ever present reality (Novack, 1990, 8).” Castaldi (2006) also supported Novack’s argument when she said dance performance, “Offers an unique cultural space that asserts a polycentric model of cultural production. . . and negotiates new ethnic and aesthetic rules... that communicate with the past and tear loose the fabric of colonial culture” (p. 203).

The dance studies featured in this research showed dance talking back to colonial history and finding continuity within indigenous tradition. For the Kampala study, the pedagogy recalled a culture more consonant with the Rwandese social and historical identity. For the Tucson study, the pedagogy acknowledged the importance of utilizing and celebrating global cultural knowledge to educate North American youth who come to school with diverse socio-historical identities.

The dance pedagogies in the studies did not exactly create “global” knowledge in the sense of the word. However, the pedagogies did inherently acknowledge the social, cultural, and political relationships that contextualized dance in a wider context. Both organizations endorsed cultural dance practices that had been politically marginalized and underfunded across transnational contexts. Hence, both studies benefited from a macro analysis of dance in order to understand the (post)colonial and transnational human stories and implications.

In Freire’s (1970) call for pedagogy of the oppressed, he stated education should alleviate oppression and empower a critical awareness and personal agency in response to injustice. He says liberating education occurred when colonized people learned to “read the world” (Freire, 1987, p. 35). These ethnographies showed dance as a medium for reading the world. For example, in the Kampala study, Johnson and Umbanno’s dance practice was a social action

embodying cultural justice. Through establishing their community school, they reclaimed the cultural education of their youth and community. The school countered the Eurocentric curriculum in the formal schools with a dance pedagogy that utilized distinct Rwandese cultural knowledge. The cultural space Umbanno created was decolonizing because it affirmed the unique Rwandese cultural aesthetics, social histories, and practices of solidarity.

In the Tucson study, as in the Kampala study, the Dambe Project purposely promoted African performing arts from Guinea and Mali for supporting cultural diversity in a public school system that tended to prioritize Eurocentric knowledge. Taking the Dambe curriculum into the schools was a democratic action that countered the dominant culture with a pedagogy grounded in African epistemologies.

Redefining Education and Cultural Power

The studies showed the ability of dance to release a cultural energy that addressed the imbalance of power. Both organizations (Umbanno and Dambe) used dance as a cultural force for claiming social agency and challenging cultural forms of oppression. In this research, dance was shown to be engaging in what West (1993) called “cultural politics of difference” (p. 4), creative responses to the social, political and economic circumstances of colonization. West defined cultural politics as distinct cultural articulations of social action and collective insurgency. This process involves expanding our notions of freedom,

democracy, and individuality and involves radical works of art. West described effective civil politics as “prophetic criticism” (p. 27), which is a potent tradition of critique and resistance. West argued that this kind of cultural work was equally rooted in an intellectual consciousness and social practice. Hence, I argued that the very act of dancing mobilized public criticism and that dance articulated new cultural values and reconfigured the colonial identity by affirming indigenous knowledge.

The epistemologies that informed the dance in these ethnographies demonstrated a dance praxis that subverted dominant ideologies regarding what was valuable knowledge, who defined it, and where it was defined. The knowledge the dance practices constructed was in a dialectical relationship with the postcolonial realities. Both studies asserted a dance that had been systematically oppressed, and through their pedagogies, dance became a learning tool for transmitting the knowledge embodied in the dances.

The dance practice became a unique cultural space in which to do the work of decolonization. As wa Thiongo (1986) wrote, cultural colonization is a form of spiritual subjugation. He stated that imperialism drops a “cultural bomb” that degrades diverse belief systems and ways of living. He went on to say that the process of decolonization required cultural independence. Castaldi (2006) supported wa Thiongo’s argument by asserting that decolonization “allows for the articulation of cultural beliefs and expression of historical

continuities. . .and a powerful medium of indigenous resistance against European colonizers” (p. 1).

The studies showed dance to be a form of cultural politics because it engaged in political rituals that were “cultural distinctive practices and ideologies” (see Barnes, 1996, p. 43) on a grassroots level. The ethnographies showed how identities were articulated in the public arena and revealed the “flow of power and human agency” (Parkin, Caplan & Fisher, 1996, p. 25) in society. The research described examples of critical postcolonial dance education that were involved in activism and created a cultural force for redefining social power, political standpoints, and spiritual expressions in and out of the schools.

As Ayers (1998) urged, education should be abundant with opportunities to practice social justice and acknowledge the injustices that must be corrected. The stories of dance pedagogy that followed illustrated moments of intense self-reflection, consciousness shifts, personal growth, and a quest for a fuller humanity. These ethnographies featured dance pedagogies that Audrey Thompson (2005) called embodied investments of antiracism. The dancing epitomized communities of practice¹⁴ and addressed racism through what Villenas (2005) called antiracist relationships that transfigured canons of xenophobia with more kindness, social flexibility, and respect toward cultural differences.

Dance is a vehicle for social justice because it empowers social actors who challenge passive colonial behavior. The studies demonstrated the capacity of dance to address social problems such as refugee displacement, economic poverty, low self-esteem, social isolation, and ethnocentrism. Dance brought about self-awareness, and greater humanity in the dancers and awakened a celebration of life.

In conclusion, this research demonstrated that dance participates in the world of cultural politics and that the body is a powerful tool for self and collective actualization and determination. Dance is a physical and intellectual practice in which identity is constructed and culture is produced. Future dance and critical education research and its related fields should bear in mind the voice of the body and consider the potential for dance to help us understand diversity as part of our effort to reform the deep-seated colonial ideologies in education. When we divorce the body and its cultural expressions from education, we rob our youth of optimal humanity and resources for mental, emotional, and spiritual health. As wa Thiongo (1986), Tuhiwai Smith (1999), and Brayboy (2004) argued, colonialism is endemic. Decolonizing the body involves divesting the ways in which we deny diversity expressed in the body and investing in the valuable embodiments of humanity that we register when we dance.

ENDNOTES

¹ Clifford (as cited in Ness, 1992) uses cultural predicament to describe the influence of modernization, for example, the impact of global capitalism and the multinational world system.

