

Dance/Theater Ethnography

Institut für Theaterwissenschaft, Universität Bern
BA-Seminar *Dance/Theater Ethnography* (Montag 16–18 Uhr)
Herbstsemester 2023
Dr. Elizabeth Waterhouse

Table of Contents

Course Description	2
Course Goals	2
Lecturer	3
Extra Support	3
Semester Plan	4
Grading	6
Assignments	7
1. Reading Response Paper: due on Friday 3.11.2023 17h	7
2. Fieldwork Notes Assignment	8
due on Thursday 30.11.2023 12h.....	8
due in class on Monday 4.12.2023.....	8
3. Final Project Proposal: due on Monday 22.01.2024 17h.....	9
Key Words List	10
Bibliography	12
Acknowledgements	18

Course Description

Differently than scholars who value studying performance from a singular reading as a spectator—dance and theater ethnographers take extensive time to observe in the ‘field’ of their research topic, while participating in activities and caring for ongoing relationships. They theorize *with* artistic practice. This course introduces ethnographic practices and discourses for the purpose of dance/theater studies, providing an orientation to the extensive scholarship, varied terminology, diverse approaches and hot debates. To gain our footing in this broad landscape, we will read provocative texts from a variety of academic disciplines, languages (English/German) and cultural positions; we will also look at recent scholarly reviews on the state of the art of dance/theater ethnography to gain an overview. There will be an excursion leaving the classroom setting to practice ‘participant observation’ in a dance context. Lastly, students will benefit from four guest speakers, each providing insight into their particular fieldwork contexts, theoretical backgrounds and research practices. Our discussions will offer ample room for individual questions and respectful debate. Ideally the seminar will produce—like ethnographic practice itself—a contingent learning-with and learning-together, reflexively and empathetically across differences.

While ethnographic inquiry has contributed substantially to the English and French discourses of dance/theater studies (with regard to the topics of global dance/theater, identity, gender, bodies, labor, rehearsal studies, performance practice, postcolonialism, etc.) this approach is still notably absent in the German-speaking scholarship. Methodological training can help close this gap. Fieldwork is typically both challenging and personally transformative; moreover, conventions of academic writing and existing theories may not rigorously grasp these experiences. Since the turn of *Writing Culture* (1986), theorizing and writing anthropology have been thoroughly reviewed. The refined observation and writing skills practiced in ethnography may support scholars studying dance/theater ‘at home’—fostering new research into Swiss/European performances contexts. In particular, we will discuss questions in regard to embodiment, relations, ethics, authorship, inscription, ‘data’ and rigor. Through reading, discussions and exercises trying out fieldwork, students will leave the course feeling prepared to start an ethnographic project—ready for “deep hanging out”!¹

Course Goals

Develop knowledge of the history and diversity of ethnographic practices; identify and explain key positions and debates in ethnographic research

Describe how ethnographic methodology has been used in dance/theater studies and learn about innovative new projects in the current research landscape

Gain confidence in ethnographic methods through ‘learning by doing’ (i.e. participating in fieldwork and writing exercises, both inside and outside the classroom)

Articulate individual interests at the interface of dance/theater studies and ethnography

¹ Renato Rosaldo quoted by James Clifford. See: Clifford, James. “Anthropology and/as Travel.” *Etnofoor* 9, no. 2 (1996): 5–15. Here p. 5.

Lecturer

Dr. Elizabeth Waterhouse
Email: elizabeth.waterhouse@unibe.ch
Office hours by appointment, Tuesday 15–18h
Buro: ITW 193, 1st floor

Extra Support

Universities of Bern Counselling Centre
Erlachstrasse 17
3012 Bern
Telephone: +41 31 635 24 35
Email: beratungsstelle.bernerhochschulen@be.ch

Semester Plan

	Topic/Thema	Literature/Literature, Assignments/Hausaufgabe
18.9. (1)	Introduction	
25.9. (2)	Ethnography as a method for dance and theater studies?	WATERHOUSE: Ethnografische Ansätze *TINIUS: <i>Die Ethnografie als Methode der Theaterwissenschaft?</i>
2.10. (3)	“Grasp the native’s point of view” ² -Malinowski (1922)	O’REILLY: <i>Ethnographic Methodology</i> , pp. 10–20 *ERICKSON: <i>A History of Qualitative Inquiry in Social and Educational Research</i>
9.10. (4)	“Speaking nearby” -Minh-Ha (1991)	MINH-HA: <i>Outside In Inside Out</i> *CHEN/MINH-HA: “ <i>Speaking Nearby</i> ”
16.10. (5)	Guest Lecture Ethnography ↔ Anthropology <i>Ethnographic Work in Papua New Guinea</i> Prof. Dr. James Leach, Anthropologist, Université d’Aix-Marseille	LEACH: <i>Making Knowledge from Movement</i> *LEACH: <i>Modes of Creativity</i>
23.10. (6)	Guest Lecture Ethnography ↔ Sociology ↔ Dance Studies <i>Habits in Motion/Motion in Habits</i> Guest: Ronja Römmelt, MA Student, ITW, University of Bern	BREIDENSTEIN ET AL.: <i>Ethnographie</i> , Chapter 1
30.10. (7)	<i>Writing Culture</i> (1986)	CLIFFORD/MARCUS: <i>Writing Culture</i> , Preface/Chapter 1 <u>Reading Response Paper due on 3.11.</u>
6.11. (8)	Reading Week, No Seminar	

