

It's Something about the Shoes: A Creative Thesis through Practice

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ABSTRACT

It's Something About the Shoes: A Creative Thesis through Practice is an in depth, project-based study that follows the development and implementation of an intercultural and interdisciplinary collaboration. This paper illustrates how the Practice-led Research paradigm, when coupled with the Expressive Arts, can promote empowerment and transformation for all participants including audience members. Artistic practices and rehearsals realized through performance and analyzed through constant participant reflection constitute the research data. *It's Something About the Shoes* is composed of a live performance installation that includes multimedia video sculptures, still images, and pre-recorded sound, all designed around the living exchange between a contemporary tap dancer and the indigenous Danza CAAS dancers. The inquiry lies in the dance shoes. What is it about these shoes that allows the dancers to connect and communicate? How can two very different dance genres and ontological cultures exist simultaneously within a space? What does a show about a tap dancer and traditional Sonajera dancers look like; how will the different cultures interact in this space? Will the common thread of percussive dance transcend cultural and language barriers or will the resulting rhythmic dialogue be too oblique for the dancers and audience to follow?

In order to understand the foundational context in which this work is created, a Literature Review is provided that: defines Practice-led Research and the methods to be used in this study, acknowledges a brief historical review of tap dancing with particular emphasis placed on Hispanic and Native influences, and a metaphysical examination of the ecological intersection of performance, place and space. The literature is divided up into complete subsections or articles so that readers may access particular areas of interest with ease. Individual subsections of the Literature Review are composed of review, analysis, and application of literature sources

complete with separate bibliographies for quick reference. All Reference Lists are also compiled into a complete Works Cited at the end of the thesis document.

Methods used to address inquiries and provide structure to the Practice-led model include: Performance Research, Ethnodrama, and Socio-Narratology. Coupled with these ideologies are Organic Inquiry, Emergent Design Theory, and Collaborative Theory, which act as lenses through which the collaborative process and organizational development of the thesis may be viewed clearly and precisely. Together these methods are used to create the content of a performance. Utilizing interviews with co-participants, surveys, constant reflection, and video documentation, these inspirations are organized as a creative thesis.

The findings are composed of raw audience data collected through surveys gathered before and after the performances. This, combined with personal reflections of the artist participants illustrate the type of knowing that is revealed through artistic practice and inquiry. The project convener provides the final synthesis and interpretation of data through a reflective narrative.

Key terms: Practice-led Research, Expressive Arts, Performance Research, Ethnodrama, Collaborative Theory, Emergent Design Theory, Organic Inquiry, Arts-based Research, tap dance, Sonajera dance, interdisciplinary, live installation, intercultural, creative thesis, artistic knowing, reflective practitioner, project-based research.

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It's Something about the Shoes: A Creative Thesis through Practice is dedicated in part to all dreamers and weavers of stories. To tap dancers here and gone.
To those who dream of tapping their toes and singing through their feet.
To Caila for choosing to sing with me, and Jude, Norah and Milo, for keeping me young.
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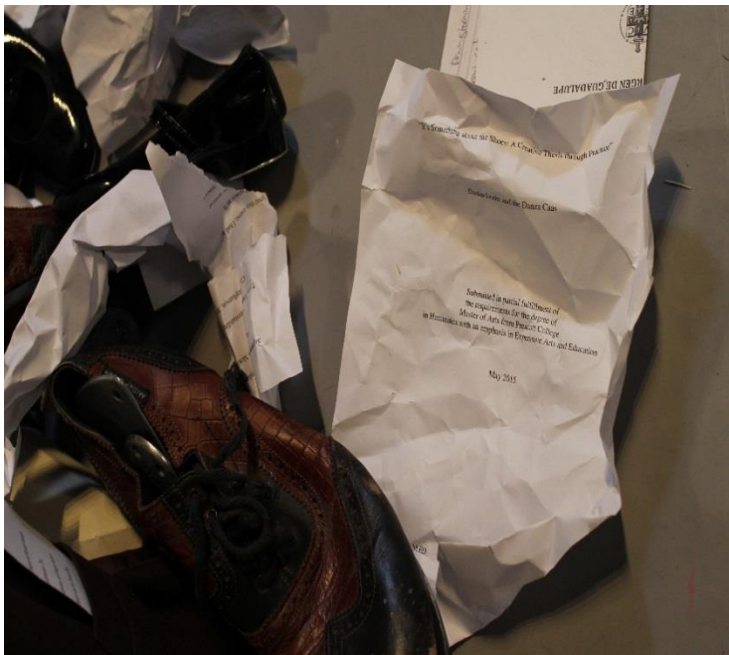


Image 1: Tap "Lived Sculpture" Prescott College, 2015.

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CHAPTER ONE: INTRODUCTION

Introduction

For 24 years I have been studying, practicing, and teaching the art of tap dancing. One aspect of the art form that I find particularly interesting is the orality; the oral histories passed down from dancer to dancer, from generation to generation and by word of foot is what makes this dance form unique. Additionally, tap dancing is truly an American, or United States art form for, like the mixings and melding of our U.S. society, tap is created through a melting-pot of cultures and styles. It is embedded within several important American cultural and historical periods including, and not limited to: the slave trade, the expansion of borders, immigration and migration, independence, the development of jazz, vaudeville, Broadway and the American Movie Musical (Hill 1-5).

While the predominant influences on tap are African rhythm dancing, Irish step dancing and English clogging, there are several other lesser known or lesser acknowledged influences as well: Native American stomp dances, Shaker dancing, Gypsy dance styles, Indian Kathakali and Spanish flamenco to name a few (Knowles 1-2). I believe such an origin or relationship exists in Arizona with a native style of dancing associated with the traditional Catholic Church and the celebration of Our Lady of Guadalupe. This dance form, which may be loosely connected to a group called the Matachines, or “spirit warriors” in some translations, are protectors of the Virgin Mary. The Matachines has a cultural history linked to possible indigenous societies, having roots within native Aztec and Mexican peoples. The Matachines are a diverse dance form stretching across Mexico, Arizona, parts of California, New Mexico, and into South America. While the exact origin of the Matachines dance is unknown, the dancers may have created this

dance as a means to celebrate traditional sacred rites and ceremonies while attempting to assimilate to the pressures of the new Spanish rule and the Catholic Church- parallels also common to the development of tap dancing during the Industrial Revolution in the Americas.

I write “possible indigenous societies” because the dance group necessary for this project to commence had yet to be located within the larger framework of Matachines dancers. One aspect that makes the Matachines a unique dance movement is that the technique of dancing and the level of reverence vary from troupe to troupe and region to region. While this creates an added richness to the dance style and history, it provides a unique challenge in analyzing the movement as a whole. Attempting to locate an unknown dance troupe also proved challenging for the development of appropriate research methodologies and organizational theories for this project. While the people themselves may or may not be qualified as indigenous, because each Matachines group is different: different characters, different costumes or ornamentation, different meanings associated with the dance – each Matachines group can, in effect, be considered an indigenous people. If an entire Matachines group stops dancing, an entire culture and art form is silenced.

This project began about eight years ago. I was participating in the Phoenix Catholic



Diocese Rosary Celebration for “Our Lady of Guadalupe” and witnessed several different Matachines groups, although I myself did not know about the genre at the time; one group stood apart from the collective.

Image 2: Vogelsang, Danza CAAS Celebration AZ Rosary Celebration, 2012.

This group wore yellow tunics, a simple headdress and black moccasins. Attached to the soles of their feet hung a pair of giant toe and heel metallic plates. Watching these people dance, the steps and rhythms appeared familiar to me, and their shoes, their “taps,” captivated my imagination even at the age of eighteen. This project began with the hope that I would be able to locate this particular group of dancers. I planned to investigate the origins of their shoes, their “taps” and have a rhythmic conversation through dance in order to create and explore our relationship in a public performance. As an act of faith, I created a Literature Review that included academic methodologies that would be appropriate for the work, while hoping and praying that I would eventually locate this group. With virtually no leads save for an adolescent memory I realized I needed a true act of God in order to realize my goals.

In December of 2014, four months before my thesis would be published, my miracle occurred; I was able to locate the described dancers. After many hours searching through newspaper articles and Catholic parish newsletters, and after several phone calls I learned that this group of dancers were still operational! They call themselves the Danza CAAS, and their leader, Martha Morales, was willing to meet with me and discuss the project. It was at this first meeting that I learned Martha’s story; eight years ago she was arrested under suspicion of being a “coyote” or, “one who smuggles immigrants into the United States” (Coyote). It was here that Martha’s spirituality flourished, and when she was finally released after being held in prison for three months, Martha dedicated her life to dancing and creating a group of dancers to worship and celebrate the Lady of Guadalupe, a Native and Hispanic reflection of the Virgin Mary. These dancers would eventually be known as the Danza CAAS. Martha explained their name to me and how each dance is literally a prayer. Danza means “prayers of the body” and CAAS is actually an acronym: Conocer (to know), Amar (to love), Ayudar (to help), Servire (to serve).

Additionally I learned the Danza CAAS do not self-identify as Matachines dancers, but rather a related genre called Danza Sonajera (Noise in hands or feet. Prayer in the noise). So roughly translated, Danza Sonajera CAAS means: prayers in the body through noise in the hands or feet in order to know love and help serve (Morales).

At our second meeting we agreed to work together. The collaboration and practicing have culminated into a piece that is intended to be staged in relevant venues; spaces that are important to the performers. Since we are exploring our unique art forms, I feel it is necessary to bring these discoveries and explorations to the communities we originate from. Spaces will be determined by the group during the rehearsal process. This will insure that all are honored for their contribution to the research project and that knowledge gained might be expressed to our supporting communities.

This project will utilize several arts-based research and qualitative research methods through a Practice-led Research paradigm. I hope to explore how Performance Research, Ethnodrama, and Socio-Narratology might act as research methods for the development of this project. Additionally, a third-space will be created both figuratively and literally; we will show how a multicultural and multidisciplinary performance can exist within a shared environment as well as illustrate how Practice-led Research is a valid form of scholarly inquiry among the various forms of research.

Within this literal third-space, we will examine what sort of new narratives can be created between the Danza CAAS, representing the Sonajera and Hispanic communities, and myself, representing the tap and Caucasian communities. I hope to illustrate the similarities and differences between the artistic genres while simultaneously performing this comparison between our cultural heritages live in front of an audience. This examination of relationship is a

celebration of a unique collaboration between people representing two differing art forms and cultures. I'm interested in seeing what happens in this space, particularly the effect the performance has on the audience. This collaboration also serves to illustrate how an artistic way of knowing through practice and rehearsal can reveal previously unknown or underdeveloped connections between groups of people; answering questions that can only be explored through the creation and execution of a performative event. In other words, it's not just the performance that will be explored and researched, but what led to and resulted in the performance will also be examined.

Going forward it is important that I address my ontological biases. I view things through an artistic lens. Other important aspects of my work, including social political and cultural factors tend to take a back seat to aesthetic ones. Additionally, I am rather confident with my artistic ontology; I tend to interpret the world around me and the actions of people through artistic metaphors and motifs. I also have a tendency to act as a leader within my collaborations, sometimes forgetting to include others input or ideas, feeling as if I have already come across an answer rather than hearing someone else's perspective. I tend to lead others toward the outcome I had envisioned rather than letting an outcome develop organically through the work. It is through the constant act of reflection that I intend on keeping these biases and egocentricity in mind.

Finally, my thesis raises awareness of differing artistic and traditional systems between cultures; the performance helps remind the audience that "our" (our being the Westernized society) good gestalt is not the only aesthetic. Other cultures do not readily separate the arts from daily occurrences. In other societies, the arts are intertwined throughout daily activities, both ceremonially and secularly speaking. Just because there is no Broadway for the Sonajera dancer, or any other indigenous art practitioner, doesn't mean their aesthetic is any less than ours.

Additionally, I aim to cultivate a greater awareness of how the art of tap dance might be used to communicate any number of things. By transcending something from one, generalized plane of understanding, (tap dance as seen as a Broadway or dated dance style) I am broadening the context in which the art form might be viewed; resulting in a deeper understanding of the original event and a call to reexamine “dated” artifacts and procedures in our day-to-day environments. There are many different ways to view something, and many ways to build connections through art making. These connections might not occur in any other setting; art making has the potential to transcend multicultural obligations and distractions in light of the artistic collaboration.