² Semiotics is the study of symbolic signs as related to interpersonal communication (see C.S. Peirce, 1975)

³ Kinesics is the study of body motion as related to nonverbal aspects of interpersonal communication (see Birdwhistel, 1970)

⁴ Ajayi (1998) states proxemics in dance are receptacles of different amounts of energy; “spatial dimension create sensations of balance, solidarity, playfulness and tension (19)”.

⁵ A cultural texts describes the way social meaning is spread across a variety of settings (rituals, theater, etc. (Geertz , 1973)

⁶ Sociologists Ray and Anderson (2000) defined cultural creativity as a way of life that valued living with authenticity which means our actions are consistent with our words and beliefs. They are ordinary people setting new ideals through personal action, and they are attuned to cultural and ecological concerns. Ray and Anderson called this movement the emergence of a wisdom culture.

⁷ Thick description has three goals with ethnographic data: interpreting it, placing it within a social discourse and writing it down. It should make abstract realities intelligible (Geertz, 1973).

⁸ A personal friend, Hannington Bugingo assisted Mugisha in translating his essay into English; they used two languages, Kinyrwanada and but primarily Luganda.

⁹ Imaginary homelands describes dance in the diaspora to a space where people recreate a sense of home with dance (see Shobana Jeya Singh, 1998).

¹⁰ Late Professor of Dance at the University of Makerere: Kampala, Uganda

¹¹ Opening the Minds through the Arts (OMA) is a city program that uses arts such as classical music, dance, drama and visual art to raise math and reading competencies, hence test scores. OMA is implemented at schools serving low income and minority families. Opening Minds Through the Arts, Nurturing Personal and Academic Excellence through the Arts in Tucson, Arizona," a grant submitted to the U.S. Department of Education and prepared by Dr. Joan Ashcraft, Jan Vesely, Nancy Landes, July 16, 2001. For more information go to: <http://www.connectforkids.org/node/349>; <http://www.omaproject.org/objectives.htm>

¹² No Child Left Behind of 2001 (PL 107-110) attempts to improve the performance of America's primary and secondary schools by increasing the standards of accountability for states, school districts, and schools. This is characterized by more national tests and mandated curriculum. See www.ed.gov and for a critique see

http://www.rethinkingschools.org/archive/19_01/rev2191.shtml or <http://www.journal-topics.com/ph/05/ph050720.5.html>

¹³<http://depression.about.com/cs/childhood/a/childdepression.htm> & http://www.espacoacademico.com.br/044/44ecastro_ing.pdf

¹⁴Lave & Wenger (1991) defined communities of practice as the acquisition of knowledge that involves a social process of communal learning. They characterized this learning as peripheral but highly engaged. Communities of practice is a set of relations among persons, activities and the world.

APPENDIX A

CHARTING THE PARALLELS

Research Setting and Fieldwork Time Period	Community Organization and Pedagogy	Population Served	Cultural Work and Educational Accomplishments
<p>Kampala Study (Kampala, Uganda)</p> <p>February 2002-December 2002</p> <p>June 2004-August 2004</p>	<p>Umbanno specialized in informal education that promoted distinct Rwandese cultural expressions through teaching and practicing dance, music and their native language; and they address issues regarding their refugee and genocide history.</p>	<p>Rwandese youth (preteens and teenagers) and the wider Rwandese community</p>	<ul style="list-style-type: none"> • Cultural revitalization of Rwandese culture in Kampala, Uganda. • Mental and emotional healing from the genocide • Utilizing the performing arts industry for income generation. • Choreography based on cultural fusion and harmony between ethnic rivals.

<p>Tucson Study (Tucson, Arizona, United States)</p> <p>August 2003- May 2004</p> <p>August 2004- May 2005</p>	<p>Dambe Project specialized in implementing African performing arts education into the formal schools and promoting cultural diversity, life skills, and valuable knowledge from Uganda, Guinea, and Mali.</p>	<p>Diverse North American youth (the classroom was predominantly Latino Americans) but also Native Americans, European Americans, and African Americans. Also at the time of the study, over 40% of the school's population came from low-socioeconomic families (below the poverty line).</p>	<ul style="list-style-type: none"> • Promoted cultural diversity and global awareness in American schools. • Engaged the emotionally withdrawn child and teenager • Utilized valuable cultural knowledge (i.e from Uganda, Guinea and Mali) that developed positive youth self-esteem.
--	---	--	---

APPENDIX B

DATA COLLECTION AND ANALYSIS PHASES

The Kampala Study

<p>August 2001-January 2002 Phase 1</p>	<p>Conduct literature review of dance across the fields of dance, anthropology, education, African studies, and postcolonial studies.</p>
<p>February 2002- December 2002 Phase 2</p>	<p>Traveled to Kampala, Uganda and fieldwork began. I met Johnson at the University of Makerere. I began studying dance and song with Johnson and soon after began participating in Umbanno dance practice. Also reviewed relevant research available in the country. Collected data through participant-observation, interviews, observation of socio-political landscape of dance in Kampala, video, and still photographs.</p>
<p>January 2003-April 2004 Phase 3</p>	<p>Returned from field site. Read and reread data, coded data, began preliminary data analysis. Preliminary data themes that emerged were education in the margins, community, identity, cultural revitalization, healing from war and genocide, and resisting racial antagonism through dance. Shared data with colleagues in the United States. Reviewed current relevant literature. Developed data for academic presentations and wrote preliminary reports for a research course at the University of Arizona. Applied for human subject approval for preexisting data.</p>

<p>June 2004- -August 2004 Phase 4</p>	<p>Returned to field site. Shared data themes with Johnson and requested constructive feedback. Continued the participation-observation process as described in Phase 2.</p>
<p>September 2004-December 2006</p>	<p>Clarified data themes and analysis and shared research with colleagues in relevant fields, and disseminated research through public presentations and dissertation.</p>

The Tucson Study

<p>January 2003-May 2003 Phase 1</p>	<p>Reviewed literature of dance across the fields of dance, anthropology, education, African studies, and postcolonial studies.</p>
<p>August- December 2003 Phase 2</p>	<p>Preliminary field research. Conducted an ethnographic appraisal of the research context and the teachers and students at Victoria High School. During this time, I worked as a Dambe dance educator in an intermediate jazz dance class. I became oriented with the student population and examined the strengths and weaknesses of my pedagogy. Collected data through participant-observation, interviews, and observation of socio-political landscape of the Tucson Unified School District.</p>