* Text that is supplemental/nicht verpflichtend

² Malinowski, Bronislaw. *Argonauts of the Western Pacific: An Account of Native Enterprise and Adventure in the Archipelagoes of Melanesian New Guinea*. London: Routledge, 2002/1922.

13.11. (9)	<p>Guest Lecture Ethnography of Rehearsal I</p> <p><i>Digital Ethnography in the Field. Documenting and Researching Choreographic Process</i></p> <p>Guest: David Rittershaus, Director Motion Bank, Mainz University of Applied Sciences, Doctoral Student, University of Giessen</p>	<p>RITTERSHAUS: <i>Digitale Diagrammatologie des Tanzes?</i> * INGOLD: <i>That's Enough About Ethnography</i></p>
20.11. (10)	<p>Ethnography of Rehearsal II</p>	<p>MCAULEY: <i>Towards an Ethnography of Rehearsal</i> *ROSELT: <i>Probe als Aufführung</i></p>
27.11. (11)	<p>Ethnography of Rehearsal III Excursion</p> <p>Rehearsal, Ballett Bern New Work by Caroline Finn</p>	<p>EMERSON ET AL.: <i>Participant Observation and Field-notes</i></p>
4.12. (12)	<p>Ethnography of Rehearsal IV Fieldwork Notes / Canceled due to illness</p>	<p><u>Fieldwork Notes Assignment due on 30.11. and 4.12.</u></p>
11.12. (13)	<p>Guest Lecture Anthropology ↔ Dance Studies</p> <p><i>Dance knowledge through the body: Gender politics within Contact Improvisation</i></p> <p>Guest: Dr. Claire Vionnet, Anthropologist and Dance Scholar, Associated Fellow WBK Kolleg, University of Bern</p>	<p>VIONNET: <i>Dance knowledge through the body</i> * Links on Ilias</p>
18.12. (14)	<p>Closing Meeting</p>	<p>O'REILLY: <i>Ethnographic Methodology</i>, Chapter 2</p> <p><u>Final Papers due on 22.01.</u></p>

* Text that is supplemental text/nicht verpflichtend

Events/Extra:

16.11.2023 – Open Rehearsal
 18h–20h Ballett Bern, Vidmar Ballettsal
 NB: ticket required

21.11.2023 – Lecture
 12–14h, ITW, Mittelstrasse 124
 Research Presentation by E. Waterhouse in C. Thurner's Vorlesung *Selbst-Performance und Tanzhistoriografie*

Grading

Presence

- no more than three missed sessions
- respectful engagement with other students and the lecturer
- prompt/on time

Quality of Participation in Class Activities (50%)

- engagement in class discussions
- close readings of assigned texts
- respectful engagement in ‘participant observation’ outside the classroom
- demonstrated comprehension of reading and lecture content
- asking questions – no question is too simple!
- imagination and self-positioning – constructive and critical engagement with class materials and exercises, bringing in outside expertise or coursework as relevant

Reading Response Paper (15%)

Fieldwork Notes Assignment (10%)

Final Project Proposal (25%)

Assignments

1. Reading Response Paper: due on Friday 3.11.2023 17h

Text:

Clifford and Marcus, Preface to *Writing Culture*, pp. xxiii–xxv

Clifford, Introduction to *Writing Culture*, pp. 1–26

Based upon close reading of the assigned texts, write a short response paper of one to two pages (600–700 words, excluding footnotes/bibliography) using the current ITW standards of academic writing. You may complete the writing assignment in either German or English. No title page is required.

Submit your document as a Microsoft Word file via email (elizabeth.waterhouse@unibe.ch).

Your response paper should involve the following reflection:

1. Summarize

Your paper should introduce key arguments and debates presented in the reading. What are the authors' central arguments about ethnographic practice and writing? When and why is this text written? In which academic discipline? What turn is it proposing? What terms is it advancing?