Moving forward into the Literature Review, Methods, and Conclusion chapters, it is important to remember that performing artists are always serving their audiences. Tap dancers are acknowledging their teachers and influences and the Danza CAAS are praising their God and religious beliefs. The creation of this third-space, which will be open to all, will act as the ultimate service reaching beyond the personal communions implied by both dance traditions. In this space, this art space, we will show how any number of problems can be examined. We will show how knowledge can flow beyond cultural, aesthetic, and religious barriers and transcend into a collaborative, unique moment of unity and creation.

CHAPTER TWO: LITERATURE REVIEW

Literature Review

It is important to state openly that the proceeding Literature Review has been intentionally designed to allow readers ease of access and viewing options. Recognizing that *It's Something About the Shoes* may provide differing information for different readers, I have elected to separate the Literature Review into three separate sub-sections. These sub-sections act as complete review, analysis, and application for the topic explored, complete with separate bibliographies for quick reference. These sub-sections can serve as stand-alone articles and I have chosen to organize my review in a non-traditional manner so that readers may access aspects of this information that is meaningful to their individual projects and inquiries.

Beginning the Literature Review is an article that addresses the Practice-led Research paradigm, its current uses and development, and its specific formulation and construction for this project. The next sub-section reviews the historical back ground of tap dancing with particular emphasis placed on non-traditional and intercultural influences on the art form. Finally, the last sub-section explores the ecological relationships between space, place, and the creation of a performance. The reader may choose to read only articles pertinent to their studies, accessing the individual reference sections following each sub-section, or they can choose to read the Literature Review in its entirety to derive a complete image of the detailed analysis of practices and theories used to structure and create this project.

Constructing a Third-space: An Exploration of Research and Methods for the Practiced Artist

Dustin Loehr

The artist searches for the elusive question, idea or story, inciting the creative process to align the elements of a resulting piece of art. The work of the artist is tireless. They work alone or with like-minded individuals. For an undefined duration of time they practice, reflect and increase their understanding of the art - the materials at hand, and the world encompassing the artistic endeavor. All of this activity forms the backbone of the final piece, yet the preemptive work is generally not considered in the evaluation of that piece. The artist's only means to evaluate the contribution of the artistic process is critic acclaim of the final product. Even with a public success the artist is rarely able to discuss the work in any researchable way contributing to academic scholarship.

How can an artist advance in the world of academia without a framework in which to share their form of knowledge? How can the artist continue to research and create, furthering the practiced knowledge of their art form, while simultaneously building cross-disciplinary knowledge and recognition? Can an artistic process stand next to scientific processes and be evaluated academically as research? Are the artistic disciplines different from more traditionally researched fields such as scientific exploration? These are questions faced by the artist scholar today.

In my experience, the general feeling across arts communities is that arts practitioners and arts advocates lack a clear understanding of personal voice; the ability to communicate self-knowledge (artistic knowing) as an academic body of knowledge with which to critique or analyze the artistic process up-to and through the final product. Without these traits of inquiry, the artist is apt to keep their realized narrative in the studio; lifting the velvet curtain only to

those that are like them, creative in thought and taste. The art and the artist exist in an “arts-for-arts sake” reality in which enrichment or entertainment is the extent of the impact on society at large. So much of the artistic piece is not communicated. Although many artistic endeavors strive to be far reaching, artists often fall short in contributing to a body of knowledge outside of artistic scholastic circles due to this lack of understanding.

As an artist, I track the success of my activities, improvising solutions as needed to accomplish the end goal in my artistic teaching and practice. My process and understanding of achieving results, while powerful, has been specific and limiting to larger scale work. Without an understanding of how this knowledge functions or occurs I cannot inspire transformation by any regular predictable means, nor can I prepare collaborators to bring that knowledge into their own communities. I, along with other aspiring artist scholars, need a method to assist in systematically creating a “third-space” where transformation and empowerment can flourish. Practice-led Research (PLR) has become a catalyst to the creation of such a space for my work, and by referencing case studies, I will discuss how it can be applied across artistic genres in order to create knowledge both within the artistic disciplines and beyond. The following case studies will illustrate the navigation of this unique challenge to the use of PLR and will act as plausible methods to be used in developing my own artistic work within the PLR paradigm: Performative Research (PR), Ethnodrama (ED), and Socio-Narratology (SN).

There is a need for a new plane of existence for the artist; a third-space where the artist scholar can explore their questions and ideas within a set of modalities, and allowing the artistic voice to be documented in the world of academia. Realizing that the word “space” inspires the image of the three-dimensional, I implore the reader to consider the metaphysical - that those subjects of being and actualizing might also be an appropriate use of the word “space”. This idea

is how the concept of space will be defined herein. PLR is a paradigm concerned primarily with knowledge gained through practice. For the artist, that is the art-making, “Practice raises questions that can be investigated through research, which impacts practice” (Gray 1). This circular model might help illustrate Gray and Malin’s thinking (Illustration 1):

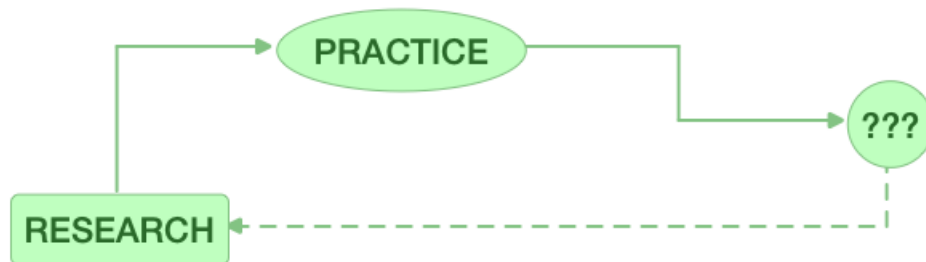


Illustration 1: Practice-led Research Circle, Dustin Loehr

In accordance with this model, the artist is learning through their practicing. The dancer discovering a new technique, the actor establishing a deeper connection with the character and narrative, the visual artist actualizing a form on a previously naked canvas: these are all forms of inquiry. What brings these actions into the realm of traditional scholarly research is the necessity to reflect. PLR calls for the artist scholar to constantly be involved in critical reflection, both on the practice and “in” the practice, and upon the finished work as well as, and more importantly, during the creation of the work. This paradigm of scholarly research allows the artist to discover the elusive muse and transpose her cryptic song into meaningful modes of knowledge (Gray 22).

What is needed is,

the development of a space- in which practice- making art work and reflecting on it- could become a central part of the research process... professional practice qualifies as research when it can be shown to be firmly located within a research context, to be subject to interrogation and critical review and to impact on the work of peers, policy and practice. (Gray 3)

Practice-led Research allows the practicing artist to create impact with more than just the end product; it allows the artist to reflect upon and critically analyze the art-making up to and through the completed work. PLR is the personal voice of the artistic community, welcomed into the academic world. With this scholarly approval, it is safe for the artist to tear down the velvet curtain separating them from academia. By calling the artist to organize what it is they are already doing, a type of critical and creative thinking that is often times at the root of artistic practice, the artist is empowered to contribute to the construction of new and accredited scholarly knowledge.

Practice-led Research is a valid form of scholarly inquiry structured through a predetermined set of methodologies such as: Performative Research, Ethnodrama, Collaboration Theory and Socio-Narratology. Methodologies under this form of research allow for knowledge that can only be expressed through an artistic lens in which practice, or art making, is central to understanding. By adopting a Practice-led Research model, the artist is able to communicate the entire artistic process within the realm of research. Gray, Malins, and other artist scholars are boldly calling for recognition of PLR as equally valid a form of inquiry as the more traditional research paradigms of quantitative and qualitative methods.

PLR may appear as attempting to re-define knowledge gathering, as it asserts that other forms of understanding exist outside of the numbers and textual data essential to quantitative and qualitative modes of inquiry. However, with a shift to the traditional construct of a strictly dual-mode justification of research, PLR can and should be viewed as non-threatening to the current popular system (Barrett 148). Imagine a triangular formation where PLR, quantitative research and qualitative research constitute each of the points of a triangle, adding equally to the construction of the shape. The interior of the triangle is the space where knowledge is created.

With this model in mind, PLR clearly exists outside of the traditional mindsets of research. While quantitative research typically measures knowledge in the form of numbers and data, and qualitative research interprets knowledge through textual words and relationships, (Creswell, 15) PLR may do both of these or neither. Quantitative and qualitative research have been able to reside in their own corners, but so too can PLR exist as a separate and equally significant geometrical point, requiring no compromise of the other two and creating a more accurate “shape” of research as it contributes to the body of knowledge. Arts-based research is typically associated with qualitative research. I feel that PLR is a separate paradigm entirely in that what inspires the research is the practice itself – the art making as reflected upon by the participants in the artistic process.

It is important to remember that, “During the last two decades in particular, there has been a fertile discussion among research practitioners over the nature of knowledge itself. There is no universally right or wrong culture of inquiry; each has its strengths and limitations, providing a spotlight that illuminates a particular facet of reality” (Bentz 87). PLR has the potential to illuminate areas of reality only seen by those frequenting the performance halls and

art venues, provided that the artist allows for such reflection and transformation of knowledge to occur.

Occasionally utilizing methods found within qualitative research, PLR can be a mixed-modeled or a multi-method paradigm, drawing on more than one approach to collect and analyze data while defending its claims. Unlike qualitative methods, PLR is not necessarily bound by any one construction of reality, meaning that, “If no established methodologies exist then invent them” (Gray 18). Gray acknowledges the unique voice of the artist scholar and participants within the research, who by the very nature of PLR also become scholar and collaborator, PLR practitioners are able to invent methods to better suit their scholarly pursuits (18). It is this flexibility that causes artists to breathe a sigh of relief, and academics to raise a cautionary brow. In a discussion on PLR, Gray notes that “... Lack of methodological guidance and rigor in [practice-led research] can, at times, lead to inquiries of questionable merit” (xi). In other words, how does the artist know that their work is scholarly; something equal to academic acceptance and contributing to the greater body of knowledge? To paraphrase Gray and Malins, the artist using PLR can combat this notion by:

- Clearly defining research questions and objectives that can be used to explore and answer questions.
- Specifying the research context and importance of the questions and research being explored. What else is being done in the area? How will this research impact the artistic discipline and beyond?
- Defending the use of chosen methods. (Gray 3)

In short, artists must organize what it is they are already doing: know the existing literature and practices of their discipline, articulate how this relates to their artistic practice, and communicate

said knowledge in a meaningful way to their audiences and themselves. They must present their active reflections on the methods of art making. In providing structure to these findings, the work becomes communicative to the masses- it becomes research. By explaining and identifying research methodologies, the artist scholar is able to understand what it is they do and thereby grow their potential to append or influence a given body of knowledge. This academic process is necessary for artistic work to transcend the studio or, worse, the dusty library shelf, and reach the audiences it rightfully deserves.

Along the same line of thought, “One must specify the research methods for addressing and answering the research questions... Artists demonstrate their understanding of conceptualized thought through the manipulation of materials” (Daichendt 76-78). The “materials” any given artist might utilize are highly variable, shifting even from one work to another. It can be argued, then, that research methods for the artist would also be in constant flux.

With my own artistic practice in mind, I have chosen to analyze three parallel methods of research, each based in practice and aligning themselves within the paradigm of PLR. Building upon my personal ontology as a performing and teaching artist I have chosen to utilize the following methods as points of departure for my developing thesis: Performative Research (PR), Ethnodrama (ED), and Socio-Narratology (SN). In exploring these methods, I refer to Mark Fleishman’s article, “The Difference of Performance as Research,” an article by dancer/researcher Pirkko Markula, “Body-Movement-Change: Dance as Performative Qualitative Research,” and a series of case-studies compiled by Judith Ackroyd and John O’Toole in their text, *Performing Research: Tensions, triumphs and trade-offs of Ethnodrama*.

Additional methodologies have been discovered in Arthur Frank's book, *Letting Stories Breathe: A Socio- Narratology*, and the case study presented in Lieblich, Tuval-Mashiach and Zilber's book, *Narrative Research: Reading, Analysis and Interpretation*. Acknowledging that these methods are not an exhaustive review of the literature on possible methodologies for use within the PLR paradigm, I have opted to analyze these methods as a starting point based on my own artistic discipline and scholarly thesis development plan. Furthermore, I understand that these methods are, in their own right, separate ideologies existing apart from PLR; it is my intention to argue their use within the third-space that PLR creates.