<p>January 2003-April 2004 Phase 3</p>	<p>Read and reread data, coded data, began preliminary data analysis. Shared data with colleagues. Reviewed current literature. Developed data for academic presentations and wrote preliminary reports for a research course at the University of Arizona. Applied for human subject approval for preexisting data.</p>
<p>August 2004-December 2004 Phase 4</p>	<p>Returned to field site (Victoria High School) as a Dambe educator for a beginning modern dance class. In this phase, I established a strong teacher teammate, a more refined pedagogy, and worked with a new group of students. Conducted data collection through participant-observation, interviews, video, and observation of socio political landscape of the Tucson Unified School District. Preliminary data themes that emerged were body self-esteem/body power, community building and social advocacy through the pedagogy of performance.</p>
<p>January 2005- May 2005</p>	<p>Clarified data themes and analysis and shared research with participants. Conducted a follow up interview and requested constructive feedback. Shared data with colleagues in relevant fields and disseminated research through public presentations and dissertation.</p>

APPENDIX C

DATA SOURCES

Kampala Study Data Sources

Tucson Study Data Sources

Participant-Observation	Personal dance and song study with Mugisha Johnson, Umbanno dance class attendance, and Performance with Umbanno, in addition to examining the wider historical, socio-political context of Kampala, Uganda and the global influences upon the research context.	Participant-Observation	Facilitation of beginning dance class; Student small group work; and performance. In addition, to the examination of the wider historical, socio-political context of Tucson, Arizona and the global influences upon the research context.
Formal and Informal Interviews	Mugisha Johnson; Moses Sserwada (Professor of Music, Dance and Drama) at the University of Makerere	Formal and Informal Interviews	Mugisha Johnson and Moses Sserwada (Professor of Music, Dance and Drama) at the University of Makerere

Johnson's Dance Essay	A written document composed by Johnson in which he explored his relationship to dance	Student Written Reflections	Two times during the semester, students wrote studio dance reflections
Field Notes	Written documentation of all participant-observation, interviews, and Johnson's essay.	Dance Program Evaluations	Two times during the semester, students completed program evaluations that requested student opinion on the strengths and weaknesses of the program.
Video and Photography	Digital recording of personal dance study, performance with Johnson and Umbanno, dance and culture classes	Field Notes	Written documentation of all participant – observation, interviews, and student writings.
		Video and Photography	Digital photos of movement study and student small group work and a video recording of final performance.

REFERENCES

- Ajayi, O. (1998). *Yoruba dance: Semiotics of movement and body attitude in Nigerian culture*. Trenton, NJ: Africa World Press.
- Albright A. C. (2001). *Embodying history: Epic narrative and cultural identity in African-American dance*. In A. Dils & A. Albright (Eds.), *Moving history/Dancing cultures* (pp. 439-454). Middletown, Connecticut: Wesleyan University Press.
- Allison, J. (1997) *Dancing into literacy: Multitext inquiry opens doors for urban students*. *Reading and Writing Quarterly*, 13(4), 333-145.
- Amanti, C. (2005) *Beyond beads and feathers*. In N. Gonzalez, L. Moll & C. Amanti (Eds.), *Funds of knowledge: Theorizing practices in households, communities and the classroom*. (pp. 131-142) New York: Routledge.
- Apple, M. (1993). *Official knowledge: Democratic education in a conservative age*. New York: Routledge.
- Apple, M. (1998) *Michael Apple*. In W. Ayers, J. Hunt, T. Quinn (Eds.), *Teaching for social justice*. (p. 294). New York: Teacher's College Press.
- Ashcroft, B., Griffiths, G., Tiffin, H. (1989). *The empire writes back*. London: Routledge.
- Ashcroft, B., Griffiths, G. & Tiffins, H. (1995) *Introduction*. In B. Ashcroft, G. Griffiths & H. Tiffins (Eds.), *The postcolonial studies reader*. (pp. 7-11) London: Routledge.
- Ashenbrenner, J. (1978) *Anthropology as a lifeway: Katherine Dunham*. In V. Clark & M. Wilkerson (Eds.), *Kaiso, Katherine Dunham: An Anthology of Writings*. (pp. 186-191). Berkely, CA: University of Berkeley.
- Aschenbrenner, J. (2002). *Katherine Dunham: Dancing a Life*. Urbana, IL: University of Illinois Press.
- Ashshead-Lansdale, J. (1999). *Introduction*. In J. Adshead-Lansdale (Ed.), *Dancing text: Intertextuality in interpretation* (pp.1-15). London: Dance books.

Aull-Davies, C. (1999). *Reflexive ethnography: A guide to researching selves and others*. London: Routledge.

Ayers, W. (1998). Foreword: Popular education-Teaching for social justice. In W. Ayers, J. Hunt & T. Quinn (Eds.), *Teaching for social justice* (pp. xvii-xxvi). New York: The New York Press.

Ayers, W. (1997). *Racing in America*. In M. Fine, L. Weis, L. Powell, L. Mun Wong (Eds.), *Off White: Reading on Race, Power, and Society*. (pp.129-136). New York: Routledge.

Ball, A. (2003). US & South African teachers developing perspectives on language and literacy: Changing domestic and international roles of linguistic gate keepers. In S. Makoni, G. Smitherman, A. Ball & A. K Spears (Eds.), *Black linguistics* (pp. 186-214). London: Routledge.

Banks, J. (1996). *Educating citizens in a multicultural society*. New York: Teacher's College Press.

Banks, J. (1997). Transformative knowledge, curriculum reform, and action. In J. Banks (Ed.), *Multicultural education, transformative knowledge and action* (pp. 335-348). New York: Teachers College Press.

Banks, J. (2004). *Education for global citizenship*. Paper presented at the Annual Meeting of American Education Research Association. San Deigo, CA.

Barnes, S. (1996). Political rituals and the public sphere in contemporary west africa. In D. Parkin, L. Caplan & H. Fisher (Eds.), *Politics of cultural performance* (pp. 19-40) Providence: Berghahn Books.

Bateson, G. & M. Mead (1952). *Trance and dance in Bali* (VHS). State College: Pennsylvania State University Press

Bayham, E. (2004). *Ethnographies of literacy: Introduction*. *Language and Education*, 8 (4), 285-290.