2. Close Reading of 1–2 Passages

Include one or two quotes in your paper. Explain what you find important about each quotation and what you understand about the authors' arguments. Please clearly differentiate in your writing the difference between: a) what the authors wrote b) your interpretation and paraphrasing, written in *your own words* and c) your own ideas, reactions, arguments or theses.

3. Respond

Please react to the reading analytically. What is your response to this text? Does this text reinforce your understanding of ethnography, or challenge your existing ideas or assumptions? What ideas in the text surprised, convinced or confused you? What questions do you have?

You may interweave aspects 1–3 in your writing or formulate them in three separate paragraphs.

2. Fieldwork Notes Assignment

due on Thursday 30.11.2023 12h

Based upon your excursion to make ‘participant observation’ of the rehearsal of Ballett Bern and reading of Emerson et al., *Participant Observation and Fieldnotes*, please type up your fieldwork notes.

Submit your document as a Microsoft Word file via email to E. Waterhouse (elizabeth.waterhouse@unibe.ch) and to your research partner(s).

due in class on Monday 4.12.2023

Read your research partner(s)’ fieldwork notes and prepare for constructive dialogue during class.

3. Final Project Proposal: due on Monday 22.01.2024 17h

Inspired by your participation in this seminar, please write a project proposal (1000–1200 words, excluding footnotes/bibliography) using the current ITW standards of academic writing. You may complete the writing assignment in either German or English.

If you would like help, please come by or zoom into my office hours: 15.01.2024, 16-18h.
Submit your document as a Microsoft Word file via email (elizabeth.waterhouse@unibe.ch).

Written Assignment:

Imagine that you are writing your MA Thesis at the University of Bern in Dance or Theater Studies. You would like to use the methodological training you sharpened in this course. Please draft an initial project proposal for your MA Thesis.

Ideas for “how to begin” are provided in the reading assigned on 18.12.: O’Reilly, *Ethnographic Methods*, Chapter 2. I recommended strongly that you re-read this text, to assist you with the assignment.

In your proposal you may wish to address some of the questions below:

- What is the title or provisional title of your research?
- What is your motivation for this research?
- Why is this topic important (whether personally, for dance or theatre studies, etc.)?
- Have any other scholars researched this topic before? If yes, what is the state of the art of the research about this topic? (N.B. This is generally a long section of a research report. For this assignment a paragraph is fine.)?
- What are your research questions?
- What approach to ethnography do you embark upon? What is *your* definition of ethnography?
- Do you plan to blend methods, for example also using performance analysis or archival study?
- Are there any other archival sources, interviews or other documents that are relevant for your research?
- What ‘field’ will you be researching? Where is it? Do you plan to live there, or to live at home?
- How do you understand your position in the field? Are you an ‘insider’ or ‘outsider’?
- What will you do during your fieldwork? What is your approach to ‘participant observation’?
- How long will your fieldwork take? Can you describe your research timeline?
- What are you uncertain of? Are there any obstacles to your research? What has to be figured out?
- Are there any ethical concerns that you must address?
- How do you plan to document your fieldwork?
- How do you plan to interpret and write up your findings?
- What existing theoretical writing (in ethnography or dance/theater studies) might you engage with in your theoretical analysis?
- Do you plan to return to the field to perform or get feedback from the persons you met during your fieldwork?

Key Words List

Alterity
Anthropology/Anthropologist
Armchair Anthropology
Authority
Authorship
Autoethnography

Coming Home/Going Native
Culture

Data
Deductive/Inductive

Embodiment
Ethics
Ethnic Dance
Ethnodrama
Ethnography
Ethnographic Present
Ethnos

Field
Fieldwork
Fieldwork Note

Going Native/Coming Home

Indigenous
Inductive/Deductive
Informant
Interviews
Insider/Outsider

Method/Methodology
Multi-Sited Ethnography

Native

Outsider/Insider

Partial/Partiality
Participant Observation/Observant Participation
Performance Ethnography
Poetics
Positivism/Positivist
Primitive

