



SELFHOOD

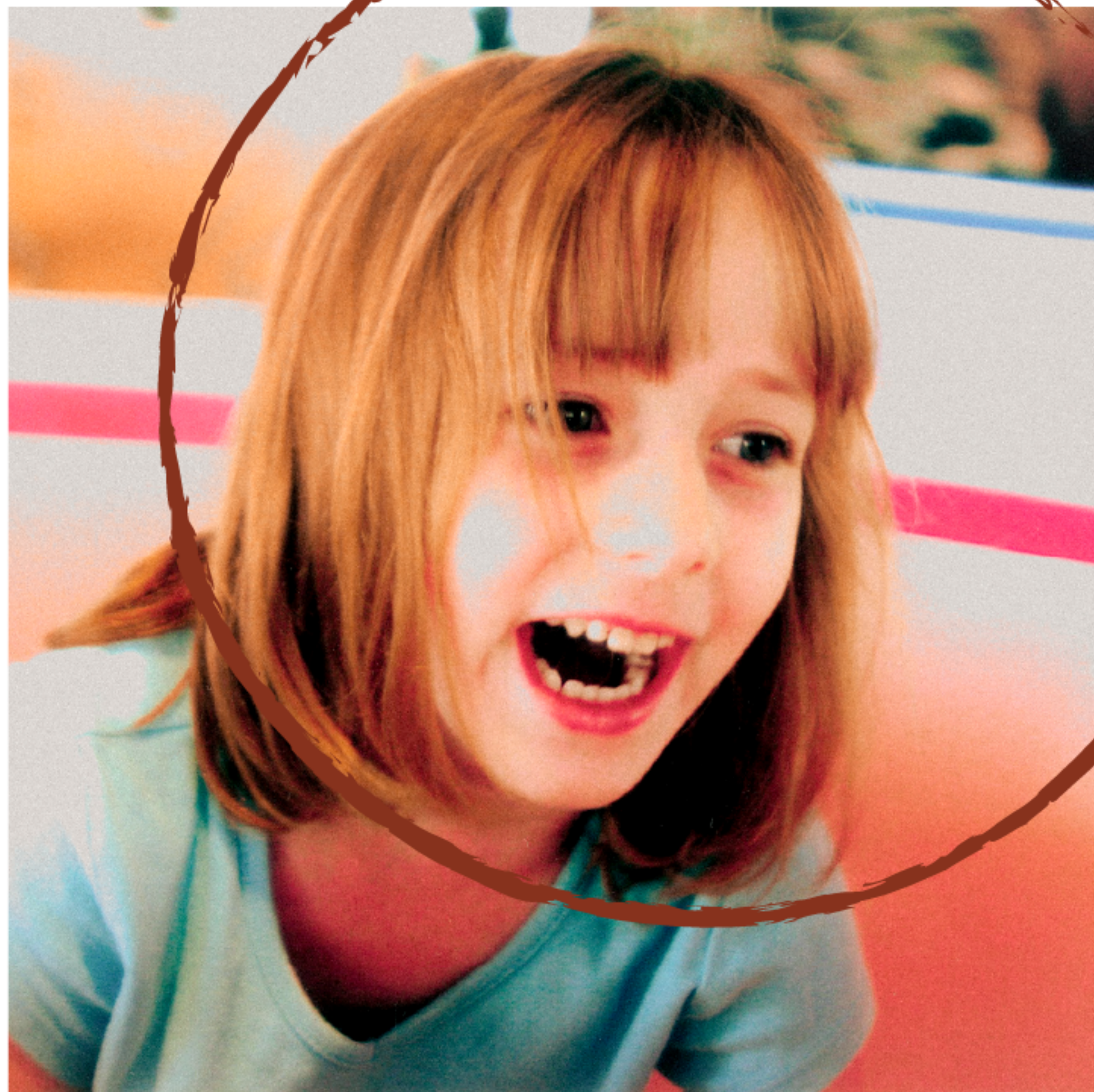


IDENTITY



BELONGING

MOVEMENT GENERATION AS METHOD FOR DECOLONIZING DANCE PRACTICES



WHAT IS THE ROLE OF THE

BODY

IN UNDERSTANDING THE SELF ?



LIMINALITY

Gloria Anzaldúa

Borderlands = La Frontera: The New Mestiza

Light in the Dark = Luz en lo oscuro: Rewriting Identity, Spirituality, Reality.