Beck Kehoe, A. (1983) *The ghost dance: Ethnohistory and revitalization*. Fort Worth: Holt, Rinehart, & Winston.

Bhaba, H. (1994). *The location of culture*. Routledge: London.

Billmier, U. & M. Keita (1999). *Mamady Keita: Life of the Djembe tradition & rhythms of the Malinke*. Brussels: Arun.

Birdwhistel, R. L. (1970). *Kinesics and context*. Philadelphia: University of Pennsylvania Press.

Boahen, A. (1987). *African perspectives on colonialism*. Baltimore: Johns Hopkins University Press.

Boas, F. (1944). *Dance and music in the life of northwest coast Indians of North America*. In F.Boas (Ed.), *The function of dance in human society*. Brooklyn: Dance Horizons.

Bourdieu, P. & Passeron, J.C. (1977). *Reproduction in education, society and culture*. London: Sage.

Brayboy, B. (2004, October) Lecture presented at the University of Arizona, Tucson.

Brookner, P. (1999). *A glossary of cultural theory*. London: Arnold.

Browning, B. (1995). *Samba: The body articulate*. In E. Goellner & J. Shea Murphy (Eds.), *Dance as theory, Literature as dance*. (pp. 39-62). New Brunswick, NJ: Rutgers University Press.

Buckland, T. (1999). (Re)Constructing meanings: The dance ethnographer as the keeper of truth. In T. Buckland (Ed.), *Dance in the field* (pp. 196-207). London: Macmillan Press.

Burt, R. (1998). *Representations of modernity, race, and nation in early modern dance: Alien bodies*. London: Routledge.

Caffentzis, G. (2000). *The international intellectual property regime*. In C. Mwaria, S. Federici & J. McLaren (Eds.), *African visions: literary visions, political change and social struggle in contemporary Africa*. (pp. 137-151). London: Greenwood Press.

Camaroff, J. (1985). *Body of power spirit of resistance*. Chicago: University of Chicago Press

Cammarota, J., L. Moll, & A. Romero (2003) Social justice education report. Report for the Annie E. Casey Foundation

Cammarota, J. & A. Romero (Winter 2006a) A critically compassionate pedagogy for Latina/o students: Raising voices above school silencing, *Multicultural Education*, 14 (2) 16-23.

Cammarota, J. & A. Romero (2006b). A critically compassionate pedagogy for Latino youth. *Latino Studies*, 4, 305-312.

Carlson, D. (1997). Stories of colonial and postcolonial Education. In M. Fine, L. Weis, L. Powell, L. Mun Wong (Eds.), *Off White: Reading on Race, Power, and Society* (pp. 135-148). New York: Routledge

Cashion, S. (1989). Educating the dancer in cuba. In L. Overby & J. Humphrey (Eds.), *Dance: Current selected research*, (pp. 165-186) New York: AMS.

Castadli, F. (2006). *Choreographies of African identities: Négritude, dance, and the national ballet of senegal*. Urbana: University of Illinois.

Cohen, A. (1992). Self consciousness anthropology. In J. Okeley & H. Callaway (Eds.), *Anthropology and autobiography*. (pp. 221-241) Routledge: London

Cohen Bull, C. J. (1997). Sense, meaning, and perception in three dance cultures. In J. Desmond (Ed.), *Meaning in motion* (pp.269-288) Durham, NC: Duke University Press

Collins, D. (2001). From oppression to hope: Freire's journey toward utopia, *Anthropology and Education Quarterly*, 29 (1), 111-124

Cooper-Albright, A. (1995). Incalculable choreographies: The dance practices of marie chouinard. In E. Goellner & J. Shea Murphy (Eds.), *Dance as Theory, Literature as Dance* (pp.157-181) News Brunswick, NJ: Rutgers University Press

Cummins, J. (1996). *Negotiating identities: Education for empowerment in a diverse society*. California Association for Bilingual Education

Daniels, Y. (2005). *Dancing wisdom: Embodied knowledge in Haitian Vodou, Cuban Yoruba, and Bahian Candomble*. Urbana: University of Illinois Press

-
- Defrantz, F. (2004a). *Dancing revelations*. Oxford: Oxford University Press
- Defrantz, F. (2004b). The Black beat made visible: Hip hop dance and body power. In A. Lepecki (Ed.), *Of presence of body* (pp. 64-80). Middletown, CT: Wesleyan University Press
- Delgado, R. (1995). *Critical race theory: The Cutting Edge*. Philadelphia: Temple University Press
- Deloria, V. (1970). *Custer Died for your Sins*. Stillwater: Oklahoma University Press
- Deloria, V. (1997). *Red earth, White lies*. Golden, CO: Fulcrum
- Denzin, N. (1997). *Interpretive Ethnography*. Thousand Oaks, CA: Sage
- Denzin, N. & Lincoln, Y. (2003) Introduction: The discipline and practice of qualitative research. In N. Denzin & Y. Lincoln (Eds.), *Strategies of qualitative inquiry*. London: Sage
- Desmond, J. (1994, Winter). Embodying difference: Issues in dance and cultural Studies. *Cultural Critique*, 26, 33-63.
- Desmond, J. (1997). Introduction. In J. Desmond (Ed.), *Meaning in motion*. Durham, NC: Duke University Press
- Desmond, J. (2000). Terra incognita: Mapping new territory in dance and cultural studies, *Dance Research Journal*, 32(1) 43-53.
- Dils, A. & Flanders Crosby, J. (2001). Dialogue in dance studies research, *Dance Research Journal* 33 (1), 66-81
- Dunham, K. (1946). *Journey to Accompong*. New York: Holt
- Dunham, K. (1947). Dances of Haiti. *Acta Anthropologica* 2(4), 1-64.
- Dunham, K. (1969). *Island possessed*. Chicago: University of Chicago Press

Dunham, K. (1969) *The Performing Arts Training Center: the Curriculum*. In V. Clark & M. Wilkerson (Ed.s), *Kaiso, Katherine Dunham: An Anthology of Writings*. (pp. 258-267). Berkeley, CA: University of Berkeley

Dunham, K. (1998). Interview with Katherine Dunham. In Early, Gerald (Ed.) *Ain't But a Place: An Anthology of African-American Writing on St. Louis*. (350-354) St. Louis, MI: University of Missouri Press

Dunham, K. (2003). Lecture presented at the Dunham Seminar, East St. Louis, IL.

