

## Abstracts

**ANGELA K. AHLGREN** *"In Search of Something Else": Tiffany Tamaribuchi, Taiko Drumming, and Queer Spectatorship*

This paper argues for the possibility of queer spectatorship in renowned taiko player Tiffany Tamaribuchi's performances. Taiko is an athletic and spectacular form of ensemble drumming with roots in Japanese culture. An award-winning taiko player who has trained and performed in the United States and Japan, Tiffany Tamaribuchi also founded the Sacramento Taiko Dan and Jodaiko, an all-women's taiko group comprised of members from throughout North America. Despite working within a conservative performance framework and within a form that is often framed as "multicultural" performance, Tamaribuchi's performances with the all-women's group Jodaiko can be seen as queer. Using performance analysis and a close reading of Tamaribuchi's performance of a solo called "Odaiko" in a 2006 concert, I argue that Tamaribuchi's taiko performances invite queer spectatorship both through Tamaribuchi's queer gender performance and the affective, kinesthetic relationship taiko drumming can produce between the audience and spectator.

**ELIZABETH ALDRICH, NORTON OWEN, AND LIBBY SMIGEL** *Using "Fair Use" to Free Archival Resources: Dance Heritage Coalition's Project to Increase Access to Dance Collections*

This interactive roundtable presented the findings of the Dance Heritage Coalition's (DHC) "fair use" project, whose outcomes will make dance-related materials at libraries, museums, and archives more readily accessible to researchers, students, and the public. Strict copyright observance affects the breadth of materials available for scholarly study, public programming, and classroom use. Thus, copyrights adversely skew the dialogue in historical and cultural studies of dance. The panelists from the archival and scholarly fields will illustrate the copyright problem and the "fair use" solution by offering several case scenarios (including curatorial problems in the DHC traveling exhibition, *Dance Treasures*). The DHC's initiative is modeled on the documentary filmmakers' project on "fair use." Through individual interviews and focus groups of librarians/archivists, technical staff who work with librarians, and scholars/educators, the DHC developed a set of scenarios where copyrights conflict with the programs and missions of dance-related cultural institutions. Findings and agreements have been collected and will be shared in a published "Statement of Best Practices of Fair Use." Q&A followed.

**SUSAN BENDIX, HARPER PIVER, JODI JAMES, AND JENNIFER TSUKAYAMA** *Dance Education and Technology: Working at the Intersection of Conflicting Paradigms*

This paper explores the unique terrain that unfolded when a sophisticated, high-tech system called SMALLab (Situating Multimedia Arts Learning Laboratory) was placed in an urban, inner-city elementary school to facilitate the instruction of a dance composition curriculum. Additionally, this paper seeks to understand what it means to work at an intersection of male and female paradigms and how, from this perspective, to think about the bridge between

technology and humanity. The project explored the system's efficacy and potential for educational and creative enhancement. SMALLab is a fifteen-square-foot interactive space that allows students to generate changes in sonic and visual media through gesture and full-body movement.

**MEG BROOKER** *Saturday Night at Noyes Rhythm Camp*

In 1919 Florence Fleming Noyes founded an annual summer camp in Cobalt, Connecticut, creating a space for a community of women to explore a danced somatic practice influenced by the Delsarte tradition, Charles Wesley Emerson's theory of creativity, and the popular notion of rhythmic expression. Among the camp traditions that have been preserved for nearly ninety years is "Saturday Night," an evening of impromptu, vaudeville-style performance in an all-female, nonpublic context. This paper explores the function of Saturday Night as a community-building practice both historically and within the contemporary context of Noyes summer camp culture.

