

Dancing from the Inside Out: Lessons in the Body as Text

Pamela Young, University of Calgary.

Biography

Pamela Young has taught language and literacy for 25 years to elementary, secondary and adult students. Currently, she is a Ph.D. student at the University of Calgary (and is also beginning to say she's a dancer).

Abstract

Teachers who have been literally “born and raised” into the tradition of print-based literacy teaching may experience difficulty with conceptualizing and implementing multiple literacies and multiple texts into their classrooms. In this article, the author enrolls in a jazz dance class to gain “inside out” experience with dance as literacy and the body as text, and considers how dance can broaden the world of the literacy classroom.

Les enseignants qui ont toujours connu une littératie traditionnelle, basée sur un code écrit, peuvent avoir de la difficulté à conceptualiser et à implanter des littératies multiples ainsi que des textes multiples dans leurs salles de classe. Dans cet article, l’auteur(e) s’inscrit à un cours de jazz pour adultes afin de vivre une expérience authentique où la danse est vécue comme littératie et le corps est vécu comme texte.

Educadores que en sentido literal „nacieron y se criaron” en la tradición de la alfabetización basada en la letra tal vez tengan dificultad conceptualizar e implementar múltiples alfabetizaciones y múltiples textos en sus salas de clase. En este artículo el autor se inscribe en un curso de jazz para adultos para conseguir experiencia „desde el interior hacia afuera” con baile como alfabetización y el cuerpo como texto.

Dancing from the Inside Out: Lessons in the Body as Text

All right, I admit it. I have been one of those English teachers whom Flood, Heath and Lapp (1997) refer to as possessing an “irrational loyalty to reading and writing” (xvi). The problem was that, until a few years ago, this loyalty didn’t feel particularly irrational. I came from a family in which both my parents read voraciously and enjoyed writing. My father took my sister and me on weekly trips to the library. My mother mailed the stories I wrote to my aunt, who shared them with my young cousins. The print literacy skills and attitudes that I developed at home helped me to excel in the classrooms of the 1960s and 1970s, where reading and writing were the privileged forms of communication. Art was taught once a week in art class, music involved singing once a week while a teacher played the piano, and dance was a somewhat embarrassing and uncomfortable unit in physical education, in which my major focus was selecting a male partner who was at least my height and didn’t have sweaty palms.

These divisions taught me early that the arts were separate from the “serious work” (Flood, Heath and Lapp, 1997) of classrooms, a bias that was reinforced throughout my teacher training in the late 1970s. This view also colored my early years as a junior high language arts teacher. Oh, sure, I sometimes “allowed” students to sojourn into the non-language arts, getting them to make posters, design bulletin boards, put on skits and even engage in a unit on the poetry of rock music. However, these activities were mostly what Piazza (1999) calls “tack-ons,” designed to give students a break from the more important business of reading and writing. Even though I was teaching adolescents who were dancers, musicians, singers and artists outside of school, it didn’t occur to me to consider these activities part of their literate practices (Street, 1995), or to invite these literacies into my classroom as “relevant options for producing and representing meanings” (Piazza, 1999, iv). After all, I was teaching **language** arts so that’s where my focus remained.

If my conception of what constituted literate practices was narrow, “text” to me meant “textbook” and therefore was limited to the literature and language books I assigned as class references. I always helped students to “see beneath” the words of literary selections we discussed in class, passing along the critiquing skills I had learned in undergraduate literature courses. I do recall that, with the assistance of the art teacher across the hall, the students and I learned how to “read” the persuasive non-language of advertisements. However, since I still equated text with print, getting students to read or produce texts that involved symbol systems other than words largely remained outside my thinking.

It wasn’t until the late 1990s that I was first introduced to the concept of multiple literacies, the idea that teachers need to “extend communicative choices available to students by going beyond language symbols to that of multiple symbol systems offered by ‘the arts’ (visual arts, dance, drama, and film, including video, TV, and computer technology)” (Piazza, 1999, iv). What Cope and Kalantzis (2000) call “mere literacy”, that is, a focus on language as the only meaning maker, no longer provided sufficient preparation for students to fully participate in a world where meaning was made increasingly with multimodal texts. “Texts” had become “more than linguistic, print-based artifacts” (Moje, Dillon & O’Brien, 2000, 167), and now included film, artworks, dance, hypermedia - that is, anything that could be ‘read’, whether it used print or other sign systems to communicate (Berghoff, 1998).