Performance Research (PR) is a mode of research exploration conducted through or by a means of performance. These findings, the result of the practice, can only be expressed through performance (Fleishman 28). While it is true that PR may utilize a variety of performative methods to express these findings, it is understood here as a distinct method, living within the space created by PLR. The performative arts include theatre, storytelling, music performance, dance, magic, live installation and any other expressions of art experienced as a live performative event and produced by living players.

The work of the performative artist is often collaborative. Included in this collaboration are the spectators or audience witnessing and affecting the event by their very presence. It is through the live event that a communal exchange can be made, something akin to a ritualistic happening. The transformation played out on stage and practiced through rehearsals has the potential to ripple into the audience, causing the spectators to reflect on the shared experience. Performative Research is "less interested in the thing produced than in the activity of the evolution itself" (Achroyd, 33).

This line of thinking allows for the practice and performance to be included as actual researchable subjects and, when possible, the “performance” of the spectators as they continue transforming outside of the theatrical space. The audience becomes a player in the real world, taking the transformation from the theatre into the society. What isolates PR as a method within PLR is the ability for the artist scholar to include the entire performative process in the research. Using various methods of reflection and analysis, the artist scholar can review the devising process, or pre-rehearsal, the rehearsals, the performances and the effect of the performative event on the audience collaborators.

The researchable effect on the audience in PR provides one opportunity to discuss how conventional methodologies found within Qualitative Research can be utilized within the PLR setting. The ethnographic approach to utilizing surveys, interview techniques and recording observations may be employed to document audience response – typically associated with qualitative methods (Fleishman 25-28). By adopting these qualitative measures, the PLR practitioner may create exciting opportunities for the audience to “become” participants in the research process, reflecting outside of the artistic space and transforming themselves into artists or transmitters of the narrative within their personal communities.

Fleishman also highlights the importance of role repetition in the performative arts, offering the analysis of repetition as a mode of inquiry. Imagine the amount of hours spent perfecting the dancer’s leap, or the actor’s gesture. Imagine the length of time devoted to the nuance and crafting of speech, the delicate balance between scripted and improvised material, the repetition of a single performance over a span of six or eight weeks. All of these activities produce subtle differences that may inspire points of research (35).

This idea of repetition and patterning holds particular interest for me. As a tap and percussive dancer, I think in terms of rhythm, which often bleeds into my other performative works. Repetition is also a common presence in multiple myths and traditional folk tales. The prevalence and importance of the number three, the use of rhyme and the repetition of motifs: all are examples of repetition that may provide ample opportunity for reflection should the artist transmit these ideas from their sources into the practice and research of their art. Take for example the following stories: “The Tinderbox”, “The Three Brothers”, “The Emperor’s New Clothes”, and “The Steadfast Tin Soldier”. All have the common root of three; three challenges, three centralized characters, or three helpers (Alderson).

Pirkko Marikula speaks caution into the overuse of PR when he states that, “It is not sufficient for a performance ethnographer to conceptualize research as part or even represent one’s research in a performance, but needs to harness the performative, the aesthetic, to transgress social boundaries” (Marikula 355). In essence, any given performance does not guarantee a transformation, either for the performer or the spectator, something Marikula holds essential to performance as research. He continues by stating again how art and artists can actualize aspects of knowledge that cannot be realized elsewhere.

Knowledge is translated differently by different keepers of knowledge; the philosophers, scientists and artists. The philosopher creates concepts. The scientist creates functions and relationships between objects. The artist creates sensations. These sensations or sensory concepts create knowledge. The ability of a drama to inspire empathy or the painting to rouse tears are both examples of sensational knowledge. While the knowledge an artist creates and translates is rooted in sensuality, I argue the artist is also “philosopher” and “scientist”. By examining objects and creating relationships between said objects, be it paint, clay or human bodies, the artist

utilizes the relationships created between said objects to serve the *function* of art making. The process of art making creates abstract concepts that can be expressed and understood through the senses, a *philosophy of feelings*, so to speak.

While the interrelations of the philosopher, scientist and artist are not fully understood, Marikula states that the artist should not attempt to have their art “become” either science or philosophy. These ways of knowledge operate differently from the arts. The artist can allow the work to be science and philosophy in itself, yet remain art in its interpretation, presentation and analysis (356-360).

While comparable to PR, I have elected to separate Ethnodrama (ED) as its own method due to ED’s emphasis on created material originating from outside sources or communities. Whereas PR may result from the artist’s individual work, ED requires outside source material and is just one of many terms associated with this type of research embedded in theatre (Ackroyd, 20-21). Other names according to Ackroyd and O’Toole include;

ethno-drama; performance ethnography; ethnographic performance; performative research; performed research; performance and reflective anthropology; ethno performance; ethnographic based performance art; docu-drama; documentary theatre; community theatre; theatre of fact; verbatim theatre; reader’s theatre. And we could go on. (22)

As the previous discussion illustrates the difficult task of the artist scholar in grouping and selecting appropriate methods, for the purposes of the context herein, I will continue to refer to this method of PLR as ED.

ED was first developed by anthropologists thirsty for a more immediate and poignant way of transferring the knowledge gained from fieldwork in the forms of interviews, surveys and

dialogues of those being studied. Data was transcribed, sometimes after being translated first, before being organized into a report. Many scholars started questioning the authenticity of the research findings (Ackroyd 1-3). They argued that a reader would be unable to discern the utterances, body language and tonality present in the original interviews. Video and voice recordings, although at times possible, still created some separation from the source material. Anthropologists needed a way to translate their data into a form that would not only be more digestible to a wider audience, but also ethically more true to the originators of the research, the participants. Thus, ED was created (Ackroyd 20-30).

Early practitioners of ED, theatre artists interested in ethnographic work, relied heavily on transcriptions of conversations, legal documentation and interviews to act as source material for performative acts. Seldom did they consider what they were doing as research, when in fact the gathering and organizing of materials is directly in line with other qualitative forms of research gathering. Several key notions of ED include:

- A sense of collaboration between “artist” and the subject being researched, participants or community.
- A desire to be a reflective practitioner.
- Owning a different notion of relationship between research and practice.
- A desire to extend the audience from that of only the researcher’s peers to that of the community upon which the research took place and beyond.
- A draw toward the communicative, transformative, emphatic and therapeutic aspects that lay within drama. (Ackroyd 6-21)

Professor of Anthropology, Elwyn C. Lapoint is credited with coining the term ED and offers the following definition:

gain the kinesthetic experience of another culture that broadens [researchers'] understanding in a way that traditional study cannot, and allows them, as much as possible, to break out of the frame of reference they have inherited from their own culture. (Ackroyd 21)

It was the collaborated sources and methods between the anthropologist and the theatre artist from which ED emerged. To recognize ED as falling within the realm of PLR, I again return to the importance of reflection and audience collaboration. “(Ethnographic practices) might best be understood as a dialogue in which performers and audience engage in an equal exchange” (Cozart 53).

What makes Ackroyd’s and O’Toole’s text extremely useful is their desire to illuminate some of the challenges and pit-falls associated with ED research. The case studies cited within their text were conducted by beginning ethno-dramatists as well as more versed practitioners. Many of these researchers struggled with the ethics associated with the work: who owned the data - the informants or the researcher or theatrical artists? Where does that line of collaboration begin and where does it end? What’s more, who makes that call? Take, for example, the question of aesthetics. How much dialogue may be altered, how many characters may be added before the piece becomes so theatrical in representation that it is no longer a true reflection of the data? I believe that, through reflection and practice, many of these instances might be avoided.

When used appropriately, ED is affective as a method of the PLR paradigm and may help the artist scholar communicate their findings in exciting and poignant ways. The emphasis on ownership and ethical responsibility is vital for any scholar working within communities of people. By asserting that participants and researcher are more or less equal both in terms of ownership and in terms of decision-making, ED allows for the artist to collaborate in ways that

are generally not possible with a traditional hierarchy of researchers. Drawing upon this freedom, ED can be used as a framework to interpret the transformational potential of traditional research data translated and presented through performance to an audience.

Frank presents an interesting text about Socio-Narratology (SN) and how, "... stories give people the resources to figure out who they are, and how their stories both connect and disconnect people" (71). By implementing "dialogical narrative analysis," one can critically examine a narrative and derive from it: what is told, the content, and what happens as a result of this telling (71-72). Frank presents a fully realized theory that I argue can be used within the realm of PLR. Recognizing that no singular method is an end-all-be-all prescription and that "Too many methods seem to prevent thought from moving," (72-73). SN is a method that can be successfully applied in the practice of art-making.

I assert that in order for art to be called art, it must hold a communicative potential. Drawing upon the theories of SN, art must communicate to be considered research that is transformative. If research is the practice of art, as previously justified, then the research is a narrative, a story to be communicated through PLR. The play, the dance step, and the isolated performative event all have the potential to communicate, even if only to the senses. This statement allows the term "narrative" to be prescribed loosely enough to include even the most avant-garde performances, yet rigidly enough to recognize a complete lack of story. Where lack of communication equals no potential for transformation, a lack of narrative is *not* researchable. SN, or research on and of the narrative, is a useful tool in justifying these claims.

Socio- Narratology expands the study of literary narratives – NARRATOLOGY
– to consider the fullest range of storytelling, from folklore to everyday

conversation...studying what the story does, rather than understanding the story as a portal into the mind of the storyteller. (Frank 12-13)

SN is an important addition to PLR as it asks the researcher to step outside of themselves and return to the root of their artistic work, which is the story their piece communicates. Conversely, SN also asserts the importance of the individual, “The story is one’s identity, a story created, told, revised and retold throughout life. We know or discover ourselves, and reveal ourselves to others, by the stories we tell” (Lieblich 7). The “life story” can be analyzed as research, not only by the individual teller’s point of view, but also the perspective of the culture in which they form (8).

It is the act of balancing the importance of the individual within the story and discerning the importance of the story itself that brings SN into the realm of PLR. Through personal practice, I have seen these ideas hold true in dance as well as other non-verbal forms of expression. An art that is not researchable, while still maintaining its value as entertainment, is not a narrative as understood herein. Referring again to life stories, “A life that is not fully narratable is vulnerable to devaluation” (Frank 75). So too is the art that is voiceless.

The PLR practitioner can utilize SN as a viable method by first closely examining their individual story in relation to the piece being created. The resulting reflection, or autobiography, can then be examined as a separate piece of source material. The artist scholar can then draw conclusions from this narrative regarding the choices made during the creation of the artistic subject. How these choices may have developed and influenced the creation process can be analyzed and understood utilizing SN. Furthermore, the critical reflection of self can be compared to larger social narratives, and the artist can examine how these relationships have played out in their practice.

It is through application of the methods listed above: Performance Research, Ethnodrama, and Socio-Narratology that I hope to conduct my scholarly research. Adopting a Practice-led Research model for my thesis, I will utilize a performance to communicate research data, I will collaborate fully with involved communities and I will understand my relationship to the work as well as societal influences. I will endeavor to harness with intention the transformative characteristics found within my personal work and make meaningful contributions through my art. This can only occur within the third-space, the metaphysical point on the triangle where reflection on practice creates a researchable body of knowledge.

Utilizing PLR, I can produce art that is within view of the numbers and words predominating the plain of scholastic study, yet separate from them and complimentary to the whole of the shape of research. To reiterate and reinforce the practitioners above, “We cannot know where we are going until we have gotten there” (Fleishman 33). Learning occurs in the journey, and the journey begins with the practice.

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Step Family: The Genealogy of Tap Dance

Dustin Loehr

The United States is a land of diverse people and a melting pot of cultures. In a country that is free to mix and mingle, where transformation seems to be a steady constant, there exist opportunities for new frontiers and innovations that could happen nowhere else. These ideals have certainly played their part in the creation of unique and “American” art-forms as well. The foundational development of one such art form, tap dance, is the backbone of this paper. Like the branches of a family tree, the siblings and cousins of tap are numerous and, at times, elusive. Climbing past the well-known branches of this tree, this inquiry into tap dance will focus upon a more obscure branch of interest: the Southwestern Hispano and Pueblo dancers known as Los Matachines.