Reflexivity/Reflexive
Rehearsal
Research Design
Research Narratives

Self/Other
Sensory Ethnography
Social
Sociology/Sociologist

Thick Description

Visual Ethnography

Writing Culture
Writing Down/Writing Up

Bibliography

1. Methodology/Social Sciences

- Atkinson, Paul, Amanda Coffey, Sara Delamont, John Lofland, and Lyn Lofland, eds. *Handbook of Ethnography*. London: Sage, 2001.
- Breidenstein, Georg, Stefan Hirschauer, Herbert Kalthoff, and Boris Nieswand. *Ethnografie: die Praxis der Feldforschung*. 3rd ed. UTB 3979. Munich: UVK Verlag, 2020.
- Clifford, James. "Anthropology and/as Travel." *Etnofoor* 9, no. 2 (1996): 5–15.
- Clifford, James, and George E. Marcus. *Writing Culture: The Poetics and Politics of Ethnography*. 25th anniversary ed. School of American Research Advanced Seminar Series. Berkeley: University of California Press, 2010/1986.
- Chen, Nancy N. "'Speaking Nearby': A Conversation with Trinh T. Minh-Ha." *Visual Anthropology Review* 8, no. 1 (March 1992): 82–91. <https://doi.org/10.1525/var.1992.8.1.82>.
- Davis, Dána-Ain, and Christa Craven, eds. *Feminist Ethnography: Thinking Through Methodologies, Challenges, and Possibilities*. 2nd ed. Lanham: Rowman & Littlefield, 2023.
- Denzin, Norman Kent, and Yvonna S. Lincoln, eds. *The SAGE Handbook of Qualitative Research*. 5th ed. International Advisory Board. Los Angeles: SAGE Publications, 2018.
- Emerson, Robert M., Rachel I. Fretz, and Linda L. Shaw. "Participant Observation and Fieldnotes." In *Handbook of Ethnography*, edited by Paul Atkinson, Amanda Coffey, Sara Delamont, John Lofland, and Lyn Lofland, 352–68. London: Sage, 2001.
- . *Writing Ethnographic Fieldnotes*. 2nd ed. Chicago Guides to Writing, Editing, and Publishing. Chicago: The University of Chicago Press, 2011.
- Erickson, Frederick. "A History of Qualitative Inquiry in Social and Educational Research." In *The SAGE Handbook of Qualitative Research*, edited by Norman Kent Denzin and Yvonna S. Lincoln, 5th ed. International Advisory Board. Los Angeles: SAGE Publications, 2018.
- Fabian, Johannes. *Time and the Other: How Anthropology Makes Its Object*. New York: Columbia University Press, 1983.
- Geertz, Clifford. "Thick Description: Toward and Interpretive Theory of Culture." In *The Interpretation of Cultures: Selected Essays*, 3rd ed., 3–30. New York: Basic Books, 1973.
- Hammersley, Martyn, and Paul Atkinson. *Ethnography: Principles in Practice*. 3rd ed. London: Routledge, 2007.
- Ingold, Tim. "That's Enough about Ethnography!" *HAU: Journal of Ethnographic Theory* 4, no. 1 (2014): 383–95. <https://doi.org/10.14318/hau4.1.021>.
- Minh-Ha, Trinh T. "Outside In Inside Out." In *When the Moon Waxes Red*, 64–78. New York: Routledge, 1991.
- Minh-Ha, Trinh T. "Outside In Inside Out." Translated by Christine Noll Brinckmann, Alexandra Schneider, and Madeleine Bernstorff. *Frauen und Film*, no. 60 (October 1997): 75–86.
- Okely, Judith. *Anthropological Practice: Fieldwork and the Ethnographic Method*. London: Berg, 2012.
- Pink, Sarah. *Doing Sensory Ethnography*. 2nd ed. London: Sage, 2015.
- . *Doing Visual Ethnography*. 4th ed. London: Sage, 2021.
- Reed-Danahay, Deborah. *Auto/Ethnography: Rewriting the Self and the Social*. Explorations in Anthropology. Oxford: Berg, 1997.
- Rosaldo, Renato. *Culture and Truth: The Remaking of Social Analysis*. Boston: Beacon Press, 1993.
- Spradley, James P. *Participant Observation*. South Melbourne, Victoria: Wadsworth, Thomson Learning, 2007.