**CATHERINE CABEEN** *Female Power and Gender Transcendence in the Work of Martha Graham and Mary Wigman*

This paper contrasts the iconic embodiments of empowered femininity characteristic of Martha Graham's choreographic work and the gender ambiguity found in Mary Wigman's early solos. These modern dance pioneers both emancipated the female body from dominant Western culture's insistence on binary gender definitions. However, their differing approaches to how a liberated female body looks, moves, and dresses provides an opportunity to examine modern dance as a forum for diverse shifts in gender representation. This research draws on my personal experience dancing with the Martha Graham company and historic research investigating Wigman's solo concerts in Germany from 1917 to 1919. This paper makes the claim that modern dance, as a conscious fusion of body and mind, can embrace the fluid complexity of personal identity and encourage both conceptual and embodied transcendence of hegemonic male/female paradigms.

**TANYA CALAMONERI** *Going Native: Ethics and American Cultural Appropriation of Butoh Dance*

Inspired by an illustration entitled "Traditional Japanese Physique" in an American text on Butoh dance, this paper probes the conception of and relationship to such a body within American Butoh dance. What is this notion of a "Japanese body," and what are the ethics of appropriating it? How do we talk about the body in a dance form that grew from a specific cultural context but is now considered a global form? I address these questions with reference to "Orientalization" in early American Modern Dance and related practices in contemporary American Butoh. Applying Edward T. Hall's model of cross-cultural communication to dance studies, I discuss ways in which American dancers and dance scholars might approach the Butoh body in nonessentializing terms. This paper is intended to open up conversation about cultural appropriation in artwork and the complexities of Butoh dance as a global practice.

**ROSEMARY CANDELARIO** *Performing and Choreographing Gender in Eiko & Koma's Cambodian Stories*

Eiko & Koma's 2006 piece *Cambodian Stories: An Offering of Painting and Dance* offers an opportunity to analyze the ways gender, the nation, and the global are choreographed and represented on an American stage. Gender is thoroughly implicated in each of the main themes raised by the piece: history (both personal and geo-political), Asian identity, and the relationship between visual art and the performing body. In what ways does this intercultural, intergenerational, and multidisciplinary work complicate our understanding of gender and

the nation in the age of globalization? How can a performance such as *Cambodian Stories* be viewed as a site of (non-Western) feminist knowledge production? Might the movements of Eiko & Koma alongside nine young Cambodian painters be evidence of an agency not visible through the gaze of Western feminist theory?

**JESSICA DAMON** *Vai Sambar! American Meaning Making in Afro-Brazilian Dance*

This paper describes the interaction between an American community of dancers and the wave of Afro-Brazilian influence that entered that community. Through personal experience, academic research, community observation, and conversations, the author examines the role of samba and the religious dances of the *orixás* within a suburban white community, highlighting how meaning is changed and constructed based on cultural context. The author emphasizes how women in this community responded to the political, social, and sexual implications of a non-native dance form, and how their resulting self-identification as a community was transformed. The essay questions how Americans can locate themselves within the greater cultural context of samba and other Afro-Brazilian dance forms, not simply as cultural outsiders but as women deeply connected to the unique American reality of these practices.

**MARILYNN DANITZ** *Methods to Create a New Paradigm for a Feminine Equality*

Can women in a male-dominated society gain equal footing? Society is based on a belief system. To alter those beliefs or to release them completely requires the ability to perceive beyond commonly held assumptions and provide a foundation that ensures society's basic needs. HIStory runs rife with wars, new countries, conglomerates continuously arising. Exercising feminine traits of nurturing and empathy, women can cross cultural boundaries with abilities to connect, building a new system on a large scale. And they can do it through their art. Women have been raised to support power, not to exercise it. Now they must be taught to assume power and exert it with care. Once she has been taught to handle power and think outside of the box, the female dance artist can begin to use her art to promote and market a new paradigm. She becomes a leader that can connect with large audiences to influence a different mindset.