It is necessary to lay a foundation of how tap dancing came to be the art form that many people love and continue to practice and evolve today. While three primary developmental influences of tap dancing are no secret to dance scholars and practitioners, “...English, Irish and African musical and dance traditions” (Hill, 2), there are many lesser known influences deserving of more thorough examination. The following summary should be considered an introduction to the artistic and cultural development of tap dance. To effectively grasp the range and role of the Matachines influence on the art form would constitute the work of a dissertation.



Image: 3 Danza CAAS constructing new shoes, 2015.

Among the most commonly cited origins of modern tap dance is the English influence. Tap Dance scholar, choreographer and Professor, Mark Knowles states that, “One of the most important precursors to modern tap is the English step dance known as clog” (15). Knowles continues on to explain how this dance form, first used to mark time during the passing hours of the day, ultimately became a peasant favorite. Mill workers would perform the dance as a means to keep warm during winter months. “The mill workers insulated their feet in their wooden-soled clogs to keep time with the rhythms of the shuttles that went back and forth in the looms” (Knowles, 15). Due to the weight of the clogged shoes, dancers were unable to move their feet very rapidly and an emphasis on making loud, driving rhythms developed.

Another English dance, the “Hornpipe,” also contributed to the development of tap dance. Performed in a soft shoe, the Hornpipe was created by English sailors. It was common for captains of ships to require their sailors to dance the hornpipe in order to stay in top physical condition while on long voyages. This practice was continued during the African slave trade, and slaves were taught the dance contributing to some of the first mixings of dance stylings between those primary cultural influences of tap dancing (Knowles, 17).

A third English influence of note comes from the Morris dancers. Also called “Morisco,” the dance featured “... claps, stamps, leaps, solo jig steps, as well as other country dance patterns, the term “Morris” is applied to many different forms of male ceremonial dance in England” (Knowles, 19). The Morris people were associated with paganism, and were eventually defeated by the Christian army. It was during this time that the Morris dance began to be refined and choreographed to represent the battle with the Christians or the conquest of good over evil. Also associated with this dance is the use of a maypole or ribbon pole. Knowles describes the costuming of the Morris dancers:

Morris dancers wore wild, ragged costumes which had bits of metal and bells attached to them. The costumes added to the noise made by the dancers' feet. The bells, in tandem with the foot taps, caused secondary rhythms and contributed to the rhythmical complexity of the dance. The dancers also carried sticks that symbolized swords... dancers disguised themselves by blackening their faces.

(20)

In this description, several characteristics of the Morris are reflected by later influences to tap dancing. The blackening of faces is reflective of the Irish minstrel show tradition that developed later on in America and continued onto the Vaudeville stages. The description of the costuming and props also appears later in the Matachines dancing. Additionally, the Morris dancers may have created several steps that are commonly used by tap dancers today including the cramproll and shuffle (Knowles 21).

The Irish people brought the jig to tap dance. Like tap dance itself, the jig has many influences, but most historians agree that the "jig," as it is known today, was formulated in Ireland. Focusing on minimal arm movement, jig dancers created intricate foot tappings and rhythms while holding their bodies erect and arms pressed tightly to their sides. Again, no one really knows why this is the case, but scholars most commonly agree that, "...arms were held at the side by the order of the Church which wanted dancers to practice self-control as well as prevent upper body movement which might be too sensual or provocative" (Knowles 13).

Knowles continues to explain how tap dancing would be influenced by spiritual demands in Ireland. When the British captured Ireland as a territory, (circa late 17th century) Catholicism was driven underground. The Catholic Church hired dancers to stand guard. If a British soldier

approached, the dancer would tap out a rhythmic code that would warn the worshipers of the coming authority (13).

One popular jig that had a tremendous influence on early tap dancing was the Irish Cake Dance. Dancers would compete, usually after church, in a dancing competition. The winner was awarded, "... a cake, just as they would be 200 years later at many cakewalk competitions held in the United States" (Knowles 13).

While Irish and English jig and hornpipe dancers were known as making "...shoe music" (Knowles 16) African music influences also played a large part in the development of tap dance. In several African cultures, dance was a form of communication where the dancer could express social and religious issues, friendship or hostility. Accompanied by the drums and gourd rattles, the dancers were able to tap out rhythms that had a communicative language associated with them (Knowles 22). Drums are so much a facet of African culture that, "...almost every tribe, and sometimes even specific groups within a tribe, has its own different kinds of drums, beaten in a special way" (Chernoff, 27).

During the slave trade, African slave masters "...took the truly remarkable step of forbidding Africans to make music" (Chernoff, 28). In an attempt to silence the Africans, slave masters destroyed drums and other instruments, however, they encouraged their slaves to dance desiring physically fit and well-bodied servants. It was not long before the slaves were able to take the rhythms learned on the drums and translate them to their feet. To paraphrase Knowles, the following are all African influences that contributed to the growth and transformation of tap dance:

- 1) African dance was flatfooted and consisted of drags, glides and shuffling that are still present in tap dancing today.

- 2) Dancing was done in a crouch. This is seen in the current styling of modern tap dance.
- 3) Common physicality utilized animal mimicry.
- 4) Dancing was highly improvisational.
- 5) African dance moved outward from the center and from the hips.
- 6) Body positions were considered rhythmically rather than spatially. It was more about what the feet were doing. Any body movements were in response or in reaction to the feet.
- 7) African dance utilized both swinging movements and polyrhythmic body movements.
- 8) Dancers utilized mockery, parody and satire.
- 9) Emphasis was placed on communicating what the dancer felt, rather than communicating a particular aesthetic.
- 10) The dancer was able to remain composed and relaxed, as if the dancing were easy.

These three different cultures, English, Irish and African, all utilized a percussive dance style that is thought to have developed into modern tap dance. While there are clear similarities within the dancing cultures, there are also clear differences. In the migration of the English and Irish to the Americas and in the shipment of African slaves to the new land, not only were a new people created, but so too was this new form of percussive dance known as tap dance. On slave ships, English and African peoples exchanged rhythmic ideas. On the railroads, Irish indentured servants and newly freed African men danced jigs. The flat-footed dance of the African dancer

became lifted as the Irish jig dancers exchanged steps. The English dancer responded to the rhythmic complexities of the African slave. The cakewalk became a minstrel show favorite where white Irish men applied burnt cork to their faces and adopted African stereotypes into burlesque stereotypical comedy and dance routines. Vaudeville eventually developed, brought to America by the English from France. All of these people exchanging cultures, mixing blood, searching for a new identity in a new land gave birth to tap dance; and this is only the beginning of the tree. Like any tree, some branches are twisted and gnarled. It is important to note here that, although I am suggesting that the three primary cultures of England, Ireland, and Africa constitute the largest branches of the tap dancing family tree, I am not suggesting that the experiences and atrocities of this volatile time in history are simple or ethically easy to understand. Blackface minstrel shows, the African and Irish slave trade, the Catholic religious persecution are all parts of this history. The knots and scars of every great tree create a unique beauty that can't be ignored, even if the memories are painful to digest.

Knowles devotes an entire section of his book, *Tap Roots* to “other influences” to the art of tap dancing. Included are Indian, Gypsy, Spanish, Native American, German, Shaker and American Country Dance influences. For the purpose of this exploration, the focus will be on the Southwestern area of Mexico and the United States, where Los Matachines originated. In all actuality, much like tap dancing, little is known about the origins of the Matachines. One scholar has studied the dance form and watched several different ingenious peoples perform it over a span of ten years and still admits, “I’m somewhat resigned to the fact that we will likely never know, the real truth of the mystery. It is what it is” (Stephenson, 4).

What is known is that Los Matachines is the only dance performed by both Hispano and Pueblo/Aztec/Mayan cultures. Its meaning is shrouded in ritual, ceremony, satire, moral drama

and cultural identity. What makes this dance so interesting, and so difficult to study, is that each community offers its own interpretation of the dance, the meanings, costuming, instrumental accompaniment, and reasons for performing the dance. Even central characters might be different from one village to the next. Where one community may perform the dance as a tribute to the Virgin Mary or Our Lady of Guadalupe, another group's dancing may be a reproduction of Native resistance to foreign invaders, while still another creates a story of good over evil or a spiritual marriage; each instance represents a holy, sacred act akin to a prayer.

One might argue that the fact that the dance is different for each community leads to the dance's power. Each Matachines performance is like a mirror reflecting the beliefs, feelings, spiritual narrative and personal struggles of the group; each time one looks in a mirror, the reflection is different. So too is the dance different each time it is performed, even within the same community. Even within the same day (Lamadrid, 13-14).

While the Matachines dance is most certainly performed throughout the Southwest, there is argument as to the origin of the dance itself. It is a dance that blends complex elements of Indigenous and European traditions, where innovation across communities seems to be the only constant (Lamadrid, 12). The "Word matachines appeared first in the 16th century Italian text meaning "foreign, acrobatic or strange dances" (Harris, 16-18). One citation may go back as far as the 12th century to a Spanish dance called "Morisca" which was an early pantomime or clown-like dance depicting the Morris-Christian combat. It may have been utilized as a way to convert Native Americans to Christianity (Harris 16-17).

It is here that the parallels to tap dance begin to appear - the linkage to Morris peoples is key. The costumes of Los Matachines are almost identical to that of the description of the Morris dancers: the long beads/glass/metal, the use of mask or facial covering, a bow and arrow or

sword/triton (made originally from inflated animal bladders used to slap out rhythms) are present in both dances. Also, some Matachines dance around a maypole, found in the Morris culture.

There are several characters present in the Matachines drama, one of which is called the “Abuelo”. This character serves as a clown, sometimes teasing or frightening the audience members, sometimes the other dancers. It is the Abuelo, or grandfather, who takes on the evil character “El Toro,” eventually defeating the bull and castrating it, offering its seed to the cheering crowd. The more important role of the Abuelo, for purposes of this paper, is that the Abuelo also acts as a “caller” (Torres, 9). This technique is found in African traditions, Cherokee stomp dance, corn shuck dances, Spanish dance, the “booger dance,” and in American square dancing – all of which are cross-referenced as contributors to the development of tap dancing (Knowles 167-199).

Finally, the footwork of the Matachines dancer is similar in nature to that of tap dancing. The flat stomping, the heel/toe work and the leaping from foot to foot not only appear to possibly be a precursor to modern tap steps, but some may also be used in tap dance today. The rhythms of the dancers feet, combined with the violin, rattle and drums and accentuated with the jingle of bells, beads and glass make the Matachines song a unique if not familiar tune; both tap dancing in nature, yet Matachines in substance.

So the branches of our “tree” continue to spread. While the early tree trunk may have divided into the English, Irish and African central branches, the tree is completed by a matrix of smaller branches, buds, blossoms and leaves that continue to evolve with the living art of tap dance. What’s more are the roots that stretch deep into the earth providing invisible sustenance to the whole of the tree. The dance of Los Matachines adds to the coloration of a tap dancing family, even if nothing more than a step family. To group several differing and ontologically

unique cultures together as a “family” even in the metaphorical imagery of a tree might be bold; it is hard to ignore the apparent relationships found within the dancing. While still separate, these cultures all share a common root from which inspiration, hope, survival, revolt, spirituality, identity, and artistry can be found through the expressing of rhythm. The similarities are numerous and interesting. How these marriages occurred and how Danza Los Matachines, which is anything but static, came to influence tap, or, be influenced *by* tap, is part of a mystery. Perhaps it was just another ingredient that was added to the melting pot of the United States? Perhaps the similarities are just a coincidence.

What is certain is that the time steps performed on Broadway by Fred Astaire, while being inarguably influenced by the great dancer, came from somewhere else – somewhere between the slaving ship, cobblestones in front of the English mill, and the hills of Ireland. Perhaps, even from the Pueblo Hispanic dance of the “spirit warriors”.

To quote black tap dancer Deborah Mitchell,

Tap is a universal art form, and don't bring it to me about tap being a black art. I know what African Americans gave to it, but don't put that in my face that it belongs just to me... I know we had the drums, but what I'm saying is that when I look at the gifts that people brought to tap dance, it has all kinds of colors to it.