2. Dance Ethnography

- Bergman, Elizabeth. "Annotated Bibliography." In *Bloomsbury Companion to Dance Studies*, edited by Sherril Dodds, 407–19. London and New York: Bloomsbury, 2019.
- *Browning, Barbara. *Samba: Resistance in Motion*. Bloomington: Indiana University Press, 1995.
- Buckland, Theresa, ed. *Dance in the Field: Theory, Methods and Issues in Dance Ethnography*. New York: Palgrave Macmillan, 1999.
- Daniel, Yvonne. "Dance Ethnography." In *Bloomsbury Companion to Dance Studies*, edited by Sherril Dodds, 245–74. London and New York: Bloomsbury, 2019.
- Dankworth, Linda E., and Ann R. David, eds. *Dance Ethnography and Global Perspectives*. Basingstoke: Palgrave Macmillan, 2014.
- Davida, Dena, ed. *Fields in Motion: Ethnography in the Worlds of Dance*. Waterloo: Wilfrid Laurier University Press, 2012.
- Dodds, Sherril, ed. *Bloomsbury Companion to Dance Studies*. London and New York: Bloomsbury, 2019.
- *Downey, Greg. *Learning Capoeira: Lessons in Cunning from an Afro-Brazilian Art*. Oxford: Oxford University Press, 2005.
- *Dunham, Katherine. *Island Possessed*. Chicago: University of Chicago Press, 1969.
- Evans-Pritchard, Edward Evan. "The Dance." *Africa. Journal of the International African Institute* 1, no. 4 (October 1928): 446–62.
- George-Graves, Nadine. "Black Dance: Brooklyn 2017." In *The Routledge Companion to Dance Studies*, edited by Helen Thomas and Stacey Prickett, 223–35. London and New York: Routledge, 2020. <https://doi.org/10.4324/9781315306551-15>.
- Grau, Andrée. "Dance, Anthropology, and Research Through Practice." In *Re-Thinking Practice and Theory International Symposium on Dance Research*, 87–92. Society of Dance History Scholars, 2007.
- Grau, Andrée, and Wierre-Gore, Georgiana. *Anthropologie de la danse: Genèse et construction d'une discipline*. Recherches. Paris: Centre national de la danse, 2006.
- Harrop, Peter, and Njaradi, Dunja, eds. *Performance and Ethnography: Dance, Drama, Music*. Cambridge: Cambridge Scholars Publishing, 2013.
- *Hughes-Freeland, Felicia. *Embodied Communities: Dance Traditions and Change in Java*. New York and Oxford: Berghahn Books, 2008. <https://doi.org/10.1515/9781845458683>.
- Kaeppler, Adrienne L. "American Approaches to the Study of Dance." *Yearbook for Traditional Music*, no. 23 (1991): 11–21.
- Kealiinohomoku, Joann. "An Anthropologist Looks at Ballet as a Form of Ethnic Dance." In *Moving History/Dancing Cultures: A Dance History Reader*, edited by Ann Dils and Ann Cooper Albright, 33–43. Middletown: Wesleyan University Press, 2001.
- *Klein, Gabriele. *Pina Bausch und das Tanztheater: Die Kunst des Übersetzens*. TanzScripte 55. Bielefeld: transcript Verlag, 2019. <https://doi.org/10.14361/9783839449288>.
- *Kleinschmidt, Katarina. "Artistic Research als Wissensgefüge: eine Praxeologie des Probens im zeitgenössischen Tanz." *epodium*, 2018.
- Kurath, Gertrude Prokosch. "Panorama of Dance Ethnology." *Current Anthropology* 1, no. 3 (1960): 233–54.
- *Kwan, SanSan. *Kinesthetic City: Dance and Movement in Chinese Urban Spaces*. New York: Oxford University Press, 2013. <https://doi.org/10.1093/acprof:oso/9780199921515.001.0001>.
- Leach, James. "Making Knowledge from Movement: Some Notes on the Contextual Impetus to Transmit Knowledge From Dance." In *Transmission in Motion: The Technologizing of Dance*, edited by Maaike Bleeker, 141–54. London and New York: Routledge, 2017.