**ANDREA DEAGON** *The "Effeminate Dancer" in Greco-Roman Egypt: The Intimate Performance of Ambiguity*

In the cosmopolitan Greco-Roman world of the second and third centuries CE, the terms *magodos*, *malakos*, and *kinaidos/cinaedus* identified a category of performer usually described (inadequately) as the "effeminate dancer." This paper investigates the nature of the "effeminate dancer's" performance and his function in the various societies in which such entertainment is attested, focusing on Roman Egypt. In a world where men typically played women's roles in mainstream drama and dance, the "effeminate dancer's" performance eluded these accepted conventions of theatrical illusion. Raising the specter of distorted masculinities such as the passive homosexual and the eunuch, and evoking the ecstatic cults that were a mainstay of feminine religious experience in the ancient Mediterranean, the "effeminate dancer" stirred up anxieties about social and sexual transgression and simultaneously allayed them through elegant performance.

**KENT DE SPAIN** *Of the Absence of Dance: Feminisms and Pragmatisms in the Writing of Dance Theory*

In many ways "Dance Studies" has in recent years become synonymous with a kind of theoretical writing that is heavy on poststructuralist philosophy but often curiously disconnected from the intentions and everyday practices of dancers and choreographers. In this presentation I intend to examine this issue by investigating and analyzing the essays that make up

the book *Of the Presence of the Body: Essays on Dance and Performance Theory* (edited by Andre Lepecki), through the lens of a course I am teaching that steeps second-year M.F.A. dance students in the world of dance theory. What is the role of “dance” in these essays? Is there a clear demarcation between feminine and masculine approaches to the theorized space of dance writing? In what ways does dance theory perform its own authority? How can the values of practitioners inform the scholarship of theorists? If there is a voice of dance theory, to whom is it speaking, and on whose behalf?

**KADIDIA VIVIANE DOUMBIA** *Globalization and Dance in West Africa*

Dance in most African countries, especially in West Africa, is the responsibility of a particular class of the society. The main issue for performers or choreographers trained in modern standards is the transfer of information to dance professionals who are illiterate, approximately 75 percent of noneducated people on the continent. The majority are women. It is an oral tradition too, so diversity, globalization, and feminism mean nothing to them. The sociopolitical situation of the entire continent is a good example of the consequences of colonization that, besides being a historical big mistake, was also a disaster because it did not respect the structure of societies. Today’s globalization of the world draws the continent down because it cannot consider Africa’s specific needs. To me, dance cannot be globalized because of the creativity, identity, and social-specific values that would die.

**KRISTI FAULKNER** *Women, Protest, and Dance: An Activist Art?*

As members of society, artists have historically served a dualistic purpose—to reflect the ideologies of the world in which they live, and to challenge those ideologies. By challenging ideologies, artists may enter into a world of social and political activism. However, can art be an effective form of protest? In this paper I explore the characteristics that allow dance to function as a form of social and political activism. Furthermore, I explore the potential implications of the female dancing body as it pertains to dance as an activist art form.

**VICTORIA PHILLIPS GEDULD** *Sahdji, an African Ballet (1931): Queer Connections and the “Myth of the Solitary Genius”*

In May 1931 the ballet *Sahdji* premiered at the Eastman Theatre in Rochester, New York: with a libretto by Harlem Renaissance’s Alain Locke and Richard Bruce Nugent, music by composer William Grant Still, the ballet by Thelma Biracree, and dedicated to the Eastman School’s Howard Hanson, the work was set in Africa and performed by dancers in blackface. In 1934 the work was performed with an all-black cast in Chicago and revived in Rochester through 1950. *Sahdji* demonstrates that the participants shared two tenets: the desire to create high art, and the belief in African forms to achieve artistic aims. Locke and Nugent had a small shared world that included Lincoln Kirstein. Locke wrote about *The Rite of Spring*, and *Sahdji* became Locke’s African answer to *Spring*. *Sahdji* begs for a reinvigoration of dance history that credits philosophical underpinnings of the American ballet to the Harlem Renaissance and its queer connections.