1987-2015

Theories of Nepantla

Nepantla Pedagogy

(b)orderlands/(B)orderlands

Testimonios

Nos/Otras

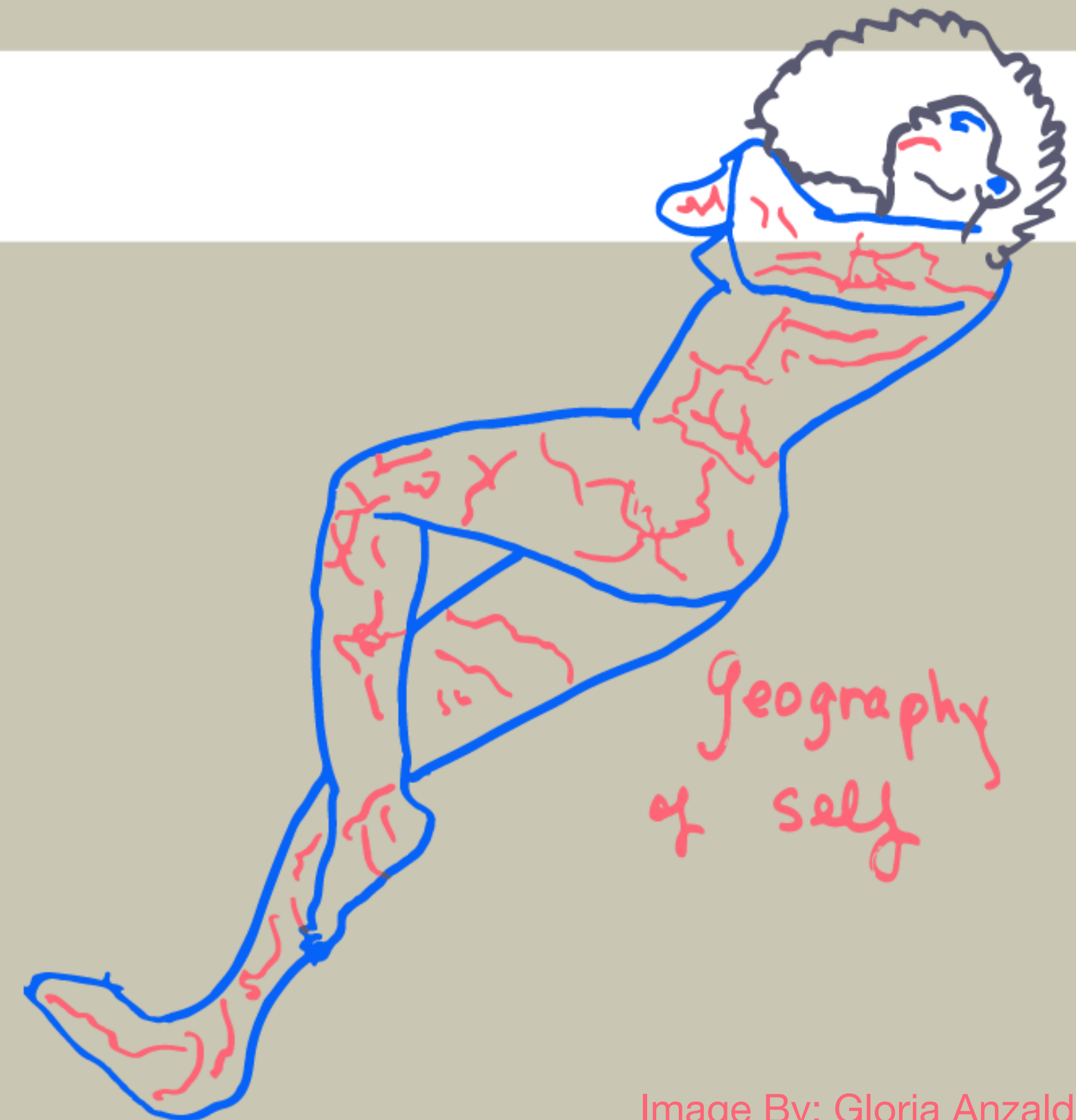


Image By: Gloria Anzaldúa

THE PERFORMANCE OF GENDER



Identity
always
under construction.

Judith Butler

Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory.

1988 - Present

Gender As A Performative Act.