That's why it was born in America and not in another country. (Hill, 4)

When the Yaqui Matachines dance, they believe their dance transforms into a flower, or rose, that is taken to heaven as a gift to God and the Virgin Mary. The Matachines are a part of the tap family tree, even if only as a flower upon the most delicate branches.

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Locating Place within the potential of Space: a performing artist's quest toward the Future of
Now.

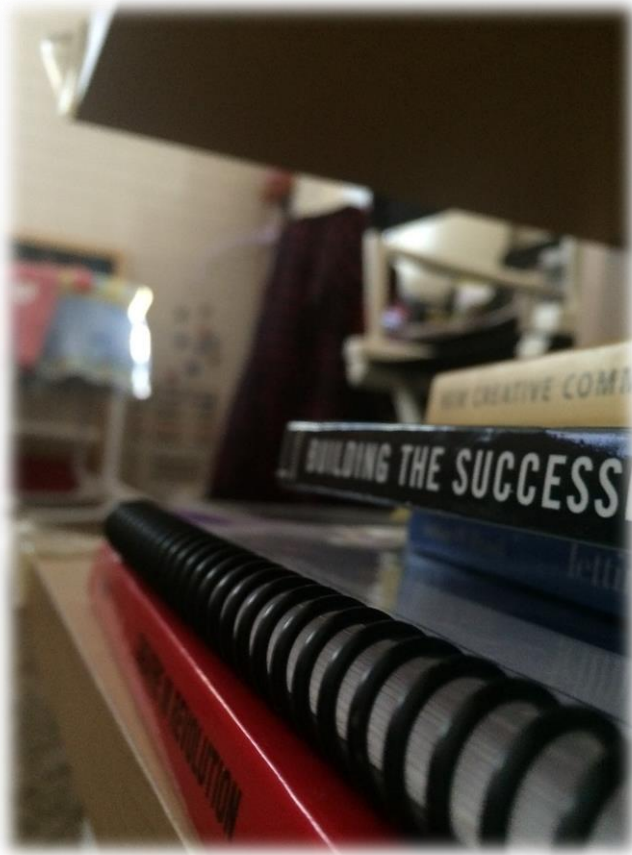
Dustin Loehr

I began this paper with more questions than answers. When I designed this course, I had a certain knowing that I needed to examine and cultivate my personal ontology of space as it relates to my work within theatre and the developing field of Expressive Arts. How does spatial organization, presentation, design and construct relate to the audience and performer experience? What's more, how does it affect the entire artistic event extending into the initial conceptualization of the art product? In order to examine these questions, I explored the following texts: Yi-Fu Tuan's "Space and Place," Peter Brooks "The Empty Space," "Works of Heart: Building Village through the Arts" as edited by Lynne Elizabeth and Suzanne Young, Molly Bang's "Picture This: How Pictures Work," Dorte Nielsen and Kiki Hartmann's "Inspired: How creative people think, work and find Inspiration," and Gaston Bachelard's "The Poetics of Space." All of this reading and research resulted in a segmented metaphysical understanding of space and performance. These fragments were fuzzy and without precise detail, offering only a glimmer of realized thought. Without complete thought, how could I put this theory into practice? When textual understanding fell short, I analyzed my own relationship of experiences in creativity and space and soon realized I had already begun my practicing.

As a performing artist, I concentrate most of my independent work on creating autobiographical solo performances that encompass myth, fairytales, tap dancing and the social justice issues of gender stereotypes, feminism and racism. While these pieces are taken into theatres and colleges across the Arizona valley, the work always begins in the home. In making life, stories, and experiences the central component of my performances, it is fitting that these

pieces are crafted in my living room and home office. I am a married father with three children. My wife and I have created a place for our personal family life, as well as our professional artistic lives; a collaborative co-op.

“Place is security, space is freedom. We are attached to the one and long for the other” (Tuan, 3). It’s true that we are all crammed into our little place. Even our car is now equipped with three car seats lining the back seat. In this creative space, my home, I have the freedom to move the dining room table or clear out the garage and slip my tap shoes on. Here, I can sit at my computer for hours, researching artistic stimuli and recording my thoughts by hand in my artistic journal while listening to free internet radio. My office workspace is compactly surrounded by my filing cabinets of references and storage. Albeit it is in proximity of the nursery, it is surrounded by my wife’s art work and all the ecology of our family life. The creation of my artistry is fueled by the surrounding elements of our family: framed works, children’s objects, and literature that represent achievements and also failures, all of which inspire me to move forward toward my goals. This is my best understanding of an artistic ecology that indirectly affects the space for the place of the performance: the “freedom” of “security” to, again, quote Tuan. If my reading offered a blurry image of understanding, here is a tangible photo of the room described above. Here is the metaphor upon which I will base the construct of this paper.



By examining this photo one is able to see several differing images, the composition of which constitutes my intimate creative and living space. At the forefront is a stack of college text books, manuals, and journals. Directly above this is the edge of additional shelving where more volumes of information are stored. Notice the child-safe corners placed on the ends of the shelving unit. Continuing with our sight line, two chairs sit side by side.

Image 4: Personal Ontology of Ecology of Space and Art, Dustin Loehr.

My wife's black and white canvas chair sits nice and clean next to my hard wooden antique chair draped in my Chinese silk robe. Sharing space at our desk with a single computer and beside a full filing cabinet of more stored information. Further back is the nursery; the bassinet, hand-made art pieces and the top of the rust orange wardrobe converted into a changing station.

Ecology, according to the Merriam-Webster Dictionary, is defined as:

- A science that deals with the relationships between groups of living things and their environments.
- The relationship between a group of living things and their environment.

(Ecology)

This photo is an example of an ecology of living, co-existing organisms relating directly to artistic and human creation; a laboratory of intimate thought and action. There is a clear relationship, a balance that has developed throughout the place. Recognizing that the composition of the photo was intentional, placing the college texts in the forefront or focus of the image with the rest of the objects blurred throughout, this imagery still directly relates to the metaphor of ecology and how space and place are in a constant state of flux. The whole of the room is there and tangible while the individual components or functions of the area may be isolated.

What does all of this mean? How does a cramped living environment relate to the theater experience of an audience or performer? “To experience is to learn; it means acting on the given and creating out of the given” (Tuan 9). In order for us to function as a family unit, or a group, we needed to alter our immediate environment so that our existence as humans and artists could be realized. “Place is a special kind of object. It is a concentration of value, though not a value that can be handled or carried about easily; it is an object in which one can dwell” (Tuan 12).

Returning again to Tuan’s theories, place and space are interdependent yet separate from each other. “Human beings... try to embody their feelings, images, and thoughts into tangible material. The result is sculptural and architectural space” (17) and theatre! I believe artists organize their places into the space of theatre, or canvas, or whichever expressive modus in which the creator chooses to operate. This realization might not be ground breaking to the reader or artistic scholar, however, I feel it is an important aspect of art-making that is often forgotten or bypassed by the artist; place and space extends into and profoundly influences the audience experience. If we can express only that which we have experienced, possibly only through our

personal ecologies, then our art-making is intimately tied to these relationships of ecology which influence the product presented to the spectator. It is important to realize this as we go about creating and offering our artistic works. The placing of personal ecology into the artistic space is the artist's attempt to transform the limitless freedom into a place of security and comfort.

In the theatre, several different people work together to help the director realize his or her artistic response to the playwright's text. The text to the playwright is a sort of place. It is intimate and a sense of ownership rests within each stage direction and apostrophe. For the director, the text is more of a space where an interpretation of the story can be staged for a viewer. This space exists within sight of the place of the playwright but extends beyond what was originally written. The space created through interpretation is full of life and movement. "Space, as we have noted, is given the ability to move... space can be variously experienced" (Tuan 12). The various designers create sets, costumes, props and lighting effects to assist the director in telling the story. Even the actors' movements, when precisely choreographed, can contribute to the shape of the created space. These designers and artists utilize various representational techniques or design principals to communicate to the viewer:

- 1) Diagonal lines give a feeling of movement or tension to the picture.
 - a. Shapes that lean toward the protagonist feel as though they are blocking or stopping forward progress, whereas shapes leaning away give the impression of opening up space or leading the protagonist forward.
- 2) Smooth, flat, horizontal shapes give us the sense of stability and calm.
- 3) Vertical shapes are more exciting and active.
- 4) The upper half of the picture is a place of freedom, happiness, and triumph.

- a. The converse is true for items placed on the lower half of the picture.
 - i. This may not hold true for all disciplines as the closer an actor is to the audience, the more powerful the connection.
- 5) The center of the page is the most effective.
- 6) The edges and corners of a picture define the edges and corners of the world within the picture.
- 7) Pointed shapes invoke a feeling of fear.
- 8) The larger the object is in a picture, the stronger it feels.
- 9) We associate same or similar colors much more strongly than we associate same or similar shapes.
 - a. Different colors conjure differing emotions:
 - i. Red excites
 - ii. Purple is soft, gentle
 - b. Objects in a picture that are the same color are associated with each other.
 - c. Gravitational effects: the larger the mass of color, the more our attention is drawn to it.
- 10) We notice contrasts because they enable us to see.

Bang, 42-80

The above listed design elements are manipulated in communicative ways in order to connect to the audience. In working with these various components, the directorial concept aims to create a place for the story to be seen, felt and heard by the audience. In the space of the theatre, the audience and performers have the ability to return to the place of the playwright who often

operates from a relationship within society. A similar circuit of interaction can be found in other mediums: visual art, film, photography and design. In all instances, the art grows from the initial place that the artist inhabits. The art IS an extension of the artist's place which also serves as the artist's potentiality of spatial realization.

Peter Brook, the famed theatre director, explained in his text "The Empty Space" how the space of theatre might be abused or destroyed by the theatre artist, the audience and the relationship between the two groups. According to Brook, any empty space might be transformed into a stage. All that is needed is the presence of a single actor and a single person to witness the event. This empty space, this stage, can house four different types of theatrical events: The Deadly Theatre, the Holy Theatre, the Rough Theatre and the Immediate Theatre (9). Each type of theatrical event represents a different economy of performance and audience.

Without going too deeply into Brook's text, the distinguishing features of each space can be briefly described in relation to my personal theories of ecology and performance. The Deadly Theatre means "bad" theatre. Deadliness can appear anywhere, and may on the surface seem attractive and pleasant, comfortable even. The Holy Theatre attempts to provide a space for the invisible to appear and take shape, influencing the thoughts of artist and spectator alike. Too often, Brook notes, the Holy Theatre attempts to address the immediate issues of society by recreating collective rituals of culture, humanity and God; often times a "new" place is created without a clear understanding of the space in which the work exists. Old rituals should not be re-examined, rather, new rituals need to be conjured and a collective place created. The Rough Theatre attempts to address the various found spaces in which theatrical events may occur. This division of theatre examines how theatrical happenings can occur in a grand opera house and on the backs of a wooden wagons on the street corner. Brook's Immediate Theatre explores how

any and every theatre can be related back to processes found within the natural world. Every theatre either serves no particular purpose, or it has a unique one. In this division of theatre, there is only a practical difference between audience and actor and the two are more associated than they are different (9, 44, 65, 98, 134).

“The only thing that all forms of theatre have in common is the need for an audience... in the theatre the audience completes the steps of creation” (Brook, 127). I feel this fundamental fact is why theatre, and art making in general, is struggling as a construct of the Deadly Theatre and ill-conceived Holy Theatre. Audiences, the public, are changing and evolving. In order to activate the attention of the youth of today, we have to be able to assess their place. If we want our children to enjoy the space that art and theatre can offer, we have to allow their place to exist within the freedom and possibility of our spatial ecology. With the decline of the Baby Boomers, the function of art has shifted from that of providing entertainment and enrichment or escapism to other areas such as social justice, healthcare, and personal growth. This shift also furthers artistic ways of knowing and constructing *self* which influence the development of space.

With major funding seeds drying up, and our established audiences diminishing, I believe arts organizations have an opportunity to redefine what exactly art-making entails. We can recreate the whole arts industry over the next 20 years. Additionally, we have the challenge of connecting with an ever shifting youth. The youth of today are continuously facing technological worlds and developments in ways that have never before so pervasively influenced access to different kinds of knowledge and development. Certain aspects of technology, I feel, truly belong to this generation and will continue to increase in use and influence. If artists cannot find a way to embrace what knowledge is to this new demographic, we may very well see the disappearance of art as we know it, which might be necessary if art is to continue.