At a cognitive level, these expanded definitions made sense to me, particularly because, at the time, I was working with adults who had returned to school to upgrade their high school English. They often struggled with the reading and writing of printed texts, but could express themselves in storytelling, drawing, dance and music. And yet, I wrestled with how to implement the arts as

essential literacies in my English classroom. I began to realize that my strong proclivity towards making meaning with print was interfering with a complete understanding and acceptance of alternate forms of expression.

I recognized that the best way for me to “think beyond the confines of language” (Berghoff, 1998, 521) was to immerse myself in a non-language way of making meaning. Flood, Heath and Lapp (1997) say that human beings change their “beliefs, attitudes, and theories...most easily after they have been entrained by certain actions” (xvii). Piazza (1999) agrees, positing that “teachers who weave the arts into their own experience will gain firsthand insight into the communicative power of the literacies” (vi). These philosophies, coupled with my need for a physical, mental and social break from Ph.D. coursework, led me to register for an introductory jazz dance class for adults. Now that signs and signifiers other than language are regarded as “carriers of meaning” (Carter, 1998, 10), dance can be seen as a literate practice, thus “contribut[ing] to [the] call for the development of multiliteracies” (Hong, 2000, 2). Hong (2000) explains that “In dance the ‘writing’ of the text refers to the choreography of the dance text... [which] is then mediated by the dancer(s) through performance to...[an] audience member or ‘reader’ [who] actively interprets and constructs meanings....” (4). The dancer’s body is the text that will help the reader of dance to make meaning (Birch, 2000; Janesick, 1998; Overby, 1992), its movements creating “varieties of corporeal writing” (Foster, 1998, 186).

The dance studio where I took my lessons offers classes to a variety of age groups in a number of jazz-related genres, including not only traditional jazz but also salsa, hip-hop, funk and swing. Its philosophy for the teaching of introductory level classes is underpinned by what Hong (2000) calls a ‘discourse of participation’, which “orientates the body as subject [and uses] the language of

education, involvement, community, personal development and identity” (2). Instructors communicate the enjoyment of movement to their students, encouraging them to use jazz music to connect with and express their unique styles, rhythms and personalities, thus, in the words of my instructor “learning from the inside out, not the outside in.” This discourse of participation leads students to “focus on the development of the skills, knowledge and understanding of dance as a way of knowing” (Hong, 2000, 2).

The three months of jazz classes in which I was engaged in getting to know myself “from the inside out” were loosely structured around activities which Kraines and Pryor (1997) describe as characteristic of jazz dance lessons: pre-warm ups, warm-ups, isolation exercises, locomotor movements, dance combinations and cool-downs. While these activities organized my kinesthetic journey during the classes, they also structured my cognitive discoveries of dance as literacy and body as text.

The Pre-Warm Up

“Very simple and slow body movements that align and prime the body for the warm-up exercises that follow” (Kraines and Prior, 1997, 30)

I stand in a crush of dancers packed into the hallway outside the studios, all of us awaiting the start of our first lesson. Having never taken dance lessons before, I am totally unsure of what to expect tonight. The most I’ve been able to do in advance is to dress according to the information brochure I received with my registration confirmation: a comfortable T-shirt, black leggings and running shoes with a flexible sole. But I’m not so much aware of my own appearance as I am of the other dancers’ bodies, and the intimidating realization that most of their texts have been much more recently published than my own. I breathe a sigh of relief as many of them funnel off into the funk and hip-hop classes.

Inside the studio where I will take my lessons, I mill about self-consciously with the other participants until the instructor comes in and introduces herself. After telling us about the class format, that it will include activities that will help us explore a variety of rhythms, movements, and techniques, she encourages us to be patient with ourselves as we learn this new skill and not to let unrealistic personal expectations interfere with our progress. She also reminds us not to compare ourselves to the other dancers since we have arrived in the class with diverse experiences and we all have a unique way of expressing ourselves with our bodies. Unlike the dance classes in which some of us may have participated as children, this class is not about competition: rather we should support one another as though we are a group of jazz musicians playing in harmony.

We spread out facing the mirrors that cover the front wall, and the instructor's encouraging words vanish as I quickly become aware that for the next hour and a half, there will be no escaping reading my body's movements, both visually and kinesthetically. Graham (1998) says that the human body is not only "the instrument through which the dance speaks [but] also the instrument through which life is lived" (66), and I am acutely aware of all of my 46 years of life as we do simple step-touch movements to the accompaniment of Miles Davis. I feel stiff, off balance, ungainly and in need of a new bra. As I allow my attention to drift away from my own image, I catch sight of a woman standing next to me who is caught up in the music, her face and body communicating enjoyment and involvement. When I get the chance, I compliment her on her style and technique and ask if she has dance background. "Not really," she says, "but I'm letting myself have fun. I figure if I don't let go here, where will I?"