DECOLONIAL TRANS* FEMINISM

Omi Salas-SantaCruz

What is Decolonial Trans Feminism and What Can It Do for Queer/Trans BIPOC Education Research?*

2024

Coloniality of Gender

Non-Binary Epistemologies

Aníbal Quijano's 'Coloniality of Power'

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Horizontal Knowledge

DECOLONIAL TRANS* FEMINISM

Omi Salas-SantaCruz

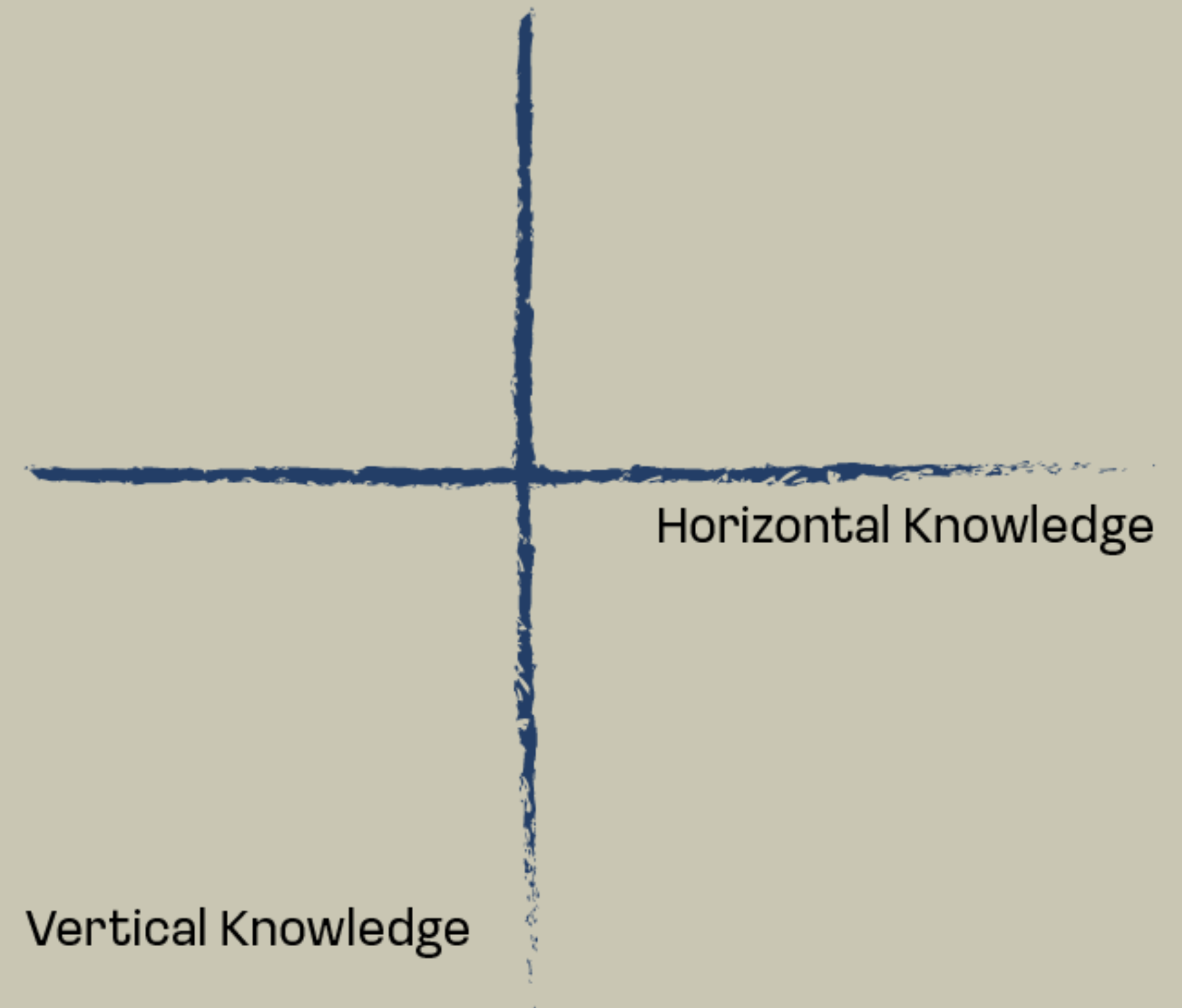
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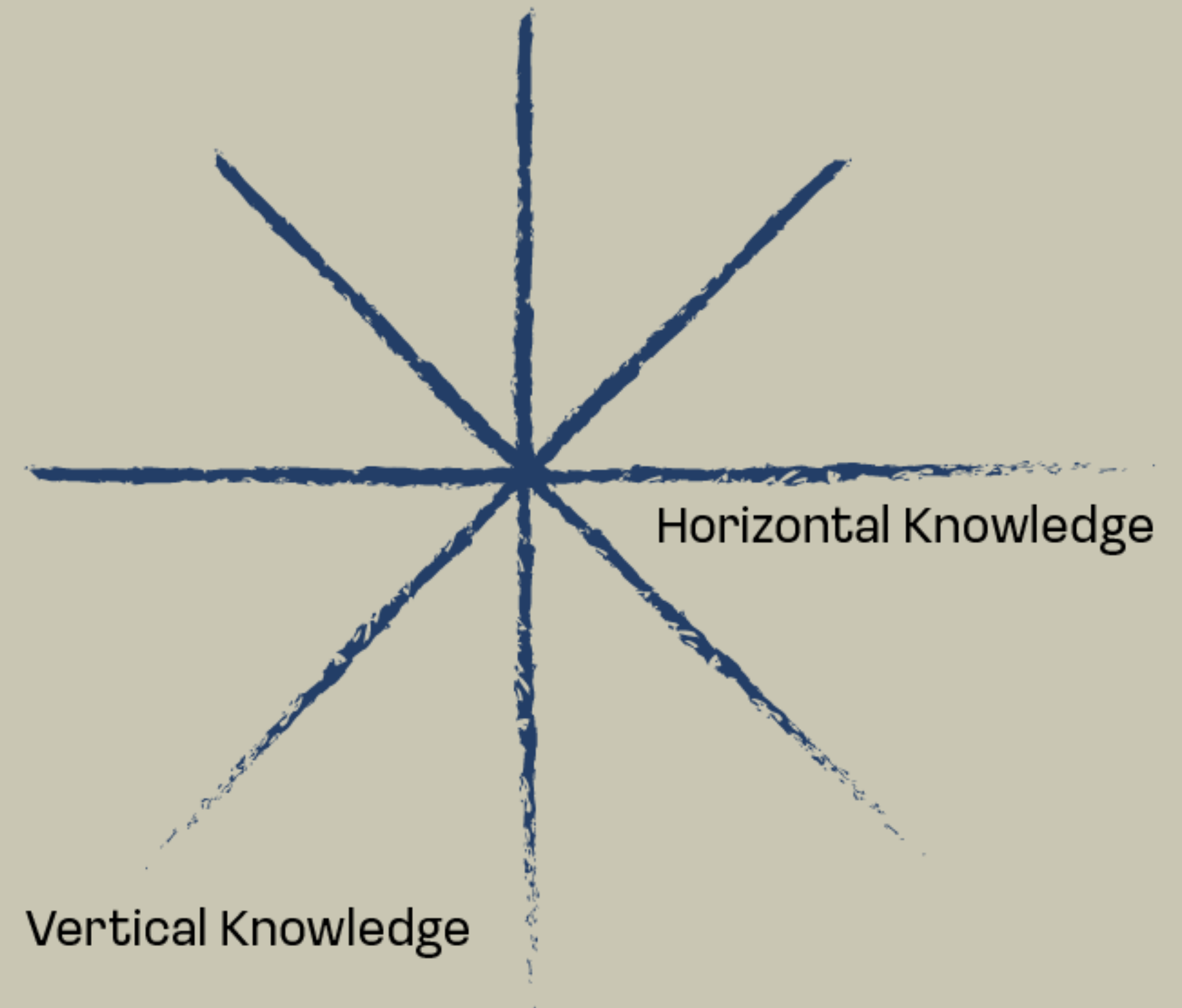
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LIMINALITY