**TANJI GILLIAM** *“Fake Bullets [Can] Scar Me”: Revising a Hip-Hop Feminist Politic*

Given the ephemeral nature of digital technology, alternative methods of recording hip-hop history must be developed. While I do not agree with dismantling the intergenerational oral tradition altogether, and would advocate for a reawakening of this historical convention as well, archiving hip-hop digital media, in both institutional archives, museums, and libraries as well as in alternative print, Internet, and video mediums, could be its own form of preservation and power in the hip-hop community. It would preserve a legacy of intergenerational cultural and historical inheritance that is currently threatened. It could also add institutional legitimacy

and economic independence. Finally, it could promote education and artistic development. My lecture-demonstration featured an eighteen-minute filmed interview with breakdancer Rokafella, as well as a presentation of the larger project, set against the backdrop of a videotaped, commissioned, solo dance performance with Rokafella as well.

**JESSICA RAY HERZOGENRATH** *Dancing Americanness: Jane Addams's Hull House as a Site for Dance Education*

This paper explores the role and influence of dance education in Jane Addams's Hull House from its opening in 1889 through roughly 1900. I contend that the ideology of middle- and upper-class women of the Progressive Era, asserted through channels like Hull House, privileged particular forms of dance over others. In effect, they denied the validity of American vernacular dance as a legitimate movement vocabulary. To illuminate these Progressive postures, I investigate the trajectory of American dance education in relation to Jane Addams's attitudes toward diversity, the role of art, and the value of dance at Hull House. I draw from women's, race, and cultural studies for this project and employ historiographic analysis. By contextualizing the elements above, I suggest that as a site of socialization and education Hull House assisted in maintaining the separation of "acceptable" and "unacceptable" dance in the United States.

**HWAN JUNG JAE** *The Cultural Body and the Politics of Difference: How Korean Dance Is Commodified in the Politics of Tourism*

In tourism, dance is popularly used as a medium that attracts outsiders' attention and curiosity because dance effectively advertises the characteristics of a culture. One of the most prevalent images in Korean tourist brochures and films is a female dancer in a colorful costume, welcoming foreigner tourists with big smile. In this paper, through the examination of the stereotypes and gender differences in dance depicted in Korean tourism commercials, I focus on how Korean dance has been commodified in the politics of tourism. I also explore how tourism constitutes a "fantasy" of a culture in correspondence with Korea's globalization and localization process.

**OK HEE JEONG** *Reflections on Maya Deren's Forgotten Film*

American avant-garde filmmaker Maya Deren is highly acclaimed as one of the pioneers of film dance, but her final film *The Very Eye of Night* (1952–55, released 1959) is largely neglected in the dance field. In that silenced, marginalized cases shed light on the discursive contour of the field, I examine not only Deren's intention of the film but also assumptions and rationales upon which scholars and critics ignored the film. I argue that the medium-specific and modernist concept of dance film, which Deren herself initially introduced into the field, contributes to the film's ignorance in dance scholarship. Also, the use of ballet is another impeding factor as its anti-gravitational quality and classical implication do not befit textual and sociocultural expectations of dance scholars for Deren's film.

**KETU H. KATRAK** *Toward Defining Contemporary Indian Dance: A Global Form*

This essay explores innovations in contemporary Indian dance based in classical Indian dance, martial arts and Western dance vocabularies. Who is making change and how does change work? I delineate the parameters of contemporary Indian dance as a genre (since the 1980s) and distinguish it from Bollywood style "free" dance. I analyze the creative choreography of one prominent contemporary Indian dancer, Chennai (India) based Anita Ratnam. Ratnam's signature style, evoking the "feminine transcendental," is rooted in Indian aesthetic along with a pan-Asian scope. Ratnam's over twenty-year dance career of solo, group, and collaborative

work, along with pioneering artist, Astad Deboo, serve as role models for second-generation contemporary Indian dancers such as Los Angeles-based Post-Natyam Collective's movement explorations, among other dancers based in the diaspora.

**APARNA KESHAVIAH** *Decoding the Modern Practice of Bharatanatyam*

As the classical Indian dance form Bharatanatyam globalizes, it suffers under the gravitas of "unbroken tradition." To numerically characterize tradition in contemporary India, surveys were administered to 212 practitioners on *execution, values, knowledge, and pedagogy*. Statistical analysis revealed extensive diversity, lack of a consistent core, and fundamental drivers of variation.