- . “Ownership and Transmission in Contemporary Dance and Beyond: A Short Introduction to the Special Issue.” *International Journal of Cultural Property* 29, no. 2 (May 2022): 103–6. <https://doi.org/10.1017/S0940739122000182>.
- . “Principles of Ownership and the Transmission of Knowledge in Contemporary Dance and Irish Traditional Music: Social Norms and Legal Contexts.” *International Journal of Cultural Property* 29, no. 2 (May 2022): 107–21. <https://doi.org/10.1017/S0940739122000169>.
- Leach, James, and Scott Delahunta. “Dance Becoming Knowledge: Designing a Digital ‘Body’” 50, no. 5 (2017): 461–67. https://doi.org/doi:10.1162/LEON_a_01074.
- Leach, James, and Catherine J. Stevens. “Relational Creativity and Improvisation in Contemporary Dance.” *Interdisciplinary Science Reviews* 45, no. 1 (2020): 95–116. <https://doi.org/10.1080/03080188.2020.1712541>.
- Müller, Sophie Merit. “Becoming the Phenomenon? An Alternative Approach to Reflexivity in Ethnography.” *Qualitative Inquiry* 22, no. 9 (2016): 705–17. <https://doi.org/10.1177/1077800416660580>.
- *Ness, Sally Ann. *Body, Movement, and Culture: Kinesthetic and Visual Symbolism in a Philippine Community*. Contemporary Ethnography. Philadelphia: University of Pennsylvania Press, 1992. <https://doi.org/10.9783/9781512818222>.
- . “Being a Body in a Cultural Way: Understanding the Cultural in the Embodiment of Dance.” In *Cultural Bodies: Ethnography and Theory*, edited by Helen Thomas and Jamilah Ahmed, 123–44. Malden: Blackwell Publishing, 2004.
- . “Dancing in the Field: Notes From Memory.” In *Corporealities*, edited by Susan Leigh Foster, 129–54. London: Routledge, 1995.
- *Novack, Cynthia Jean. *Sharing the Dance: Contact Improvisation and American Culture*. New Directions in Anthropological Writing. Madison: The University of Wisconsin Press, 1990.
- Potter, Caroline. “Sense of Motion, Senses of Self: Becoming a Dancer.” *Ethnos* 73, no. 4 (December 1, 2008): 444–65. <https://doi.org/10.1080/00141840802563915>.
- Rittershaus, David. “Digitale Diagrammatologie Des Tanzes?: Zur Aufzeichnung Und Annotation von Tanz Mit Der Piecemaker-Software.” In *Technologien Des Performativen*, edited by Kathrin Dreckmann, Maren Butte, and Elfi Vomberg, 373–84. Bielefeld: transcript Verlag, 2020. <https://doi.org/10.1515/9783839453797-032>.
- . “Returning to Lacan. Psychoanalytic Theory and Uses of Language in Rehearsal Processes of European Contemporary Dance.” *European Journal of Theatre and Performance*, no. 3 (September 2021): 470–513.
- Rittershaus, David, Anton Koch, Scott Delahunta, and Florian Jenett. “Recording ‘Effect.’ A Case Study in Technical, Practical, and Critical Perspectives on Dance Data Creation.” In *Dance Data, Cognition, and Multimodal Communication*, by Carla Fernandes, Vito Evola, and Cláudia Ribeiro, 71–88. London: Routledge, 2022.
- Sabisch, Petra. “For a Topology of Practices. A Study on the Situation of Contemporary and Experimental Dance, Choreography and Performance Art in Europe (1990-2013).” In *Independent Theatre in Contemporary Europe: Structures - Aesthetics - Cultural Policy*, edited by Manfred Brauneck and ITI Zentrum Deutschland, 1. Aufl., 43–184. Theater 80. Bielefeld: transcript Verlag, 2017. <https://doi.org/10.14361/9783839432433>.
- Sörgel, Sabine. *Dancing Postcolonialism: The National Dance Theatre Company of Jamaica*. Bielefeld: transcript Verlag, 2015. <https://doi.org/10.14361/9783839406427>.
- Sklar, Deidre. “On Dance Ethnography.” *Dance Research Journal* 23, no. 1 (1991): 6–10. <https://doi.org/10.2307/1478692>.
- *Srinivasan, Priya. *Sweating Saris. Indian Dance as Transnational Labor*. Philadelphia: Temple University Press, 2012.
- Taylor, Julie. *Paper Tangos*. Public Planet Books. Durham: Duke University Press, 1998. <https://doi.org/10.1515/9780822378983>.

- Thomas, Helen. *The Body, Dance and Cultural Theory*. Basingstoke: Palgrave Macmillan, 2003.
- Tomic-Vajagic, Tamara. “The Dancer’s Contribution: Performing Plotless Choreography in the Leotard Ballets of George Balanchine and William Forsythe.” Dissertation, Roehampton University, 2012.
- Uytterhoeven, Lise. “A to Z Concepts in Dance Studies.” In *Bloomsbury Companion to Dance Studies*, edited by Sherril Dodds, 421–38. London and New York: Bloomsbury, 2019.
- Vionnet, Claire. “An Auto-Ethnography of Engagement Through Dance.” *TSANTSA – Journal of the Swiss Anthropological Association* 27 (2022): 78–93. <https://doi.org/10.36950/tsantsa.2022.27.7770>.
- . “De l’incident de terrain à l’écriture de l’évocation.” *Ateliers d’anthropologie. Revue éditée par le Laboratoire d’ethnologie et de sociologie comparative*, June 16, 2023. <https://doi.org/10.4000/ateliers.17976>.
- *———. *L’ombre du geste. le(s) sens de l’expérience en danse contemporaine*. Chêne-Bourg: Georg éditeur, 2022.
- . “Touch in Contact Improvisation: Proximity/Distance under Intimate Circumstances.” *The Senses and Society* 16, no. 3 (2021): 320–38. <https://doi.org/10.1080/17458927.2021.1982000>.
- *Waterhouse, Elizabeth. *Processing Choreography: Thinking with William Forsythe’s Duo*. Bielefeld: transcript Verlag, 2022.
- Waterhouse, Elizabeth, Florian Jenett, Monika Hager, and Mark Coniglio. “‘I Gave That Cue.’ Integrating Dance Studies, Praxeology, and Computational Perspectives to Model Change in the Case Study of William Forsythe’s *Duo*.” *International Journal of Performance Arts and Digital Media* 17, no. 1 (2021): 160–81. <https://doi.org/10.1080/14794713.2021.1884803>.
- *Wulff, Helena. *Ballet Across Borders: Career and Culture in the World of Dancers*. London: Routledge, Taylor & Francis Group, 1998.
- . “Dance, Anthropology Of.” In *International Encyclopedia of the Social & Behavioral Sciences*, 2nd. edition, 666–70. Elsevier, 2015. <https://doi.org/10.1016/B978-0-08-097086-8.12051-3>.