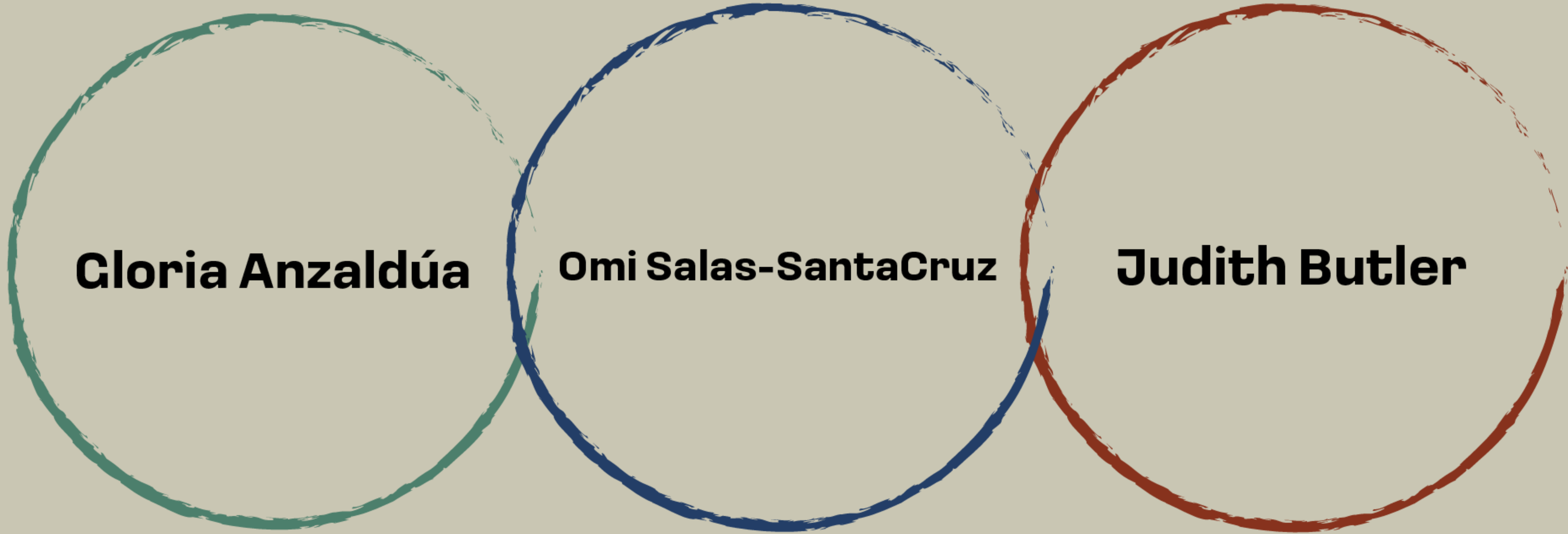
DECOLONIAL TRANS* FEMINISM

THE PERFORMANCE OF GENDER

Gloria Anzaldúa

Omi Salas-SantaCruz

Judith Butler



PEDAGOGICAL PRACTICES

Nyama McCarthy-Brown

Dance Pedagogy for a Diverse World: Culturally Relevant Teaching in Theory, Research and Practice

2017

Critical Dance Pedagogy (CDP)