The Warm Up

"Progressive movements that gradually stretch, strengthen, align and co-ordinate the body" (Kraines and Pryor, 1997, 30)

I am bolstered by my fellow dancer's words and try hard to imitate her self-confidence during the warm-up. Each week, our instructor chooses a different style of music to get our bodies moving at the start of the class, playing Latin, African and funk, in addition to traditional jazz. Hawkins (1992) states that "the most beautiful human movement always starts in the center of the body, the pelvis and spine, and flows out into the tassel-like extremities, the legs, the arms and the head" (44). Our instructor embodies these beautiful human movements and, as I watch her interpret the music, I envy her body's fluidity, balance, alignment and casual grace. My own attempts at achieving her effortless style are hampered by my growing awareness of the sensuality inherent in jazz movements. As our instructor gets us to rotate our shoulders in what she calls "big, juicy circles," swing our hips, and assume wide open leg stances, I hear a voice that sounds suspiciously like my mother's, whispering that these moves are too provocative and that I'm "giving off the wrong signals." When two of the younger participants giggle nervously while we warm up our pelvises with thrusts and rotations, I become aware that my discomfort is not exclusive to the moral schooling of my own family. In the Western world, the sensuality of dance has frequently been equated with "sexual potential" (Carter, 1998, 2). When waltzing was first introduced in the 19th century, it was thought to be "too sexually dangerous for 'respectable' women in Europe and North America ...[due to] the combination of intoxicating fast whirling and a 'close' embrace" (Desmond, 1998, 157). It's little wonder then that jazz dance, which is based on the "earthiness" (Kraines and Pryor, 1997) of African dance and which features "pulsating body movements" (Kraines and Pryor, 1) could be viewed as sexually inviting. Hawkins (1992) believes that "We in the West have always really considered the body dirty. A few honest souls...have lived their lives as full human beings and lived in their bodies quite completely, but all authorities, all religions, all philosophies in the West have said, 'Don't. Don't live in or love your bodies.'" (22).

The cultural weight of these messages is lodged deeply inside me, but with each lesson, I try to take small steps away from the restrictions they impose on my movements. I make a commitment to love all of my body's movements and to respect and even enjoy the sensual messages it is capable of sending.

Isolation Exercises

“Exercises [that] train the dancer to isolate and move each body part... through its possible positions” (Kraines and Pryor, 1997, 31)

Hawkins (1992) believes that “the kinesthetic sense, the sense of moving, is the heart of dance” (14). Perhaps it is my early moral schooling in the body as text that causes me to experience a sense of disconnect between my mind and my body as my class moves through weekly isolation exercises. Possibly, this disconnection occurs because “Western dualism privileges the cognitive over the corporeal” (Carter, 1998, 1). Or maybe, as Banes and Alexander (1979) point out, my inability to isolate and move certain muscle groups on demand occurs because “[f]or the most part, we travel in a kinesthetic rut, never even noticing the remarkably intricate changes that happen when we walk or run, reach up, sit, or lie down. We rarely experiment with these familiar actions, once we have mastered them. To take notice or to run experiments in everyday life would crowd our consciousness with details, making us nearly dysfunctional” (21). No matter the reason: I face the realization that I have “lost the instinctive intuition of how the body moves” (Hawkins, 1992, 122). When our instructor asks us to use our rotator muscles to turn our thighs outwards, my brain frantically flips through its muscle Rolodex but comes up without a card. Eventually, I have to use my hands to physically rotate my thigh. As we stretch our legs, placing one in front of us and one in back, our instructor reminds us to allow our thigh bones to move away from each other. While it makes sense to me that “no movement occurs unless bones are moved in space by muscles” (Hawkins, 1992, 17), I have never thought about the movement of my bones before. During rib

cage isolations, we're to keep our lower bodies still and simply move our rib cages from side to side, but I end up moving my hips instead. Our instructor has us imagine that we are encased in cement from the waist down, which helps me to perform the movement more correctly, if still somewhat stiffly. The final isolation exercise in which we take off our shoes so that, in the words of dance innovator Isadora Duncan, we can "feel the remarkable, wondrous human foot" (Hawkins, 1992, 23), it is not long before I realize that "people can take off externals and still not feel deeply in muscles and bones" (Hawkins, 1992, 23). I haven't spent much time thinking about my feet so at first it feels odd to pay attention to their minute movements. To a slow four count, I roll onto the ball of my foot, and then, being careful not to roll to either side, push up through my big toe until my foot is pointed. As I return to the flat-footed position, I realize that the alignment of this movement feels instinctively "right", but also that my foot is unaccustomed to it. When our instructors tells us that she has taught stretch classes to seniors who have lost all flexibility in their arches, I vow to pay more attention to my heavily utilized but much under-appreciated feet.

