DANCE IN AFRICA AND THE DIASPORA: SELECTED BIBLIOGRAPHY

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Books:

(An innovative synthesis of knowledge in the social and behavior sciences, arts, and humanities that broadens our understanding of African, Caribbean, and American dance as rural, urban, social, political, religious, warrior, aesthetic, and cultural behavior; Chapters 4, 5, 6B, 7, 8, 9, are especially relevant. Numerous examples of African dance.)

(Choice, outstanding book that shows how emotion is conveyed through tap and modern dance to an African-American spiritual.)

(A study of a desegregated magnet elementary school where some African-American youngsters use individual and group dance to comment on school and community life, mark identity, and defy school authority.)

1988b Dance, Sex, and Gender: Signs of Identity, Dominance, Defiance, and Desire. Chicago: University of Chicago Press
(How we learn what is it to be male and female through observing in dance who does what, when, where, how, along and with or to whom. Expressions of erotic fantasies, courtships rituals, rites of passage, and hierarchies of dominance in African and other dances.)

(Illustrations of coping with life crises, disease, colonialism, race relations, poverty: meeting the gods and demons, exorcism, confronting stressors.)

(A synthesis of current knowledge about learning in, about, and through dance; benefits; emotion, mind,
and body; goals; standards; connections; diversity; gender; teacher preparation; practical material.


(Six dance-plays that the Ubakala selected as representing their aesthetic illustrate how dance serves as a vehicle through which persistent and contradictory values and organizing principles of social life can be expressed, taught, and reconciled.)


Articles (* = most important):

1965b "African Dance as Education," Impulse: Dance and Education Now, pp. 48-52
Ngoma," Dance Research Journal 8(1):26; also in Africana Journal VI


1983b* "From Folk/Sacred to Popular Culture: Syncretism in Nigeria's Ubakala Dance-Plays," Critical Arts (Rhodes University, South Africa) 3(1):44-54


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1989a "Divine Dance," Dance Teacher Now 11(9):29


1990d "Dance and Stress: Good or Bad?" Dance Teacher Now 12(1):27-28, 30, 32, 34, 36


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1994b "What Is Black Dance?" Dance Teacher Now 16(8):69-72, 74, 76


1996b* "Rhythm and Choreography," Degrés, No. 87 (Autumn):65-80


2003 “Aesthetics—Whose Notions of Appropriateness & Competency, What Are They and How Do We Know?” in D.A. Avorgbedor and M. P. Baumann, eds., World of Music, Special Issue: Cross-Cultural Aesthetics. (forthcoming)