Ellsworth, E. (1989). Why doesn't this feel empowering?: Working through the repressive myths of critical pedagogy, *Harvard Educational Review* 59 (3)

Emerson, R., Fretz, R & Shaw, L. (1995). *Writing Ethnographic Fieldnotes*. Chicago: Univeristy of Chicago Press

Farnell, B. (1999). Moving bodies, acting selves. *Annual Review of Anthropology* 28, 341-373

Farris Thompson, R. (1966). An aesthetic of the cool. *African Arts* 7 (1), 40-51

Forsch, J. (1999). Dance ethnography: Tracing the weave of dance in the fabric of culture. In S. Horton Fraleigh & P. Hanstein (Eds.), *Researching dance: Evolving modes of inquiry*. Pittsburgh: University of Pittsburgh Press.

Foster, S. (1995). Textual evidences. In E. Goellner & J. Shea Murphy (Eds.), *Bodies of text: Dance as theory, literature as dance*, (pp. 231-246) News Brunswick, NJ: Rutgers University Press

Foster, S. (1986). *Reading dancing: Bodies and subjects in contemporary American dance*. Berkeley: University of California Press

Freire, P. (1970). *Pedagogy of the oppressed*. New York: Herder & Herder.

Freire, P. & Giroux, H. (1986). Introduction. In D. Livingstone (Ed.), *Critical pedagogy and cultural power*, (pp. xi-xxi) South Hadley, MA: Bergin & Garvey

Freire, P. & Macedo, D. (1987). *Literacy : reading the word & the world* (Critical studies in Education series). South Hadley, MA: Bergin & Garvey

-
- Gandhi, L. (1998). *Postcolonial Theory: A critical introduction*. New York: Columbia University Press.
- Gee, J.P. (1991). *Social linguistics and literacies: Ideologies in discourses*. Brighton, England: Falmer Press.
- Gee, J.P. (2003). *What video games have to teach us about learning and literacy*. New York: Palgrave Macmillan.
- Gee, J.P. (2004). *Situated language and learning: A critique of traditional schooling*. London: Routledge.
- Geertz, C. (1973). *The interpretation of culture*. New York: Basic Books.
- Geertz, C. (1983). *Local knowledge*. New York: Basic Books.
- Gilbert Brown, S. G. (2004). Beyond theory shock. In S. G. Brown & S. Dobrin (Eds.), *Ethnography Unbound: From Theory to Praxis* (pp.299-317), New York: State University of New York Press.
- Gilbert, H. (1995) Dance, movement and resistance politics. In B. Ashcroft, G. Griffiths & H. Tiffin (Eds.), *The postcolonial studies reader* (pp. 341-345). London: Routledge.
- Gilbert, H. & Tompkins, J. (1996). *Postcolonial Drama*. London: Routledge.
- Gilmore, P. & Smith D. M. (1982). A retrospective discussion of the state of the art in ethnography and education. In P. Gilmore & A. Glatthorn (Eds), *Children in and out of school ethnography and education* (pp 1-19), Washington D.C : Center of Applied Linguistics
- Giroux, H. (1987). Literacy and the pedagogy of political empowerment. In P. Freire & D. Macedo (Eds.), *Literacy: reading the word and the world* (pp. 1-28) South Hadley, MA: Bergin and Garvey Publishers
- Giroux, H. (1998) An activist forum V: Racing justice. In W. Ayers, J.A Hunt, T. Quinn (Eds.), *Teaching for social justice* (pp. 228-294). New York: Teacher's College Press.
- Giroux, H. (2000). *Stealing innocence*. New York: Palgrave

Giroux, H. & McLaren, P. (1989). *Critical pedagogy, the state and cultural struggle*. In H. Giroux & P McLaren (Eds.), *Critical pedagogy, The state and cultural struggle* (pp. xi- xxxv) New York: State University of New York Press.

Goellner, E. & Shea Murphy, J. (1995). Introduction: movement movements. In E. Goellner & J. Shea Murphy (Eds.), *Bodies of text: dance as theory, literature as dance* (pp.1-20) News Brunswick, NJ: Rutgers University Press.

Gonzalez, N. (1996). Contestation and accommodation in parental narratives. *Education and Urban Society*, 29(1), 54-62

Gonzalez, N. (2002). *I am my culture*. Tucson: University of Arizona Press.

Gonzalez, N. (2005). Beyond culture: The hybridity of funds of knowledge. In N. Gonzalez, L. Moll & C. Amanti (Ed.s), *Funds of Knowledge: Theorizing Practices in Households, Communities and the Classroom* (pp. 29-46) New York: Routledge .

González, N., L. Moll, Tenery, M.F., Rivera, A., Rendon. P, Gonzalez, R, Amanti, C. (1995). Funds of knowledge for teaching in Latino households. *Urban Education*, 29(4), 443-470

Goodenough, W. (1981). *Culture, Language & Society*. Philidelphia, University of Pennsylvania: Benjamin & Curry

Gottschild, B.D. (2003). *The Black dancing body*. New York: Palgrave Macmillan

Grau, A. (1999) Fieldwork, politics and power. In T. Buckland (Ed.), *Dance in the Field*, (pp. 163-174) London: Macmillan Press.

Green, M. (1978). *Landscapes of learning*. New York: Teacher' College University Press

Green, M. (1995). *Releasing the imagination*. San Francisco: Jossey Bass Publications

Guajardo, M. & Guajardo, F. (2002). Critical ethnographer and communitiy Change. In E. Trueba & Y. Zou (Eds), *Ethnography and Schools* (pp. 281-304) Oxford: Rowman & Littlefield Publishers