**JAYNE KING** *Women Work It On Out: An Intergenerational Encounter through Dance*

In "Dance Narratives and Fantasies" Angela Mc Robbie writes that for generations of women dance has represented "an arena for self expression . . . away from the difficulties of everyday life. . . a symbolic escape route from the more normative expectations of young women." "I dance because it . . . makes me feel free," writes Ms Mae, one of twenty seniors who participated in Work It On Out, a community dance project that brought elders together with dance majors at Northwest Vista College. Sharing dances and stories about dance, we would form a unique intergenerational community to celebrate a woman's ongoing love affair with dance. Though dance is not something that old and young typically share, the exuberance in the simple acts of moving together created instant rapport. With Aretha crooning "freedom . . ." in the background, looking good and shaking our shoulders and hips was a "fem-positive" message of grace, dignity, and strength over circumstance, signified by the freedom of the body.

**KELLY KNOX** *3" Golden Lotus: The Tradition of Bound Feet as Depicted in Contemporary Choreography*

The Chinese tradition of female foot binding dates back thousands of years and has had a profound impact on the status and expectations of Chinese women well into the twentieth century. This paper explores the cross-cultural collaboration between a male Chinese choreographer and a female American dancer and the intersection of metaphoric movement with female identity in Er-Dong Hu's choreographic work, *3" Golden Lotus* (2007). Addressing a personal and cultural history, Hu offers a gallery of kinesthetic images that portray the imposed practice of foot binding. What is revealed is one dancer's psychological journey as she follows in the tiny and excruciating footsteps of her female ancestors. *3" Golden Lotus* serves as a choreographic springboard for investigating not only the Chinese tradition of bound feet but also its counterparts in other times and cultures, all of which represent a global subjugation of the woman's body.

**ALEXANDRA KOLB** *Mata Hari's Images of Femininity*

The Dutch dancer Mata Hari (alias Margaretha Geertruida Zelle) has achieved an iconic status within twentieth-century dance history, partly due to her execution as a German spy in 1917. Although she lacked significant dance training, she successfully performed her works, primarily in eclectic oriental styles, before European audiences. My discussion considers Mata Hari's contributions against the backdrop of the pre-World War I European dance scene. It specifically explores the ideological and aesthetic framework within which she was embedded as a female artist in the context of related concurrent dance trends. Drawing on feminist theories, orientalism and postcolonialism (Edward Said), the paper examines how Mata Hari's on- and off-stage personae conformed to certain stereotyped images of women whilst also subverting social conventions.

**E. HOLLISTER MATHIS-MASURY** *Gendering in the Ascription of Symbolic Meaning to Dance in Germany*

This presentation deals with the current status of dance studies in Germany, focusing particularly on the situation in Baden-Württemberg, the home state of the internationally renowned Stuttgart Ballet. Whereas German dance companies enjoy some of the highest subsidies in the world, and freelance dancers in Germany benefit from privileges in the German social system, dance is not an independent subject of study at any level of the German educational system. The strong discrepancies in educational, cultural, and social policy on dance are indicative of the limits to and disagreements within symbolic meaning ascribed to dance. The relevant areas of policy will be presented, as well as the historical factors in the development of these discrepancies. A discussion of the role of gendering in the ascription of symbolic meanings to dance follows, especially considering current developments regarding community building and social justice.

**ANGELA M. MOE** *Reclaiming the Feminine: Bellydancing as a Feminist Project*

Bellydancing is largely misunderstood and stereotyped. Few realize that it is an expressive, ancient, and woman-centered genre of movement, rooted in Middle/Near Eastern folk tradition and culture. Not surprisingly, it has received scant scholarship despite its increasing popularity throughout the world. This paper offers a feminist critique of hegemonic understandings of bellydance, based upon ethnographic research on American women's experiences. Findings are organized along five themes: discovery (of the dance and of self); healing (repair and respite from illness, injury, and victimization); spirituality (connectivity to each other, a higher power, and divine femininity); sisterhood (community, specifically woman-space); and empowerment (omnipresent sense of pride and self-confidence). I argue that bellydance is too easily dismissed as a means through which women are objectified via patriarchal views of beauty, sexuality, and performativity. These may be understood as byproducts of Western Orientalist renderings of the Middle/Near East and contextualized within our contemporary antifeminist society.