Conversely, this dynamic may be what saves artistic practice and theatre-making. Through an evolution of the arts that brings the technological world into the theatre, if not immediately, then subjectivity. The place of today's youth is a cyber-world that has yet to make its appearance on the theatre stage, the space of performance. Why not have actors use their cell phones and lap tops on stage to create their own sound effects, interact with Siri, and take selfies while communicating openly with each other over text messaging? Extending this interplay into the audience would complete the circuit and truly realize a type of Brook'ian Immediate Theatre. I fully believe that these types of activities will re-shape theatre making.

Have I answered my questions? Am I any closer to understanding how spatial organization, presentation, design and construct relate to the audience and performer experience? Do I know how this affects the entire artistic event? Yes and no. As Lily Yeh, the founder of the Village of Arts and the Humanities in Philadelphia says, "You create structure for people to express themselves and you do it at a professional level" (Elizabeth, 27). Like anyone else, artists everywhere have differing relationships to their environments. Some, as indicated in "Inspired," feel as if creativity can't be manufactured. You either have it or you don't and no amount of creative place-making on your part will cause for a better artistic output (Nielsen, 8). Other artists need lots and lots of space, (Nielsen, 28) while still some prefer to surround themselves with books, images, personal objects and collections (Nielsen 34).

My art space is imaged here. It is the melding of personal stories found in the bassinet and upon the wooden chair with the information and myths of my books and academic texts. I believe that the eclectic nature of my creativity lends itself to the investigation of non-traditional ideas of art-making. An untapped opportunity exists for the arts in general to enter the place of the youth of today. Tap and technology; a mytho-poetical autobiography of ecological space

communicated through performance. I am realizing the answers to my questions. I believe this is a process that will continuously shape my understanding of space and place, lest my ecology becomes that of so many, something Deadly or, worse, something falsely Holy.

“For the house furnishes us dispersed images and a body of images at the same time. In both cases, I shall prove that imagination augments the values of reality” (Bachelard, 3).

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CHAPTER THREE: METHODS

Methods

I will use the following methods to conduct my Practice-led Research Creative Thesis project:

Performance Research

Central to Performance Research is the idea that questions can only be truly answered through the actualization of a performative event. As an artist scholar the inclusion of this thought paradigm makes sense as what I do is create performance art. My ontology as an artist is that I create performances in order to communicate with communities and understand the surrounding environment. In situating the art-making as the scholarly/researchable event the created performance is what must be analyzed in the contribution to greater knowledge.



Image 5: Dustin Loehr and Danza CAAS rehearsing for “It’s Something About the Shoes” performance, 2015.

For this particular project, we will not only employ the performance as the research, but will include the rehearsals that inspire the created performance as researchable as well. These events can be considered researchable through the constant implementation of reflection. The inclusion of the rehearsal process is paramount to the elevation of art as research. Only a portion of the artist's work is ever critically analyzed by their audience; the product. So much of the artist's work, the rehearsing the practicing the constant hours devoted to trial and error, are left unexamined by the audience and the artist! By employing constant reflection on both the performance itself, and the rehearsal process, artists will be able to evaluate the product (the painting, the performance, the sculpture – whatever the artistic genre of art produces) as either successful or somewhat lacking. What's more, by publishing these reflections alongside the product, the artist's work can be more fully understood by the audience. Were the answers posed from the performance related to the questions being asked? Did a new series of events insight more inquiry? Did this product fall flat? This line of thinking elevates the art making into the realm of academic research. By including the whole artistic process through the performative event, the artist scholar is able to understand how and why things occurred and can then translate this artistic knowing into communicative data that can inform not only art making, but other bodies of knowledge.

Ethnodrama

Cousin's to anthropological research, Ethnodrama calls for artist scholars to examine anthropological data from the past in order to understand the myriad narratives of the present, again, realizing these relationships through the creation of a performance. The theatre is called upon to voice this data because the information amassed through traditional anthropological or qualitative methods appears stale if left on paper. It is through the performance that interviews

and video footage can be felt and understood by the related audience. The data comes to life on stage and the reader is transformed from a passive bystander to an active audience member present and part of the performative event.

It's Something About the Shoes will utilize Ethnodrama, particularly in the planned usage of video footage that will be included in the performance. As part of the construction of the third-space I will include video monitors that show both myself tap dancing in traditional theatrical settings and the Danza CAAS dancing in traditional environments. A projection will display group interviews of the artistic participants to act as a juxtaposition toward collaboration. This video footage acts as the anthropological histories of the dancers the dance styles, and the beginnings of the project. As the audience awaits the performance to begin, they will be free to move about the space and examine the statues and ethnographic video footage, listening to the sounds of pre-recorded footwork playing throughout the space, and interact with each other as they await the arrival of the dancers. These activities will be filmed and included in the raw unedited video footage available to readers upon request. When the performance begins, the images will freeze, the music of the dance will fade, and a rhythmic narrative dialogue will be enacted live on stage. What results from this live experience is unknown, however, the ethnographic imagery experienced before the start of the performance will certainly inform the audience's perception of the piece. Additionally, this ethnographic gathering of video footage coupled with the live event, will create a kinesthetic representation of the researchable event culminating in the fullest realization of data.

Socio-Narratology

Calls the artist scholar to reflect before, after and during the performative event. This method adds a unique layer to the thesis as it asks for the artist to not only examine what

happened but why the narrative was told in the first place, and why the narrative was told in that way.

I believe that exploring the narratives of both the Sonajera dancers and the narratives of my tap history – beyond our personal histories and into the collective histories of our individual art forms – would provide a richer understanding of the narratives created and explored within this third-space. These reflections might lay the foundation for someone else to link the dance styles and create a bridge between two different cultures. Two cultures that can dance together on a shared stage as seen in *It's Something about the Shoes*. My goal is to create this first collaboration so that others might allow such workings to be seen in more and more of our theatres turned scholastic laboratory. Additionally, other scholars might be able to utilize our resulting performance narrative to prove a direct developmental correlation between the Matachines/Sonajera dance and the art of tap dancing, or visa-versa.

I recognize that I am approaching my thesis through three similar yet separate organizational and developmental lenses: Organic Inquiry, Emergent Design Theory, and Collaborative Theory.

Organic Inquiry

Aligns itself within the qualitative modes of inquiry and calls for a transformation of both mind and spirit for participants and readers. This occurs with a three-step process of preparation, inspiration, and integration of both data collection and data analysis. The creation of any performative event follows this same process: Preparation is aligned with rehearsals, inspiration is aligned with collaboration and formation of a piece, and integration is the performance of the resulting work and analysis of reflections. Similar to the Expressive Arts, Organic Inquiry aims for a total transformation of all involved in the process – art makers and art receivers (audience).

“Doing this work requires honoring ourselves, our collaborators, our readers and the context in which we work, as well as intentionally keeping ourselves open to the gifts of our own unconscious mind and those of the divine” (Clements, 14).

One of the key factors of Organic Inquiry that lends itself as an operating principal and procedural lens for a Practice-led Research project is that instead of being bound by procedures with a linear progression, Organic Inquiry allows the research team to discover process naturally as it evolves throughout the project. This may cause for, “...more questions than [answers]” (Clements 9) Organic Inquiry allows for discoveries that may have never been realized had a more traditional research method been employed.

Keep in mind that, at the beginning of this thesis I had yet to establish a relationship with the Danza CAAS. Adopting Organic Inquiry as an operational lens allowed me to proceed confidently with a type of faith that all would align. I continued researching Practice-led Research by exploring methodologies and practicing my work as an artist and educator, while searching for the Danza CAAS. The five characteristics of Organic methodology that supported my actions are:

Sacred

Personal

Chthonic

Relational

Transformative (Clements, 12)

The *sacredness* soon revealed itself as my trust in the process lead me to the Danza CAAS, and there I discovered that they (as far as we know) are the only type of Sonajera dancers in the United States. Furthermore their dance is a prayer to the Virgin Mary. My *personal* story

allowed me access to the group and for our collaboration to begin. Our rehearsing and practicing allowed for the *chthonic* process to initialize, a stirring of creative ideas, interconnectedness relational building, and interpretive/improvisational expression. The *relational* faze began as we developed our shared narrative, going beyond personal ontologies and heritage into a shared communion with the intent to share said discoveries with audiences. “The data from organic inquiry come from people’s experience... we attempt to allow the story to tell itself without preconceived notions” (Clements 47-48). Finally the *transformation* is thought to occur when the practicing of our exchange is played out in front of and with an audience.

Emergent Design Theory

Similar to Organic Inquiry, Emergent Design Theory allows researchers to have an idea for something - for example a graduate level thesis - and instead of knowing exactly how one is going to conduct said research, the project begins based on prior knowledge and existing best practices and develops as the research moves forward. Through this reliance on personal ontological thinking and planning, the project is initiated and begins moving toward the metaphysical “point A”. Once point A is reached, point B can be determined and steps can be made to move toward this next step, again, taking into consideration past experience which now includes the knowledge and experience of point A. With two points in creation, we can examine point A and point B and begin to discover commonalities which will allow a more complete design concept to emerge. This process continues until the research is completed.

Emergent Design lends itself to the organization of my Practice-led Research in that I can take all of my past experience as a performing artist and dancer and create an initial idea of how the rehearsal and performance process will occur; I won’t actually know for certain how rehearsals will be run, or how the performance will manifest itself until I begin working directly

with the Danza CAAS. With the initiation of the collaboration, we have arrived at point A. We will work together to determine where point B lies and once it is reached we will pause, as a group, to reflect on the progress together surmising point C. Reflection is central to both Emergent Design and Practice-led research.

Additionally, according to the *Handbook of Emergent Methods* "...performance has emerged as an interdisciplinary methodological genre in its own right... Performance methods differ from other qualitative research methods as a result of the unique nature of performance" (Leavy, 343). Again, referencing the handbook, performances are experienced rather than read, they are accessible to much larger audiences, and dance in particular, when considered through embodiment theories have the potentiality to communicate aspects of social life through an actualization of remembered and improvised knowledge (Leavy 345- 357). The principals of Emergent Design paradigms prove a useful operational focus through which the methods discussed above might be played out.

Collaborative Theory



A concept most directly applied toward economics theory, however, the principals of equality and self-sacrifice apply directly to the creation of a performance. Artists working together to create a piece, especially an original piece, must commune together to serve the piece. Personal ego must be set aside, arguments of ontological gestalt must be avoided or the forward motion of creation will come to a screeching halt.

Image 6: Martha Morales, Dustin Loehr and the Danza CAAS performing at Prescott College, 2015.

While it is important for voices and ideas to be heard and shared, ultimately “the show must go on” even at the expense of personal want. The concept of “love art in yourself, not yourself in art” comes to mind (Stanislavski).

The inclusion of this ideology is so important to the success of the thesis, especially with the work of culturally different peoples. Collaborative Theory asserts that no “one” person will serve as owner of the created work. We are all researchers, serving the creation of the piece, which can only happen if the collaboration occurs on equal grounds and if all parties sacrifice evenly so that the product, our performance, might occur.

This sort of collaboration begins with the convener. As Robert Hunt, Collaborative Theory scholar and PHD student in Sustainability states in his paper, “*Collaborative Theory*”,

“And as that role (convener) evolves and grows, the principles of *servant leadership* come into play... any theory of collaboration must specifically articulate this critical generative aspect of collaboration. That role includes establishing, legitimizing, and guiding the group... one of the initial roles for the convener (is) helping to identify and catalyze recognition of the problem domain and the need for some action” (Hunt, 5)

I will serve the role of convener, since the collaboration is only made possible by my initial inquiry of the Danza CAAS shoe origin. Hunt continues to elaborate on what characteristics a convener must possess:

- convening power, that is, the ability to induce stakeholders to participate
- legitimacy among the stakeholders, who must perceive that the convener has the authority to organize the domain

- an unbiased, even-handed approach to the problem domain, to prevent the convener from losing credibility in the eyes of the stakeholders
- appreciative, envisioning, and processual skills, meaning that the convener must appreciate the potential value of collaborating, and must be able to envision a purpose to organizing the domain and establish a collaborative process and context
- the ability to identify all relevant stakeholders, who must have legitimacy and thus be perceived by others to have the right and the capacity to participate in the collaboration.