-
- Hall, S. (1995). New ethnicities. In B. Ashcroft, G. Griffiths & H. Tiffin (Eds.), *The postcolonial studies reader* (pp. 223-227). London: Routledge.
- Hall, S. (1996a). *Race: The floating signifier* (VHS). Northampton, MA: Media Education Foundation.
- Hall, S. (1996b). Who needs identity? In S. Hall & P. Du Gay (Eds.), *Questions of cultural identity* (pp.1-16) Sage Publications: London
- Hanna, J. (1983). *The performer-audience connection: Emotion to metaphor in dance and society*. Austin: University of Texas Press
- Hanna, J. (1989). Anthropology of dance. In L. Overby & J. Humphrey (Eds.), *Dance: current selected research*, (pp. 219-238), New York: AMS
- Hanstein, P. (1989). Is Dance a language? In L. Overby & J. Humphrey (Eds.), *Dance: Current selected research* (pp. 139-150). New York: AMS
- Hanstein, P. (1999). From idea to research proposal. In S. Horton Fraleigh & P. Hanstein (Eds.), *Researching dance: Evolving modes of inquiry*, (pp. 22-61), Pittsburgh: University of Pittsburgh Press
- Hazzard-Gorden, K. (1996). Dancing under the lash: Sociocultural disruption, continuity, and synthesis. In K. Welsh Asante (Ed.), *African dance* (pp. 101-130), Trenton, NJ: Africa World Press
- Hickling-Hudson, C. (1999). Adult education: Beyond schooling in postcolonial societies In R. Arnove & C. Torres (Eds.), *Comparative education* (pp. 233-256). Oxford: Littlefield
- Holt, C. & Bateson, G. (1944). Form and function of dance in bali. In Franziska Boas (Ed.), *The function of dance in human society*. Brooklyn: Dance Horizons
- Horton Fraleigh, S. (1996). *Dancing and the lived body*. Pittsburgh: University of Pittsburgh.
- Hymes, D. (1982). What is ethnography? In P. Gilmore & A. Glatthorn (Eds), *Children In and Out of School Ethnography and Education*. (pp 21-33) Washington DC : Center of Applied Linguistics.

Hymes, D. (1999). The use of anthropology: Critical, political, personal. In D. Hymes (Ed.), *Reinventing anthropology*, (pp. 3-81). Ann Arbor Press: University of Michigan Press.

Ibelema, M. (2003). Tradition and modernity: The triumph of african culture. In E. Onwudiwe & M. Ibelema (Eds.), *Afro-optimism: perspectives on Africa's advances*. (pp. 21-38) London: Praeger

Jackson, N. (2004). Introduction. In N. Jackson (Ed.), *Right to dance* Banff, Alberta: Banff Centre Press

Jaworski, A. & Coupland, N. (1999). Introduction to Part Four. In A. Jaworski & N. Coupland (Eds.) *Discourse Reader* (pp.292-305) New York: Routledge

Jeya Singh, S. (1998). Imaginary homelands: Creating a new dance language. In A. Carter (Ed.), *The Routledge dance studies reader* (pp.120-145) London: Routledge

Johnston, T. (1989) Integrative role of dance in Shangana-Tsonga social insitutions. In L. Overby & J. Humphrey (Eds.), *Dance: Current selected research*, (pp. 151-164) New York: AMS

Kaahwa, J., Wadulo, G., Muganga, J., Breitinger, E. (2000). Theatre for development strategies to democratise and sensitise Ugandans. In E. Breitinger (Ed.). *Uganda: The Cultural Landscape* (pp. 185-203). Kampala: Fountain Publishers

Kealiinohomoku, J. (1975). A comparative study of dance as a constellation of motor behaviors among African and United States Negro, In *Dance Research Journal* (pp. 1-181). New York: CORD.

Kealiinohomoku, J. (1983). An Anthropologist Looks at Ballet as a Form of Ethnic Dance, In R. Copeland, M. Cohen (Eds.), *What is Dance?* (pp. 533-549). Oxford: Oxford University

Kaeppler, A. (1993). *Poetry in motion: Studies in Tongan dance*. Tonga: Vava'u Press

Kanpol, B. (2002). A sweaty pedagogy of bodily resistance: critical implication. In S. Shapiro & S. Shaprio (Eds.), *Body movements: pedagogy, politics and social change* (pp 117-137). Cresshill, NJ: Hampton Press

Keita, M. & Sewa Kan (1989) Wassolon. Cd recording

Kincheloe, J. & McLaren, P. (2002). Rethinking critical theory and qualitative research. In E. Trueba & Y. Zou (Eds.), *Ethnography and schools* (pp. 87-138). Oxford: Rowman & Littlefield Publishers

Kohen, A. (2000). *Case against standardized testing*. Portsmouth: NH Heinmann

Kurath, G. (1949). Dance: folk and primitive. In M. Leach & J. Fried (Eds.), *Dictionary of folklore, mythology, and legend*, (pp. 277-296) New York: Funk & Wagnalls

Kurath, G. (1975). Panorama of dance ethnology, *Current Anthropology*, I, 233-254

Ladson-Billings, G. (2003). Introduction. In G. Ladson Billings (Ed.), *Critical race theory perspectives on social studies* (pp. 1-13) Greenwich, CT: Information Age Publications

Lave, J. & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. Cambridge, UK: Cambridge University Press.

Le Compte, M. & Schensul, J. (1999). *Analyzing and Interpreting Ethnographic Data*. London: Alta Mira Press

Leggett, I. (2001). *Uganda: An Oxfam Country Profile*. Kampala, Uganda: Fountain Publishers

Lepecki, A. (2004). Introduction: Presence and body in dance and performance theory. In A. Lepecki (Ed.), *Of the Presence of the Body* (pp. 1-9). Middleton, Connecticut: Wesleyan University Press

Levinson, B. & Holland, D. (1996). An Introduction. In B. Levinson, Bradley, D. Foley & D. Holland (Eds.), *The Cultural production of the educated person: Critical ethnographies of schooling and local practice*: Albany: SUNY Press.