**NATALIE KING AND ERICA NIELSEN** *Online Learning in Dance Education*

Traditionally, dance learning has involved two modes of delivery: visual and verbal instruction. A teacher explains and corrects, demonstrates, and gives tactile feedback to teach students about ideas through movement. She may find it difficult to contextualize concepts through verbal explanation alone and could spend hours searching for appropriate supplements. Even then, students unfamiliar with dance vocabulary and uncomfortable with abstract movement could run into frustration through this limited approach. Education requires a variety of stimuli, and dance education in particular can benefit greatly from the advantages of online learning tools. This presentation will show you how dance educators can easily incorporate twenty-first-century technologies into their classrooms, thereby enhancing students' comprehension of theories such as feminism.

**LORENZO PERILLO** *"Smooth Criminals": Mimicry, Choreography, and Discipline of Cebuano Dancing Inmates*

On July 17, 2007, Byron Garcia, Cebu provincial security consultant, uploaded the Cebu Provincial Detention and Rehabilitation Center inmates' performance of Michael Jackson's iconic, record-breaking music video "Thriller," which has gained enough popularity to be ranked YouTube's fourth all-time favorite video. I ask how 1,500 Cebuano prisoners performing "Thriller" hold the global gaze so captive? Also, how do issues of sexual, racial, and cultural desire and anxiety inform "Thriller" in both content and reception? I analyze the filmed "Thriller" dance

in Cebu in order to open up its ambivalent success as explicated through issues of mimicry, choreography, and reception. I argue that “Thriller” takes part in a century-long conversation on Philippine representation, discipline, and imperial meanings. What subjects are formed through this experiment designed to literally choreograph discipline onto “deviant” bodies? Finally, when situating this user-generated spectacle in the contexts of Filipino diaspora, postcolonialism, and *bakla* performance, what epistemological shifts do we make from the gaze-spectacle binary?

**LINDA SABO** *Embodying Classical Jazz Dance Technique: Gus Giordano’s Dynamic Rewriting of the Female Dancer’s Body*

Jazz dance has come to be recognized as a serious and significant art form. Eventually, a path was forged by a few jazz dance pioneers who developed and codified their movement methodology and inscribed their styles on other dancers through training programs and choreography. Presently, Gus Giordano is one of four twentieth-century dance artists who are considered pioneer figures in systemizing jazz dance. This kinesthetic and detailed “reading” of elements of his technique will reveal how Giordano’s fashioning of diverse cultural components has had an empowering effect upon the female dancer and enables us to make certain assumptions about how Giordano’s technique affects her perception of herself and of her place in the world.

**VIRGINIA TAYLOR** *YouTube, Beyoneworld, and Second Life: Do Girls Still “Go to Ballet”?*

This paper presents updates from my ongoing ethnographic study into the lived experience and worldviews of eight- to eleven-year-old girls in the United Kingdom and responds to my 1999 Selma Jeanne Cohen award-winning paper, “Respect, Antipathy, and Tenderness: Why Do Girls ‘Go to Ballet’?” History has moved very fast: technologies have transformed the daily lived experience of children, now supersaturated with images and with access to communities far beyond their physical and cultural environment. The paper reports on the girls’ assessment of their experience and considers whether the girls’ bodies are being re-choreographed by an unprecedented excess of images of bodies and ways of moving, very different from and potentially more powerful than those they encounter in their own cultural setting.