3. Theater/Performance Ethnography

- Bird, Jane. “More than Words: Performance Ethnography as a Research Method That Values a Sustained Ethnographic Orientation and Imaginative Theatre-Making.” *International Journal of Education & the Arts* 21, no. 22 (2020).
- Bloch, Natalie, and Dieter Heimböckel, eds. *Theater und Ethnologie: Beiträge zu einer produktiven Beziehung*. Forum modernes Theater. Schriftenreihe Band 46. Tübingen: Narr Francke Attempto, 2016.
- Carlson, Marvin. *The Haunted Stage: The Theater as Memory Machine*. Ann Arbor: University of Michigan Press, 2001.
- Conkie, Rob. “Rehearsal: The Pleasures of the Flesh.” *Shakespeare Bulletin* 30, no. 4 (2012): 411–29.
- Conquergood, Dwight. “Rethinking Ethnography: Towards a Critical Cultural Politics.” *Communication Monographs* 58, no. 2 (1991): 179–94. <https://doi.org/10.1080/03637759109376222>.
- Donkor, David. “Performance, Ethnography and the Radical Intervention of Dwight Conquergood.” *Cultural Studies* 21, no. 6 (November 1, 2007): 821–25. <https://doi.org/10.1080/09502380701478133>.
- *Esslin, Christine. *Working Backstage. A Cultural History and Ethnography of Technical Theater Labor*. Ann Arbor: University of Michigan Press, 2021.
- Hänzi, Denis. *Die Ordnung des Theaters: Eine Soziologie der Regie*. Theater 54. Bielefeld: transcript Verlag, 2014. <https://doi.org/10.14361/transcript.9783839423424>.
- *Husel, Stefanie. *Grenzwerte im Spiel: Die Aufführungspraxis der britischen Kompanie “Forced Entertainment”*. Eine Ethnografie. Theater 65. Bielefeld: transcript Verlag, 2014. <https://doi.org/10.14361/transcript.9783839427453>.
- . “Zur Praxeologie des Theaters.” In *Neue Methoden der Theaterwissenschaft*, edited by Benjamin Wihstutz and Benjamin Hoesch, 225–46. Bielefeld: transcript Verlag, 2020.