The isolation exercises also point out to me the habitual patterns my body has adopted that are compensating for physical weaknesses and therefore pulling parts of my body out of alignment. If, as Hawkins (1992) points out, the "center of the body [is]...in the front below the navel" (131), my slightly swayed back tells me I have some work to do before my center is solid enough to act as the "core of [my] strength" (Janesick, 1998, 39). I also have a tendency to keep my shoulders tense as I move. Our instructor points out that, in the language of jazz, "scrunched" shoulders communicate one message while relaxed shoulders articulate another. "Eventually," she reminds us, "you'll want to be able to feel the difference so you can consciously use both movements." Hawkins (1992) mentions other problems which may occur as the result of tight muscles. They tend to be "weak because they inhibit action" (97), and inhibit sensuousness because "tight muscles cannot feel. Only effortless, free-flowing muscles are sensuous" (69).

Locomotor Movements

“[M]ovement combinations [that] stress the technical approach to dance steps....[They] may introduce movement sequences that later will be presented in a dance combination” (Kraines and Pryor, 1997, 31)

In a section of the class which our instructor calls “across the floor”, we move diagonally across the studio to music. Since “the primary focus of the beginning jazz dance student is the imitation of the instructor’s positions and movements” (Kraines and Pryor, 1997, 27), we first listen to our instructor describe such movements as the “jazz run” and the “popcorn” before watching her demonstrate them. Then, in pairs or fours, we attempt to imitate what we have seen. Since this is the first time that we will be watching each other perform, some people, particularly the younger dancers, crowd the corner in order not to be the first to execute the movement. The older dancers, I among them, take the lead in these across the floor exercises: although our body texts are more worn than those of our younger classmates, our life experience has made us more adept at handling the observations of others. While slightly intimidated at first to be watched by my classmates, I soon realize that, as Kraines and Pryor (1997) point out “students can learn from their own performances and also from watching other students perform” (31-32).

Across-the-floor movements also give our instructor the opportunity to read our bodies and provide us with feedback. Once we are comfortable with the steps and can execute them in time to the music, she encourages us to begin flavouring our movements with our own style. “This is dancing, not walking around!” she says, good-naturedly imitating our mechanical movements. We still need to learn that “dance steps are merely the roadmap of the dance; creativity is the catalyst that gives a dancer and the dance style” (Birch, 2000, 225). Since our instructor believes that “it is our spirits that connect to the music and interpret it”, we need to tap into this source of inspiration and begin developing our own dance voices, rather than mimicking hers.

At first, my body feels “inarticulate” (Highwater, 1992), being unaccustomed to consciously and deliberately translating who I am into body movement. A number of us adopt the “voices” of ballerinas, the dancers with whose style we are most familiar and whose movements we think should be informing ours. But our instructor tells us that the vocabulary of the specific ballet poses and shapes we’re adopting are not in keeping with jazz dance language, which is cooler, more casual, struts more attitude. “Don’t think so hard; let your body listen to the music; hear the steps,” she says. I try to listen with my body and translate what I hear into my movement, but in concentrating on this aspect of my dance language, I lose sight of how to perform the steps. Kraines and Pryor (1997) say that “for beginning students...it is a challenge to perform the dance movements accurately and yet be free to expand [their] focus beyond [themselves]....The ability to project one’s inner feelings comes with confidence in one’s technical ability. When the confidence becomes habitual, the dancer’s individual style becomes apparent and the performance becomes unique and truly exciting” (148).