**HUI NIU WILCOX** *Performance of Possibilities: A Critical Analysis of Audience Responses to Pipaashaa by Ananya Dance Theatre*

This paper critically analyzes audience responses to Ananya Dance Theatre’s work *Pipaashaa: Extreme Thirst*. Ananya Dance Theater intervenes in colorblind racial politics through casting only women and girls of color. Different responses by audiences of different social locations constitute critical discourses about race and social justice—catalysts for personal and social transformation. An examination of the discourse around *Pipaashaa* demonstrates that materiality of both performing and viewing bodies are important factors in creating meaningful art that envisions and inspires change.

**LIESBETH WILDSCHUT** *A Physical Experience While Watching Dance*

Cognitive neuroscience is an area that helps us to enlarge our knowledge of how movement is perceived and how we can understand the process of kinesthetic empathy. In this article I will analyze the connections between the visual input while watching a dance performance, the motor memory, the awareness of movement sensation, and emotional experiences. Experiments done on monkeys by Rizzolatti et al. gave insight in the working of the brain while watching dance. He discovered activity of neurons, which he called mirror neurons. Many experiments followed by neuroscientists and psychologists like Keysers, Bekkering, and Calvo-Merino.



In this article I will use research results from neuroscience, as well as results from my own empirical studies. Those results give us more insight in the mechanisms active in the process of kinesthetic empathy, which can be helpful for choreographers interested in involvement strategies on a movement level.

**EMILY WRIGHT** *Gender in American Protestant Dance: Local and Global Implications*

In the field of dance studies much discourse surrounds notions of gender identity and women's rights within Western dance traditions. One group of scholars asserts that early modern dance practice successfully resisted patriarchal notions. Another contends that early modern dance perpetuated traditional assumptions. A third perspective proposes that early modern dance realized a simultaneous reiteration and subversion of traditional gender roles. In similar fashion, this paper delineates the parameters of a growing subset in contemporary dance and religious practice, the field of contemporary professional Christian dance, and explores the ways in which these groups reify traditional gender roles through choreographed depictions of rigid gender binaries while simultaneously subverting them through the introduction of the female body and the female voice into the traditionally male-dominated Protestant worship space. In terms of its relevance to global feminisms, contemporary professional Christian dancers reify and subvert traditional gender roles on a global scale through international touring and arts-based missionary outreach programs.

**SHEENRU YONG** *Creating Contemporary Ritual: The Choreography of Lin Lee-Chen and Anna Halprin*

A study and comparison of works by two creators of ritual performance—Anna Halprin and Lin Lee-Chen—provide insight into Richard Schechner's efficacy-entertainment continuum as well as how ritual manifests in contemporary performance. Through a close reading of the structure and performance quality of Lin's *Miroirs de Vie (Jiao)* and Halprin's *Circle the Earth "Dancing with Life on the Line,"* I look at both artist's efforts and results in creating ritual performance and illustrate what I believe to be their distinctive features. Contextualization of the work and the artists' intentions shed light on the possibility or scope of change effected by their creations. While Lin's highly stylized large-scale dance-dramas in many senses cannot be compared to Halprin's nature-oriented participatory community rituals, commonalities in these two works show a strong emphasis on bodily experience, indicating embodiment as fundamental in creating transformative performance.

**RIM ZAHRA** *Between Resistance and Restraint: The Corporeal Practice of Ballet in a University Classroom*

This essay uses ballet as an example of how dance can be rooted in a discourse of difference that women must learn to overcome. Contributing to the growing research on ballet produced by Jennifer Fisher (and others), this article explores the practice of ballet from the perspective of three female students enrolled in a university-level intermediate ballet class. Based on ethnographic material that was brought together by observing the body practices in the ballet classroom and interviewing the students about their experience with ballet, I explore the intersection between ballet and the lives of the female participants. In describing how the students understand their bodies in relation to the rigid structures of ballet, I show that it is precisely those structures that imbue the students with a sense of agency and self-expression. I also reveal that by conforming to the structures of ballet, the students are achieving higher levels of thinking that allow them to negotiate their everyday lived experiences.