- Kreuder, Friedemann. "Schauspieler_Innen als Ethnograph_Innen." In *Episteme des Theaters: aktuelle Kontexte von Wissenschaft, Kunst und Öffentlichkeit*, edited by Milena Cairo, Moritz Hannemann, Ulrike Haß, and Judith Schäfer, 539–49. Theater Band 90. Bielefeld: transcript Verlag, 2016.
- *McAuley, Gay. *Not Magic But Work: An Ethnographic Account of a Rehearsal Process*. Reprint edition. Manchester: Manchester University Press, 2015.
- . "The Emerging Field of Rehearsal Studies." *About Performance*, no. 6 (2006): 7–13. <https://doi.org/10.3316/informit.087631845441335>.
- . "Towards an Ethnography of Rehearsal." *New Theatre Quarterly* 14, no. 53 (1998): 75–85. <https://doi.org/10.1017/S0266464X00011751>.
- Roselt, Jens. "Probe als Aufführung." In *Methoden der Theaterwissenschaft*, edited by Christopher Balme Balme and Berenika Szymanski-Düll, 221–37. Forum Modernes Theater Schriftenreihe; Band 56. Tübingen: Narr Francke Attempto, 2020.
- Rusted, Brian. "Introduction: From Ethnography of Performance to Performance Ethnography." *Canadian Theatre Review* 151 (2012): 3–6. <https://doi.org/10.3138/ctr.151.3>
- Saldaña, Johnny. "Ethnodrama and Ethnotheatre: Research as Performance." In *The SAGE Handbook of Qualitative Research*, edited by Norman Kent Denzin, Yvonna S. Lincoln, and Norman K. Denzin, 5th ed., 36–65. International Advisory Board. Los Angeles: SAGE Publications, 2018.
- Tinius, Jonas. "Anthropologische Beobachtungen zu künstlerischer Subjektivierung und institutioneller Reflexivität Das Theaterprojekt Ruhrorter mit Geflüchteten am Theater an der Ruhr." In *Applied Theatre: Rahmen und Positionen*, edited by Florian Evers, Kristin Flade, Fabian Lempa, Lilian Katharina Seuberling, and Matthias Warstat. Theater der Zeit. Recherchen 129. Berlin: Theater der Zeit, 2017.
- . "Art as Ethical Practice: Anthropological Observations On and Beyond Theatre." *World Art* 7, no. 2 (July 3, 2017): 227–51. <https://doi.org/10.1080/21500894.2017.1308966>.
- . "Between Professional Precariousness and Creative Self-Organization: The Free Performing Arts Scene in Germany." In *Mobile Autonomy: Exercises in Artists' Self-Organisation*, edited by Pascal Gielen and Nico Dockx, 171–93. Amsterdam, 2015.
- . "Die Ethnografie als Methode der Theaterwissenschaft?" In *Methoden der Theaterwissenschaft*, edited by Christopher Balme Balme and Berenika Szymanski-Düll, 315–37. Forum Modernes Theater Schriftenreihe; Band 56. Tübingen: Narr Francke Attempto, 2020.
- *———. *State of the Arts: An Ethnography of German Theatre and Migration*. Cambridge: Cambridge University Press, 2023.
- . "Value, Correspondence, and Form: Recalibrating Scales for a Contemporary Anthropology of Art (Epilogue)." *Anthrovision. Vaneasa Online Journal*, no. Vol. 7.1 (December 30, 2019). <https://doi.org/10.4000/anthrovision.4356>.
- Turner, Victor, and Richard Schechner. *The Anthropology of Performance*. 2nd printing. Performance Studies Series Vol. 4. New York: PAJ Publications, 1988.
- Voss, Hanna. *Theater als Institution. Ethno- und historiografische Perspektiven auf die Produktion von Schauspielenden*. Bielefeld: transcript Verlag, (forthcoming, 2024).
- . "From Drama School to Stage: Young Actors of Color in German-Speaking Sprechtheater." In *Staging Blackness: Representations of Race in German-Speaking Drama and Theater*, edited by Priscilla Layne and Lily Tonger-Erk. Ann Arbor: University of Michigan Press, (forthcoming, 2023).
- . "Leistungskörper/Körperleistung? - Die Aufnahmeprüfung an Schauspiel(Hoch)Schulen Aus Ethnographischer Perspektive." *Forum Modernes Theater* 33, no. 1–2 (June 2022): 120–34. <https://doi.org/10.24053/FMTh-2022-0010>.
- Wilkinson-Weber, Clare M. "An Anthropologist Among Actors." *Ethnography* 13, no. 2 (June 2012): 144–61.

4. Other/Recommended Reading

- *Born, Georgina. *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde*. Berkeley: University of California Press, 1995.
- Foster, Hal. "The Artist as Ethnographer." In *The Traffic in Culture: Refiguring Art and Anthropology*, edited by George E. Marcus and Fred R. Myers, 302–9. Berkeley: University of California Press, 1995.
- *Ingold, Tim. *Making: Anthropology, Archaeology, Art and Architecture*. London: Routledge, 2013.
- *Mol, Annemarie. *Eating in Theory*. Experimental Futures. Durham: Duke University Press, 2021.
<https://doi.org/10.1515/9781478012924>.
- *———. *The Body Multiple: Ontology in Medical Practice*. Science and Cultural Theory. Durham: Duke University Press, 2002. <https://doi.org/10.1515/9780822384151>.
- *Wacquant, Loïc. *Body & Soul: Notebooks of an Apprentice Boxer*. Oxford: Oxford University Press, 2006.
- . "Habitus as Topic and Tool: Reflections on Becoming a Prizefighter." *Qualitative Research in Psychology* 8, no. 1 (March 17, 2011): 81–92. <https://doi.org/10.1080/14780887.2010.544176>.
- *———. *Leben für den Ring: Boxen im amerikanischen Ghetto*. Translated by Jörg Ohnacker. Bd. 35. Konstanz: UVK, 2003.

*full-length ethnographies recommended for deepening course content

Acknowledgements

I would like to thank profusely all the guest lecturers for their participation in this seminar—James Leach, David Rittershaus, Ronja Römmelt, Claire Vionnet—for their feedback on this semester plan as well as their recommendation of sources for the bibliography. Thank you also to Johanna Hilari for her valuable response to the very first draft of my semester plan. Last but not least, thank you Ballett Bern and Isabelle Bischof for including us!