(Hunt, 5)

It is through the inclusion of Collaborative Theory that all involved parties will feel protected and the success of the performance will be placed at the forefront of everyone's minds.

Finally, as part of this creative Master's thesis, I will utilize the survey technique found in qualitative research gathering in order to assess the audiences' ontology of percussive dance. I am interested in seeing how this performance affected the audience perception of these dance forms. I want to see what knowledge the audience gained from the experience – how did taking part in this event alter their understanding of collaborative works, artistic understanding, and tap dance? A questionnaire will be given pre and post-performance, and the same questions will be asked each time. The answers will then be compared and the data organized in the Findings Chapter and reflected upon in the Conclusion Chapter. Additionally, a talk-back will occur at the conclusion of the piece where audience members will be able to actively participate in the third-space by posing questions and comments and sharing their responses to the event with participants and artists. Specific questions for this document will be determined by myself and members of the Danza CAAS.

To minimize risk of possible cultural appropriation and ensure that the Danza CAAS recognize that the research does not benefit me alone, I will create a Collaboration Consent Contract that not only outlines the research being proposed, but also has a clear exit plan for the group. The co-creation of the third-space is also intended to remove the dancers from any outside ethical or cultural influences or obligations. In other words, whatever occurs in the third-space is dependent upon each dancer's individual values and collective agreement. Also, the third-space is neutral ground – an area where activities that might normally be viewed as taboo or impossible are free to emerge because we are only bound as performers by rules WE create for ourselves in THIS space.

Project Description



Image 7: Danza CAAS “Lived Sculpture”

While the project has been discussed throughout the proceeding chapters and papers, I feel it is important to provide the reader with a more detailed description of what we are planning to create. The Danza CAAS and myself believe that we need to create a special place (referred to throughout this text as the third-space) where our dancing and relationships can exist

cohesively. A place where we can explore our questions. The below description is how, as of 22 February 2015 we as a collaboration agree the space should be constructed:

- Monitors will play footage of us dancing, both separately, and together. These will act as an introduction for the audience and can be used to establish context.

- Tap shoes and Danza CAAS shoes will be used to transform the monitors into “lived” sculptured pieces. Lived because they communicate images of our past lives prior to the collaboration.
- Religious imagery important to the Danza CAAS will be present.
- Pages of this document will be scattered throughout the space. They may be used during the performance and audience members may be encouraged to engage the pages.

As the audience arrives, they will be given a survey to fill out and a performance program.

The survey will be completed and collected prior to the start of the event. Audience members will be invited in to explore the space, wondering freely between the multimedia sculptures and exploring the scattered pages. Once everyone has arrived and the surveys collected, the monitors could be paused and the performance will begin. After the performance, the dancers will exit, given time to reflect and gather themselves. The audience will then be given a new survey with the same questions, along with an evaluation form. Project volunteers will set the stage with chairs and the dancers will return. The audience will have an opportunity to ask questions and engage in conversation with the artist participants. This step is crucial! It allows for the audience to transcend the role of passive spectator and become researcher themselves. By the audience being able to explore their own inquiry, we illustrate how artistic forms of knowing relate to all participants of the artistic event. Finally, we will invite the audience to join us in dancing a final dance furthering this transformation. Surveys and evaluations will be collected, and the evening will draw to a close. The space will be taken down, existing only for this one day.

We will perform in two different locations attempting to access both of our respective communities. *It's Something About the Shoes* will premier in Prescott Arizona on April 10th,

2015, to satisfy convener Dustin Loehr's Master's Thesis Requirements. The performance will physicalize in the Granite Performing Arts Center at Prescott College. We will then take the production to South Mountain Community College in Phoenix Arizona in order to allow local families of participants' access to the work. This second performance will occur on April 15th, 2015, inside the main Performing Arts Center.

CHAPTER FOUR: FINDINGS

Findings

The bulk of the raw data originated in the form of artist participant reflections collected on a voluntary and weekly basis. Throughout the collaboration, participants and co-researchers were asked to reflect on the previous week's rehearsal. A reflection formula was used as a device to help formulate the subjectivity of personal reflection, as well as provide a means to track development and growth. Of the nearly 25 Danza CAAS dancers, five members provided regular reflection, while still others offered verbal reflections during the group interview and the live performance (These may be reviewed by accessing the video links found in the Appendix or by contacting the convener). The convener also submitted weekly reflections up until the last few weeks of the project, opting to utilize a more thorough personal narrative reflection as a means to summarize the finality of the collaboration.

Below you will find the analysis of the reflections, performance, and audience surveys. Finally, a Final Raw Data Analysis will serve as a synthesis of the before mentioned findings.

Reflection Analysis

Artist reflections provided much of the inspiration and artistic stimuli for the creation of the performed event and the textual script for *It's Something About the Shoes*. Drawing upon the emphasis of reflection from Practice-led Research, Performance Research, and Socio-Narratology, the project convener encouraged the Danza CAAS to write whatever came naturally

for them. I ensured them that spelling and grammar were not of the highest importance, and to simply write what they felt and thought. Those members that participated regularly shared profound truths in just a few simple sentences. It became apparent that this work was both transformative and empowering for the dancers who submitted reflections. Reflections submitted earlier in the collaboration tended to be unsure or hesitant, but full of a willingness to discover. As the collaboration progressed and Collaborative Theory began to be experienced, the dancers expressed more excitement, a greater understanding of the possibilities of the project, and an ever growing curiosity for the art of tap dance: what began as my inquiry into the Danza CAAS art form transformed into their inquiry of the tap dancing art form. I am confident that this inquiry into multi-modal expressions would not have developed for the Danza CAAS community had our work not been created.

My reflections however, tended to be a mixture of emotional uncertainties coupled with more and more points of inquiry. I feel my reflections truly document the challenges faced by the Practice-led Researcher, especially one working in an intercultural setting. At the beginning I openly admit how I had no idea of what this project was going to look like. I continued to express uncomfortable feelings about this throughout my reflections, even after I began to realize that the reflections could act as the source material for our script. It at this juncture that Organic Inquiry and Emergent Design Theories began to serve the development of the piece. It is through the review of my reflections that a surprising new theme developed. My points of struggle and feelings of anxiety were a direct result of ego. Drawing upon the methodologies utilized throughout this project and introduced in the Literature Review it is my conclusion that one of the most detrimental enemies to practicing arts scholars is the art scholar themselves. The Danza CAAS began to demonstrate that *It's Something About the Shoes* was so much more than just my

Master's Thesis or a show. Each time I felt insecure, each time I began directing or manipulating the action or longing for a rehearsal schedule, I was actually listening to my egocentric desire to control the end product. The Danza CAAS were there to dance, connect, celebrate, grow, and worship. My anxiety came from my Westernized need to know where I was going and to realize my destination in a rapid way. The Danza CAAS weren't interested in speed, or time. They had all the time in the world. For them, April 10th, the day of our opening and the impetus of my fear, was just another date. That's not to say that the project or performance wasn't of importance to them; their reflections and dedication to the process illustrate the degree of reverence and honor the dancers felt toward our work. I often struggled to stay in the present and enjoy the miracle that was occurring.

Everything changed as I stepped away from and out of myself. I had to pause, like my co-researchers, and really understand what it is we were doing. Our project was creating new knowledge through practice and communicating that understanding through performance and worship. We would dance – not for ourselves or for a graduate degree, but for something more. A “something” that drove our connection and inquiry which allowed us to express and explore freely. What was it about the shoes that permitted this occurrence? As I read through the participant reflections I realized this something was an ontological truth unique to each individual. For Martha, the something was divine intervention. For other Danza CAAS the something was personal healing. For me the *something more* was a type of faith and trust in the collaboration, the artistry, and God. Our work was an act of faith that elevated the art of tap dance and preserved the art and culture of the Danza CAAS. Collaboration transformed into a case study that communicates the power of the Expressive Arts as a mode of artistic

understanding. It became clear that there was no room for ego in this freshly developed ecology of creation and my self-worry was the remnants of the egocentricity of the theatre.

The reader is strongly encouraged to proceed to the appendix in order to review a complete transcript of participant reflections. In order to protect the identity of individual members, their names have been withheld from publication. The reader will also find many reflections in both Spanish and their translated English. These reflections, constitute artist thought, fears, and feelings. Their hopes, honesty, and personal observation, serving to create a unique developmental perspective of this project. Coupled alongside the convener's own reflections, the reader is able to see how everyone involved in the piece were processing and growing at the same time. Also included in the Appendix is a representation of the Reflection Formula that was used to organize and structure our process of reflective analysis. It is important to note that I personally feel this Reflection Formula fell short. While it did allow for thorough analysis, it was too lengthy and tedious a process to complete on a consistent basis. I theorize that this is why only a limited number of Danza CAAS completed regular reflections. Even I stopped writing toward the end as I just couldn't find the time to complete this weekly process. This realization extended the ideals expressed in the literature that reflection needs to be organized and structured and again must be a process that works for all involved; a process that can change should it need to. My suggestion is for the reader and Practice-led scholar to review our reflective data, the Reflection Formula used, and the sources on Socio-Narratology and similar ideologies in order to create a unique reflective methodology that serves their process.

With this understanding, it is clear that *It's Something About the Shoes* could only occur by utilizing the Practice-led Research paradigm. The methods of Performance Research, Ethnodrama, and Socio-Narratology allowed for this project to take a meaningful and

researchable shape, something more than a performed event or a research paper. Through the bonds found in Practice-led Research and Collaborative Theory, we were able to come together and commune through our art disciplines. Despite any cultural or language barriers we always had our art to return to. This practicing led to the development of a performance that could be viewed as a valid form of inquiry through the application of Performance Research. While the performance is a manifestation of the thesis, it is important for the reader to recognize that the performance is a direct realization of the process. Through the preliminary Literature Review, the application of our organizational lenses, (Organic Inquiry, Emergent Design Theory, and Collaborative Theory) and the practicing of co-researchers, we were able to shape our experiences into a formalized and communicable work of art research. Utilizing the ideals found in Ethnodrama, I was able to shape gathered artist reflections and interviews into a scripted text that was then collectively organized through practice. This process resulted in a work that is a true reflection of the Expressive Arts utilized in community and educational settings.

Audience Survey Analysis

Practice-led Research and the Expressive Arts call for a total transformative experience, not just for the artist, but for the spectator as well. As a means to gather evidence that supports this claim, we created an agreed upon Audience Survey. This instrument would be offered to each audience member as they entered the space, and it was completed and collected prior to the start of the event. A new survey was given immediately following the performance, prior to the talk back, and collected as audience participants left. These surveys were numbered and matched so that they could be analyzed on an individual basis to check for participant growth.

While still voluntary, and relying on subjective answers, between the two performances 78 paired surveys were collected and from this data certain themes emerged.

The following questions of the Audience Survey were analyzed:

- 1) What did you experience from this event?
- 2) When you think of tap dancing, what do you think about?
- 3) What is an example of Collaboration done well?

Of the surveys collected, a change was noted 77 of 78 times for question one, 66 of 78 times for question 2, and 69 of 78 times for question three.

Breaking down these answers still, the convener analyzed responses by location to derive any inherent themes found within population and venue data. The following themes emerged from the South Mountain Community College (SMCC) audience who submitted 41 paired surveys:

Question 1:

- 15 surveys reported experiencing multicultural/community awakenings.
- 14 surveys reported an experience of enjoyment.
- 11 surveys reported an experience that connected deeply to art, story, or expression.
- 8 surveys reported a feeling of personal learning and development.
- 8 surveys reported experiencing divine, spiritual prayer, or connectivity.

Question 3:

- 25 surveys responded by highlighting *It's Something About the Shoes* as an example of collaboration done well.

- 21 surveys responded by highlighting other art forms as examples of collaboration done well.
- 14 surveys explained collaboration done well as an event that is mutually beneficial to all.

The following results were received from the Prescott College (PC) audience who submitted 37 paired surveys:

Question 1:

- 15 surveys reported an experience that connected deeply to art, story, or expression.
- 11 surveys reported a feeling of personal learning and development.
- 10 surveys reported experiencing divine, spiritual prayer or connectivity.
- 10 surveys reported an experience of enjoyment.
- 9 surveys reported experiencing multicultural/community awakenings.