Dance Combinations

“A combination of movements using all the elements of dance and testing the dancer’s technique, co-ordination and memory” (Kraines and Pryor, 1997, 31)

Although the studio at which I’ve taken my lessons focuses more on dance participation and process than on performance and competition at the introductory level, we are given the option of participating in a “demonstration night” in which all the students who take lessons on a given day of the week perform a dance combination for family, friends and each other. Our combination will be danced to saxophonist Joshua Redman’s rendition of “On the Sunny Side of the Street.” “As colors create a mood in painting, music sets the mood in dance” (Kraines and Pryor, 1997, 139), and the mood in this selection embodies a sense of goofy fun. Redman interrupts a straight-ahead interpretation of the traditional melody with quirky saxophonic ornamentations. Following

Redman's musical lead, our instructor has choreographed the steps to demonstrate the contrast between feeling in control and out of control; therefore, our movements will show "the play of opposing forces, falling and recovering, contracting and releasing (Dempster, 1998, 223).

As we learn and practice the combination, adding new steps each week, our instructor encourages us to make our movements imitative of our real life experiences of gaining and losing control; she suggests that we dance "in character" to connect with these experiences. I assume the role of a substitute teacher, starting a teaching day confidently, but experiencing moments of control loss with an unruly class. My movements show me calmly moving around the classroom while the students are productively engaged, as well as ducking to avoid paper airplanes, slipping on a banana peel and having the ball of my foot glued to the floor with gum. Before long, the combination has ceased to be only a series of steps and has become a storytelling project.

In the final weeks before demonstration night, we're adding the finishing touches to our performance. Our instructor is concerned that some of us are keeping our body movements too small, perhaps to prevent the audience from seeing us make a "mistake." "Dance big or go home!" she tells us with a smile, adding that our neuromuscular systems will remember "large" physical mistakes better than little ones, making us less likely to make them again. She also asks us to work on communicating not only with our body movements but with our faces. "The audience watches your faces, not your feet," she says, "so get your eyes off the floor, and let your faces show not only your coolness and confidence, but also your surprise, shock and annoyance when events send you out of control." Kraines and Pryor (1997) call this form of dance communication "projection", that is "communication of a vivid image to the audience through attitude, eye contact, facial expression, and full body commitment to the dance movements" (148). They stress the importance of complete involvement in the communication, saying that "without this full commitment to the

dance, the artistic expression is lost within the dancer. By developing the ability to project, the dancer can strongly affect the audience and gain a sense of self-fulfillment from having given an emotionally moving performance” (148).

As time has passed, I have been experiencing moments of satisfaction with the image I am projecting as I learn and execute the steps of our combination. However, I don’t experience true self-fulfillment until the final two lessons. On the night of the dress rehearsal, we arrive in the costumes suggested by one of our classmates, which are designed to emphasize the mood and story of our dance: dress shirts buttoned incorrectly and partially tucked into black pants, loudly colored neckties pulled askew. We agree at the end of the rehearsal that our outfits help us to assume our characters more easily. As a result, we have never before been able to translate the music so easily or project our personalities so confidently.

Our enthusiasm spills over into demonstration night as we join two other jazz classes and classes of hip hop and funk for a celebration of our accomplishments. With our instructor, the other dancers and the audience cheering us on from the sidelines even before we start to perform, we tell the story of how it feels not only to walk “On the Sunny Side of the Street”, but also to stumble into patches of shade. The audience laughs in all the right places and sends us off the floor with a rousing ovation.

Cool Down

Movements that help “prevent the dizziness and lightheadedness that could occur if a dancer quits vigorous activity abruptly” (Kraines and Pryor, 1997, 32)

As I take my seat and watch the other dancers perform, I continue a private celebration of what I have learned. Hawkins (1992) gives me words for what I am feeling: “Think of it! You used your body in its vigor, in its power, in its playfulness. No mouse, you! No namby-pamby, something

that sat on a chair all day. Think of it! You were constantly enjoying music! You were dancing to music, you were making musical relationships with your feet, your trunk, your arms, your head....” (104). I am now aware that making these relationships has helped me to enter another world of language and literacy. I have begun to appreciate the eloquence of the “mute art” of dance (Lesschaeve, 1999), and have learned how to go “beyond the pragmatic function of language to a deeper, expressive function of communication” (Piazza, 1999, v). During the first few lessons, I could easily hold in my memory the words that I wanted to include in this article, making written notes when I returned home. In later weeks, however, I was beginning to interpret the instructor’s language kinesthetically, after which her words seemed to disappear from my mind. This experience showed me that “cognition (i.e. thinking and knowing) is not limited to linguistically mediated thought” (Eisner, 1991, 38).

My expanded understanding of and respect for the non-language arts will accompany me into the classroom. Together, my students and I can explore our varying experiences with dance as a form of literacy and the body as text, and make discoveries about how our attitudes towards each have been shaped culturally. We can consider how we might understand meanings communicated through dance, and experiment with creating our own. Opening up my classroom to new worlds of literacy is likely to produce significant outcomes for all of us. Not only will we have opportunities to broaden our sense of self and others, but we will also gain access to “new ways of seeing, new ways of thinking and...new ways of knowing the world” (Hong, 2000, 2).