Lipman, P. (2005). Educational ethnography, and the politics of globalization, war, & resistance. *Anthropology and Education Quarterly* 36 (4) 315-328

Livingstone, D. (1987). Critical pedagogy and cultural power. In D. Livingstone (Ed.), *Critical pedagogy and cultural power* (pp.2-12) South Hadley, MA: Bergin & Garvey Publishers

Macey, D. (2000) *Dictionary of critical theory*. London: Penguin Books

Mamdani, M. (2001). *When the victims become killers: colonialism, nativism, genocide in Rwanda*. Kampala, Uganda: Fountain

Manning, S. (2004). *Modern dance, Negro dance*. Minneapolis, MN: University of Minnesota Press

Marshall, C. & Rossman, G. (1999). *Designing qualitative research*. Thousand Oaks, CA: Sage

Martin, R. (1995). Agency and history: The demands of dance ethnography. In S. Leigh Foster (Ed.), *Choreographing History* (pp. 105-117). Bloomington: Indiana University Press

Martin, R. (1997). Dance ethnography and the limitations of representation. In J. Desmond, *Meaning in Motion* (pp 321-434) Durham, NC: Duke University Press

Martin, R. (1998). *Critical moves: Dance studies & politics*. Durham, NC: Duke University Press

Maxwell, D. (1999). Political economy of urban food security in sub-sahara Africa, *World Development* 27 (11) 1939-1953

Mazui, A. (2001). Perspective: The muse of modernity & the quest for development. In P. Altbach & S. Hasan (Eds.), *The Muse of modernity: essays on culture and development in Africa*. London: Zed Books

Mbowa, R. (1998). Theatre for development: Empowering ugandans to transform their condition. In H. B. Hansen & M. Twaddle (Eds.), *Developing Uganda* (pp. 261-270) Kampala, Uganda: Fountain

Mckenzie Stevens, S. (2004) *Debating ecology: Ethnographic writing that makes a difference*. In S. Gilbert Brown & S. I. Dobrin (Ed.s), *Ethnography Unbound: From Theory to Praxis* (pp.165-185) State University of New York Press

Mead, M. (1995). *Anthropology in a discipline of words*. In P. Hockings (Ed.) *Principles of visual anthropology*. Berlin, Germany: Mouton de Gruyter

Mead, M. (1959). *Coming of age in Samoa*. New York: Mentor Books (Original work published in 1928)

Melvern, L. R. (2000). *A people betrayed: The role of the West in Rwanda's genocide*. Capetown: NAEP

Moll, L., Amanti, C., Neff, D., Gonzalez, N. (2005). *Funds of knowledge for teaching: Using a qualitative approach to connect homes and classrooms*. In N. Gonzalez, L. Moll & C. Amanti (Ed.s), *Funds of knowledge: Theorizing practices in households, communities and the classroom*. (pp. 71-88) New York: Routledge

Ness, S. A. (1992). *Body movement and culture: Kinesthetic and visual symbolism in a Philippine community*. Philadelphia: University of Pennsylvania

Nieto, S. (February, 2004). Lecture presented at the University of Arizona, Tucson.

Novack, C. (1990) *Sharing in the dance*. Madison: University of Wisconsin Press

Novack, C. (1995) *The body's endeavors as cultural practices*. In S. Leigh Foster (Ed.), *Choreographing History (177-185)*. Bloomington: Indiana University Press

Okeley, J. (1992) *Anthropology & autobiography: Participatory experience and embodied knowledge*. In J. Okeley & H. Callaway (Eds.) in *Anthropology and Autobiography* (pp. 1-28) London: Routledge

Ottey, S. (1996). *Critical pedagogical theory and the dance educator in arts*, *Education Policy Review* 98 (2) 1063-1093

Olanyian, T. (2000). *Africa: Varied Colonial Legacies*. In H. Schwartz & S. Ray (Eds), *A Companion to postcolonial studies*. Malden, MA: Basil Blackwell

Omi, M. & Winant, H. (1986). *Racial formations in the United States*. London: Routledge.

Onwudiwe, E. (2003). *Introduction: Context for post-colonial African discourse*. In E. Onwudiwe & M. Ibelema (Eds.), *Afro-optimism: perspectives on Africa's advances*. (pp. 21-38). London: Praeger

-
- Parkin, D., Caplan, L. & Fisher, H. (1996) The power of the bizarre. In D. Parkin, L. Caplan & H. Fisher (Eds.), *Politics of Cultural Performance*. (pp. xv-xvii) Providence: Berghahn
- Penrod, J. & Plastino, J.G. (1998) *The Dancer Prepares*. London: Mayfield Publishers
- Pierce, C. S. (1975) *Collected papers*. In J. Benthall & T. Polhemus (Eds.), *The Body as a Medium of Expression* (pp. 13-35) New York: Routledge
- Popen, S. (2002). Democratic pedagogy and the discourse of containment. In *Anthropology and Education Quarterly*, 33 (3) 383-394
- Powell, L. (1997). The achievement (k)not: Whiteness and black underachievement. In M. Fine, L. Weis, L. Powell, L. Mun Wong (Eds.), *Off White: Reading on race, power, and society* (pp. 3-12) New York: Routledge
- Primus, P. (1972). Life crisis: Dance from death to birth. *Proceeding from American Dance Therapy Association*, Philadelphia, PA, 1-13
- Pwono, D. & Katuala, J. (2001) Arts and humanities capacity building in Africa: problems and prospects. In Altbach, P. & Hasan, S. (Ed.s), *The muse of modernity: Essays on culture and development in Africa*. London: Zed Books
- Ramsey, K. (1997) Vodou, nationalism, & performance: The staging of folklore in the mid twentieth century haiti, dance and nationalism. In J. Desmond (Ed.), *Meaning in Motion*. (pp. 345-378) Durham, NC: Duke University Press
- Ray, P & Anderson, S. (2000). *The Cultural Creatives*. New York: Three Powers Press.
- Redmond, E. (1978). Cultural fusion & spiritual unity: Katherine Dunham's approach to developing educational community theatre. In V. Clark & M. Wilkerson (Ed.s), *Kaiso, Katherine Dunham: An Anthology of Writings*. (pp. 265-270). Berkeley, CA: University of Berkeley
- Rodney, W. (1972). *How Europe Underdeveloped Africa*. London: L' Overture Publication