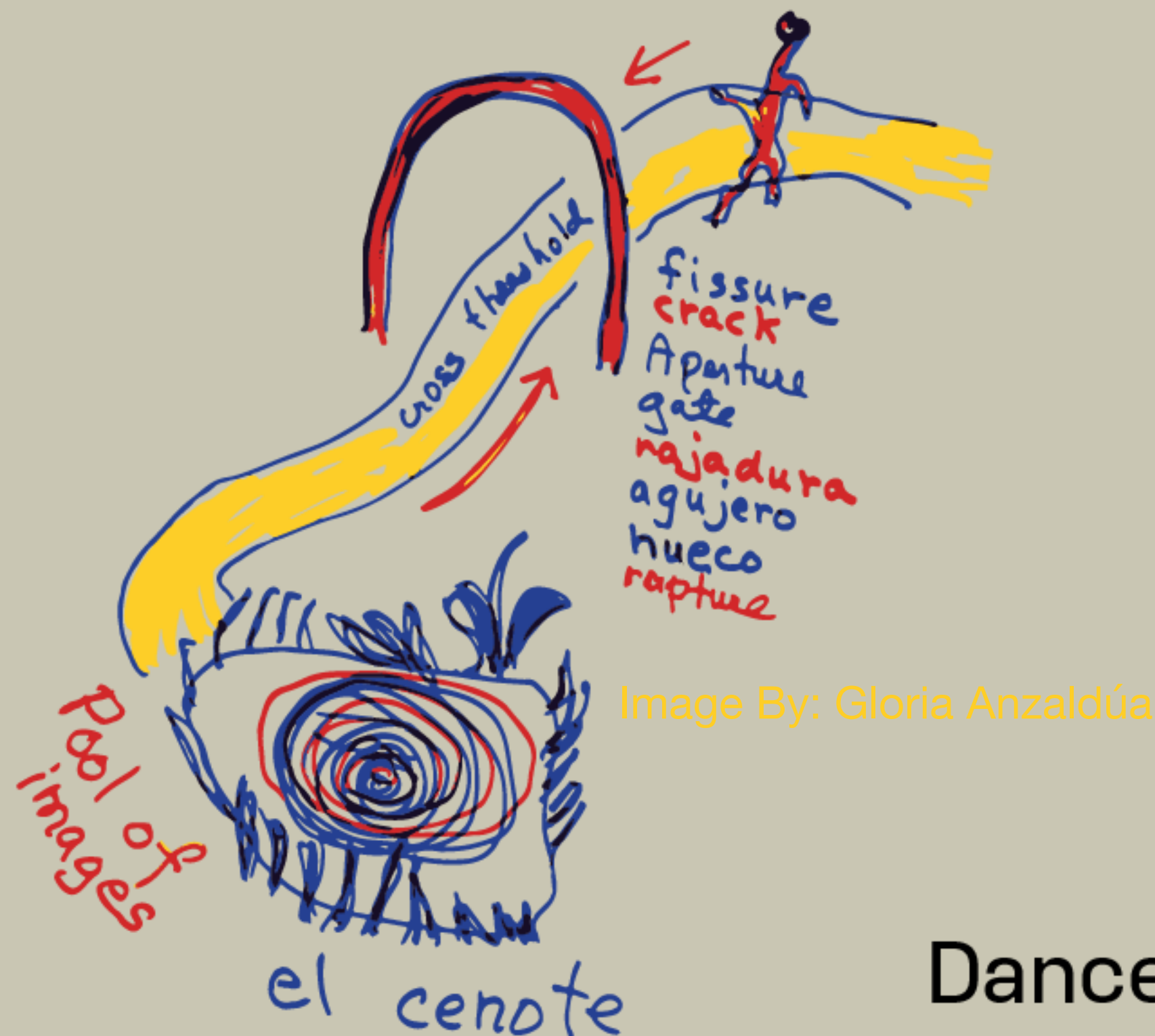
Alfdaniels Mabingo

Beyond Collaboration:

*Making and Staging Connections, Co-Becoming, Co-Construction,
and Relationships through African Dances in Tertiary Education.*

2024

Dance making as a method for connection and co-creation.







RESEARCH PARADIGM

Practice Based

APPROACH

Duoethnography
 Movement Generation
 Screendance

METHODS

Testimonios
 Writing, discussing, reflecting, and improvising to prompt new movement generation.
 Connecting the mind, body, and self.
 Collaborating
 Capturing archival material of process

PERSONNEL - TOOLS - MATERIALS

Dancers.
 Dance studios.
 Photography/videography.
 Journals.

	Who You Were.	Where You Are.	Where You Want To Go.
Dancer A	Lost, by the book, disconnected	Creative, authentic, discovery	Proud of creation, individuality, limitless
Dancer B	Eyes closed, held, tide	Things you did, capture it-remember it, the silly purples	Eye crinkles, conversations with strangers, merely to experience
Dancer C	Copycat, watching the sky, before love	More mobile than ever, realizing precious things, knitting	Fame/solitude, back home, rocking chair
Dancer D	Follower, skimming the surface, trusting	In between lives, indulgent, finding places	Security in being, indulgent, surrounded by love
Dancer E	Hidden, small, dork	Managing, safe, embracing	Big, safe, word for throwing arms out and having chest up (full, free, fulfillment, untied)

METHODOLOGY

LIMITATIONS / OBSTACLES

Trust and vulnerability of myself and the dancers.

Accountability of centering the body in the process of movement generation.

Restrictions of my movement capacity.*

SIGNIFICANCE

Recognize how decolonial theories of dance pedagogy emphasize the moving body as a way of exploring selfhood and identity.

Develop a methodology for a movement generation process that centers on belonging.