References

- Banes, S. & Alexander, R. (1979). *Terpsichore in sneakers: Postmodern dance*. Boston: Houghton-Mifflin.
- Berghoff, B. (1998, March). Multiple sign systems and reading. *The Reading Teacher*, 51 (6), 520-23.
- Birch, J.R. (2000, Spring). Expanding literacy and integrating curricula through dance. *Educational Forum*, 64 (3), 223-228.
- Carter, A. (1998). General introduction. In A. Carter (Ed.), *The Routledge dance studies reader* (pp. 1-17). London: Routledge.
- Dempster, E. (1998). Women writing the body: Let's watch a little how she dances. In A. Carter (Ed.), *The Routledge dance studies reader* (pp. 223-230). London: Routledge.
- Desmond, J.C. (1998). Embodying difference: Issues in dance and cultural studies. In A. Carter (Ed.), *The Routledge dance studies reader* (pp. 154-162). London: Routledge.
- Eisner, E.W. (1991). What the arts taught me about education. In G. Willis and W.H. Schubert (Eds.), *Reflections from the heart of educational inquiry: Understanding curriculum and teaching through the arts* (pp. 34-48). Albany, NY: State University of New York Press.
- Flood, J., Heath, S.B. & Lapp, D. (1997). Preface. In J. Flood, S.B. Heath and D. Lapp (Eds.), *Handbook of research on teaching literacy through the communicative and visual arts* (pp. xv-xvii). New York: Macmillan Library Reference USA.
- Foster, S.L. (1998). Choreographing history. In A. Carter (Ed.), *The Routledge dance studies reader* (pp. 154-162). London: Routledge.
- Graham, M. (1998). I am a dancer. In A. Carter (Ed.), *The Routledge dance studies reader* (pp. 66-71). London: Routledge.

- Harste, J.C. (2003). Foreword. In J.C. Richards and M.C. McKenna (Eds.), *Integrating multiple literacies in K-8 classrooms: Case, commentaries and practical applications* (pp. xiii-xiv). Mahwah, NJ: Lawrence Erlbaum Associates.
- Hawkins, E. (1992). *The body is a clear place and other statements on dance*. Princeton, NJ: Princeton Book Company.
- Highwater, J. (1992). *Dance: Rituals of experience*, 3rd ed. Pennington, NJ: Princeton Book Company.
- Hong, T. (2000). *Developing dance literacy in the postmodern: An approach to curriculum*. Accessed on February 20, 2004 from http://www.tki.org.nz/r/arts/artspd/research/updates1_e.php
- Janesick, V.J. (1998). The dance of qualitative research design: Metaphor, methodolatry, and meaning. In N.K. Denzin & Y.S. Lincoln (Eds.), *Strategies of qualitative inquiry* (pp. 35-55). Thousand Oaks, CA: Sage.
- Kalantzis, M. & Cope, B. (2000). Introduction. In B. Cope and M. Kalantzis (Eds.), *Multiliteracies: Literacy learning and the design of social futures* (pp. 3-8). London: Routledge.
- Kraines, M.G. & Pryor, E. (1997). *Jump into jazz: A primer for the beginning jazz student*, 3rd ed.
- Lesschaeve, J. (1999). Preface. In M. Cunningham, *The dancer and the dance: Merce Cunningham in conversation with Jacqueline Lesschaeve*, pp.13-14. New York: Marion Boyars Publishers.
- Moje, E., Dillon, D.R. & O'Brien, D. (2000, January/February). Reexamining roles of learner, text, and context in secondary literacy. *The Journal of Educational Research*, 93(3), 165-180. Mountain View, CF: Mayfield Publishing Company.

- Overby, L.Y. (1992). *Status of dance in education* [Electronic version]. (Report No. EDO-SP-91-5). Washington, D.C.: Eric Clearinghouse on Teacher Education. (ERIC Document Reproduction Service No. ED348368).
- Piazza, C. L. (1999). Preface. In C.L. Piazza (Ed.), *Multiple forms of literacy: Teaching literacy and the arts* (pp. iii-viii). Upper Saddle River, NJ: Prentice-Hall.
- Street, B. (1995). *Social literacies: Critical approaches to literacy in development, ethnography and education*. New York: Longman Group Ltd.