-
- Rogers, A. (2001). Afterword: Problematizing literacy and development. In B. Street (Ed.) *Literacy and development* (pp. 205-221) London: Routledge
- Rojek, C. (2003) *Stuart Hall*. Cambridge, London: Polity Pres Cambridge
- Rosaldo, R. (1989) *Culture and Truth: The Remaking of Social Analysis*. Boston: Beacon Press
- Rotberg, I. (2004) Preface. In I. Rotberg (Ed.), *Balancing Change and Tradition in Global Education Reform* (pp. xi-xvii). Lanham, MD: Rowman & Littlefield.
- Royce, A. (1977). *Anthropology of dance*. Bloomington: Indiana University Press.
- Schieffelen, B. & Gilmore, P. (1986). *The acquisition of literacy: ethnographic perspectives*. Westport, CT: Ablex
- Schwartz, H. (2000). An Introduction. In H. Schwartz & S. Ray, *A Companion to Postcolonial Studies*. Massachusetts: Blackwell Publishers (pp.2-28)
- Shapiro, S. (1998). "Introduction". In S. Shapiro (Ed.), *Dance, power, and difference: Critical and feminist perspectives on dance education*. Champaign, IL: Human Kinetic
- Sellers Young, B. (2006). *Ethnography, body and corporeality*. Paper presented at the Congress on Research on Dance Conference. Tempe: Arizona State University
- Shapiro, S. (2002). *The body a site of common humanity*. In S. Shapiro & S. Shapiro (Eds.), *Body movements: pedagogy, politics and social change* (pp 1-24). Cresshill, NJ: Hampton Press
- Shor, I. (1996). *When students have power*. Chicago: University of Chicago Press.
- Sklar, D. (2000). Reprise: On dance ethnography. *Dance Research Journal* 32(1), 70-77.
- Sklar, D. (1991). Invigorating dance ethnology. *UCLA Journal of Dance Ethnology* 15, 4-15

Shaw, A. (1998). Images of the female body: Women's identities and the media. In J. Richardson & A. Shaw (Eds.) in *The Body in qualitative research* (7-25) Ashgate: Adershot

Smagorinsky, P. (1999) The world is a stage: Dramatic enactment as response to literature. In B. J. Wagner (Ed.), *Building moral educational communities through educational drama* (pp. 4-10) Connecticut: Ablex.

Smith, D. (2002). The challenge of urban ethnography. In E. Trueba & Y. Zou (Eds.), *Ethnography and Schools* (pp. 171-184). Oxford: Rowman & Littlefield Publishers

Smith-Maddox, R. & Solorzano, D. (2002) Using critical race theory, Paulo Freire's problem-posing method and case study research to confront race and racism in education. *Qualitative Inquiry*, 8 (1) pp. 66-84

Soyinka, W. (1976). *Myth, literature, and the African world*. Cambridge University Press

Spivak, G. (1988) Can the subaltern speak? In C. Nelson & L. Grossberg ((Eds.) *Marxism and the interpretation of culture*. Urbana IL: University of Illinois Press

Spradely, J & McCurdy, D. (1972). *The cultural experience: ethnography in a complex society*. Chicago: Science Research Associates

Spring, J. (1993). *Conflicts of interests: Politics of American education*. New York: Longman

Street, B. (1993). Introduction: New literacy studies. In B. Street (Ed.), *Cross cultural approaches to literacy* (pp.1-19) London: Cambridge University Press

Street, B. (1995) *Social literacies*. London: Longman.

Street, B. (2001) Introduction. In B. Street (Ed.), *Literacy and development: Ethnographic perspectives*. London: Routledge.

Stuckey, S. (1995) Christian conversion and the challenge of dance. In S. Foster (Ed.), *Choreographing History* (pp. 54-68). Bloomington: Indiana University Press

-
- Tedlock, B. (2003) *Ethnography and ethnographic representation*. In N. Denzin & Y. Lincoln (Eds.), *Strategies of qualitative inquiry*. (pp. 194-165) Thousand Oaks: Sage Publications
- Thomas, H (2003) *The Body, Dance and Cultural Theory*. Palgrave MacMillern Press: NY
- Thomas, J. (1993). *Doing critical ethnography*. In *Qualitative Research Methods Series*. 26
- Thompson, A. (2005) *Articulating an antiracist pedagogy*. Roundtable discussion at the Annual American Anthropological Association Meeting. Washington, DC
- Thompson, M. (2005) *Anime affiliation and classroom learning: Literacy and identity in multiple spaces*. Paper presented at the Annual American Anthropological Association. Washington, DC
- Trend, D. (1997). *Cultural pedagogy: Art, education, politics*. New York: Bergin & Garvey.
- Tuhiwai Smith, L. (1999). *Decolonizing methodologies*. London: Zed Books
- Valis-Hill, C. (2002). *Katherine Dunham's southland: Protest in the face of repression*. In T. Defrantz (Ed.), *Dancing many drums: Evacuations of African-American dance* (pp. 289-315) University of Wisconsin Press
- Villenas, S. (2005). *Articulating an antiracist pedagogy*. Roundtable discussion at the Annual American Anthropological Association Meeting. Washington, DC
- Waters, M. (2000) *Globalization*. London & NY: Routledge
- wa Thiongo, N. (2000). *African languages and global culture in the twenty-first century*. In C. Mwaria, S. Federici & J. McLare (Eds.), *African visions: Literary visions, political change and social struggle in contemporary africa* (pp. 154-172) London: Greenwood Press
- wa Thiongo, N. (1986). *Decolonizing the Mind*. Nairobi, Kenya: EAEP
- wa Thiong, N. (1981). *Writer in Politics*. Nairobi, Kenya: EAEP

Welsh Asante, K. (1996). The Zimbabwean dance aesthetic: Senses, canon, and characteristics. In K. Welsh Asante (Ed.) in African dance (pp. 203-220) Trenton, NJ: World Press

West, C. (1994). *Keeping Faith*. New York: Routledge

Williams, B. & Brydon-Miller, M. (2004). Changing directions: participation action research, agency and representation. In S. Gilbert Brown & S. Dobrin (Eds.), *Ethnography unbound: From theory to praxis* (pp. 241-254). New York: State University of New York Press

Williams, D. (1991) *Anthropology and the Dance*. Urbana: University of Illinois Press

Wink, J. (2000). *Critical pedagogy: Notes from the real world*. New York: Longman

Wolcott, H. (1990). *Ethnography: A Way of Seeing*. Sage Publishing: Walnut Creek

Woodson, C. (1933). *The miseducation of the Negro*. Washington DC: African World Press

Yon, D. (2000). *Elusive Culture: Schooling, race, identity in global times*. New York: State University of New York Press

Young, C. (1995). *Observational cinema*. In P. Hockings (Ed.), *Principles of visual anthropology*: Berlin: Mouton de Gruyter

Young, R. (2001). *Postcolonialism: A historical introduction*. London: Blackwell.