**SPRING
2025**

PRESEARCH

Literature Review
Begin Thesis Movement Process
Thesis Proposal Presentation
Screendance Curation



**SUMMER
2025**

RESEARCH

Continued Reading
Editing of screendance and sound score
Continued writing and reflection
Teaching and Choreography as Research



**FALL
2025**

EXECUTION

Conclude Choreography Research
Conclude Writing and Interviews of
Collaborative Artists
Showcase Choreographic Research



**SPRING
2026**

REFLECTION

Reflection
Write Final Thesis Document
Oral Defense



Kiri Avelar (she/ella) - Chair
Assistant Professor



Molly Heller (she/her)
Associate Professor



Sara Pickett (she/her)
Associate Professor (Lecturer)



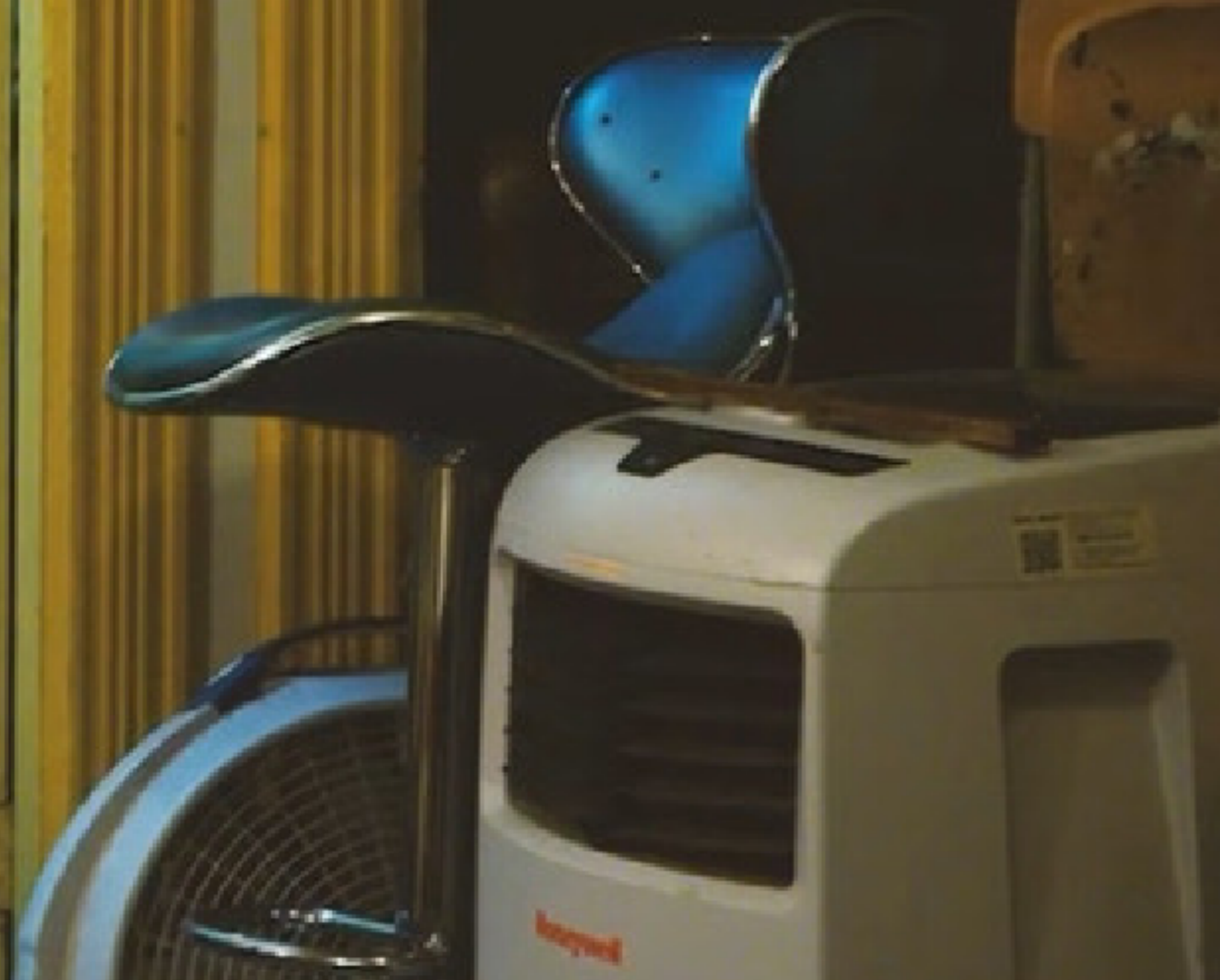
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QUESTIONS?

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DESIGN BY
ASPEN TRACEY

DO NOT TOUCH
OR REMOVE
THIS SIGN



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