Question 3:

- 19 surveys mentioned dancing through cultures or *It's Something About the Shoes* as an example of collaboration done well.
- 15 surveys explained collaboration done well as an event that is mutually beneficial to all.
- 11 surveys responded by highlighting other art forms as examples of collaboration done well.
- 11 surveys cited examples of specific communities such as families as examples of collaboration done well.

- 9 surveys expressed the belief that collaboration done well is when the whole is greater than the individual parts.

Question two, “When you think of tap dancing, what do you think about?” was more challenging to analyze. All individual responses from both venues were recorded and then organized into recurring motifs. The greatest level of transformation appeared in this question’s analysis:

The majority of both audiences, upwards of 95% of the surveys collected, began with a more vague/general/personal/dated idea or relationship toward tap dancing. The SMCC audience response shared the following post-show commonalities:

- Tap dancing is now thought of as-
 - Community
 - Differing Cultures
 - Celebration of stories and identities
 - Prayer
 - Music
 - Music of the feet
 - Enjoyment/Fun/Happiness/Freedom
 - Expression
 - Connection
 - Energy
 - *It’s Something About the Shoes*
 - Dustin Loehr
 - Culture

The PC audience response shared similar, yet unique trends:

- Tap dancing is now thought of as-
 - Heritage and cultural roots
 - Creative Expression
 - Stories/Histories/Families
 - Spirituality and Harmony
 - Music
 - Music of the feet
 - *It's Something About the Shoes*
 - Joy/Beauty
 - Community Empowerment
 - Multicultural

Based on the data gathered and the analysis of audience response, *It's Something About the Shoes* was able to extend the transformation experienced by the individual performers and artist participant into the witnessing audience participant. This synthesis of transformation and audience growth illustrates how artistic pursuits, when organized with intent through the Expressive Arts paradigm, can create for a more meaningful experience for the artist and audience alike. The artistic understanding cultivated by the artist through the practicing and development of the event has the potential to be transmitted to the active audience participant.

Performance Analysis

In order for the reader to fully appreciate and develop their own ontological perspective of *It's Something About the Shoes* they should visit the Video Footage Links found in the

Appendix or contact the convener to request a copy. With that stated, the reader should first begin to cultivate a more intimate understanding of how the rehearsal process developed and how this directly influenced the way we worked and formulized our performance. The Danza CAAS meet each Sunday and practice at the home of their leader Martha Morales. These rehearsals range in length and frequency, as the group's main performances are centralized around the Lady of Guadeloupe celebrations that take place between October and December of each year. For our collaboration, the group agreed to meet during their regularly scheduled time for a total of ten separate rehearsals. Occasionally Martha and I would meet outside of the normally scheduled weekly meeting in order to discuss logistical items or agree on scripted material, otherwise the bulk of our collaboration occurred during this relatively short time frame.

The Danza CAAS are primarily Spanish speakers with a limited understanding of English. Whereas, I am an English speaker with a limited understanding of Spanish. Martha and other group members would often translate, but some artistic aspects of our work had to be experienced using other methods of communication primarily because we lacked the words to express appropriately. For example, no one really knew how to begin the actual rehearsing together. On that first day, I discovered that the Danza CAAS practice in Martha's concrete driveway. My aluminum taps cannot hold up to the abrasiveness of concrete so I spent most of my time on my portable dance floor, switching to tennis shoes as we began setting formations. At our first meeting, the Danza CAAS began rehearsing like usual and I just followed along. This wasn't agreed upon, it just *was*. This *just being* became a centralized component for us and an important aspect of the thesis. Each week, the Danza CAAS would do something different. While the group only has eight steps to choose from, the order in which these steps are executed

are communicated to Martha directly from God. Additionally, I would be introduced to new dancers and families ever week, having to re-introduce the project and sign contracts each time.

Toward the third and fourth weeks of our rehearsals I organically began to improvise along with the Danza CAAS. I began taking their steps that I learned, and adding my own rhythmic voice to their steady beat. This resulted in a complex polyrhythmic dialogue situated between the play of my articulated taps and the pulsating feet of the Danza CAAS. Our performances stayed true to this improvised tradition we created. A formulated script was created from our improvised foot-work, data collected through reflection and interview, and traditions reflective of both cultures and dance genres. The plot structure was loosely followed allowing us to dance freely throughout the text. This interplay created a rich uniqueness to each event, further illustrating the power of the co-created third-space, and the dancer/audience/divine exchange. In the creation, organizing, and realization of a new ecology of performance, the dancers were literally able to have a rhythmic dialogue on stage; one group saying one thing, and the other responding. *It's Something About the Shoes* illustrates how artists are able to communicate through their art genre. Communication occurs because artists have cultivated an artistic literacy through practice. Just as I must structure this paper utilizing certain modalities and rules of expression, so too must the artist structure their piece through methodologies found within Practice-led Research.

Final Raw Data Analysis

With the collection and review of data from both audience and artist, I can confidently state that *It's Something About the Shoes: A Creative Thesis through Practice* was successful at creative transformation for participants. The synthesis of participant reflections and surveys is

indicative of a broader and transformative understanding of the artistic disciplines. Furthermore, the thesis and performance demonstrates the possibilities inherent within the percussive dance genre as a vehicle for intercultural creation through Practice-led Research and the Expressive Arts.

CHAPTER FIVE: CONCLUSION

Conclusion

What is it then about the shoes? I began this project with a goal to explore similarities and differences between the Sonajera dancing of the Danza CAAS and the contemporary tap dance articulated by myself. By utilizing theories and methodologies organized through Practice-led Research, the Danza CAAS and I explored possible relationships through the co-creation of a performance. The performance, acting as the fullest realization of this research, was presented at Prescott College and South Mountain Community College in April of 2015. Upon review of the data gathered as well as my own personal memories, I have come to the conclusion that there is no concrete or singular answer to what the shoes hold or what relationship might exist.

It's Something About the Shoes: A Creative Thesis through Practice is a collection of stories that collectively reveal a glimpse of an occurrence. A shimmer of perspective that can't be reproduced or replicated by researcher or artist, even within the original group of participants; a new sense of knowing exists amongst all participants. This document allows for others to see how problems and questions might be examined in new or alternate ways. How communication extends beyond qualitative and quantitative knowing and into artistic modals of expression. Through collaboration and artistic creation, a dialogue emerged that has never been before. This conversation transcends language, cultural, and ontological barriers and extends transformation into the audience observer and participant. These individual perceptions and experiences create a web of truths – the shoes mean something different to everyone involved, and these truths live on even after the deconstruction of the co-created performance space.

The methodologies used to organize and structure this event created a new ecology of space allowing the operational lenses of Organic Inquiry and Emergent Design Theory to shape and develop this project as it occurred. Collaborative Theory preserved and made possible for authentic results and ethical rights and ownership to be shared amongst co-researchers and artists working within the third-space. The literature, methods, reflections, performances, and responses reported throughout this paper act as a case study to inform future artistic and academic pursuits. This document serves to create an example of currently evolving methodologies and pedagogy.

There is a saying at Prescott College that faculty and graduate mentors can often be heard using— trust the process. *It's Something About the Shoes* demanded I trust the process that was created through our collaboration. This project was anything but predictable, anything but easy. Despite the often confusing and doubting paths, when we slipped on our shoes and began to dance the confusion would dissipate. Time and time again, a communion through dance would pull us through, while other modes of expression would fall short. Beyond the language barriers, past the cultural differences and our individual identities, our collaboration emerged through an act of faith. Had it not been faith that caused Martha to call me back and confirm that first meeting? Had it not been faith that allowed the Danza CAAS to accept Martha's intent to work with me? Was it not faith that helped me write, produce, market, fund, promote, and mount this performance? Yes; for me the "something" about the shoes is faith.

That is not to say that faith will save the day. No, there is a great deal of research, organizing, and structuring that must occur in order to create the emergent design. For things to develop organically, the convener must have created a solid foundation, an artistic literacy for the collaboration to grow. The art must be practiced, and the practice must be discussed and reflected upon. Faith is that ingredient that provides for all the extras allowing the artist to

surrender outcomes and trust the story. By letting go of ego, the artist is able to allow a true narrative to be unadulterated and told.

Although this project has ended, I still feel its effects reverberating within me. I am still practicing at trusting the process, and I practice each time I create. I am content with my analysis of the data, sincere in my claims, and humbled by this new understanding. I know now that I am a reflective practitioner that has yet to develop a form of reflection that works for myself. This story, which only existed for two performances, can only truly be told and understood through the feet. The connectedness experienced between the dancers was surprising and unexpected for me. As I write this I truly do miss them, my co-researchers. *It's Something About the Shoes* is an example of my greatest work to date; in scale, quality, originality, and exploratory freedom. It elevated tap dancing to a level I have not experienced before, and it allowed multiple people a unique perspective on a supposed dated dance genre. What's more, it allowed me to transcend my own boundaries as a solo performing artist into new realms of collaboration, expression, creative place-making and scholarship. This story had to be told this way, and needed to be lived. The Danza CAAS needed to sing their songs to a new audience and their voices needed to be preserved and danced for all of time.

Did I answer my questions? Can this type of narrative exist and communicate to an audience of people who are not dancers? Not artists? I believe we have. *It's Something About the Shoes: A Creative Thesis through Practice* took all the rules of research and art making and reimagined possibilities and boundaries. By staying within our newly created and agreed upon constraints, realizing our limitations, and critically analyzing what it is we *do*, we were able to create a space for a brand new type of story research all derived through artistic practice and understanding/development.

A tap dancer can in fact create a communicative performance with indigenous Sonajera dancers. How? By using the tools he is most familiar with: shoes, as a point of artistic relational connection. As the late great tap dancer Peggy Ryan said, “You only have two feet and four taps to make magic” (Frank, Rusty 202). We had a little something else too; faith.



Image 8: Michael and Martha Morales with Dustin Loehr

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Appendices

Item 1: Participant Reflections

Below the reader will find reflections from the convener and the Danza CAAS participants. Reflections were turned in on a voluntary basis and were composed using the same formula throughout, unless otherwise noted. Collaborator reflections, meaning those people other than the convener and Danza CAAS are included when appropriate. These reflections served as artistic inspiration for the composition of the script used for performances.

spelling and grammatical errors will be left in participant reflections unless otherwise changed by participant prior to publication.

Loehr-Reflection #1
1-23-15

Step 1:

List the things that you saw.

- A family
- smiles
- understanding
- excitement
- possibility
- trust
- faith

- confidence
- Hope
- collaboration

Step 2:

List the things that you heard.

- A conversation
- questions
- clarification
- laughter
- agreement
- explanation
- greetings
- introductions

Step 3:

List things that you enjoyed/liked.

- I enjoyed everyone's willingness.
- I enjoyed everyone's excitement.
- I enjoyed everyone's honesty.
- I enjoyed everyone's giving and sharing- a sacred exchange.
- I enjoyed connecting.
- I enjoyed feeling like I was being welcomed into a family.
- I enjoyed being able to explain my ideas and theories.

- I enjoyed the questions asked, and being shown corrections that need to be made on the contract.

Step 4:

List things you would do differently next time.

- I would not be afraid to text/call Martha or Jessica that I was at the restaurant. A lot of time was wasted because I was feeling anxious in contacting them, when they had been there the whole time.
- I would have triple read all of the pre-printed materials to ensure that it reflected correct and current information to avoid any confusion or embarrassment.
- I will pay closer attention to names and try harder to learn them.

Step 5:

Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated!

Today began the collaboration! I met with Martha, and several members of her family to set up our rehearsal process and review and sign paperwork: Collaboration Consent Contract. Although we had missed each other initially, Martha and family were sitting on the other side of the restaurant from me while I waited for them for 15 min, when we did finally meet I immediately was welcomed by her husband, daughter, son, and a close family friend. We exchanged greetings and introductions and then I went forward with explaining the scope of the project again while also going through the Collaboration Consent Contract. What started out as a nerve racking endeavor quickly became exciting and rewarding! I was able to explain my ideas and research

methodologies in a way that was not only understood, but caused excitement! I could feel the party begin to trust the process, trust in me, and hope for something beautiful!

These feelings soon began affecting me; I envision a wonderful project full of transformative potential for the artists and the audience. I have no idea what this project will look like, but together it feels we collectively have faith that our work will be communicative and meaningful. This meeting, conducted over a meal, felt like a communion of sorts. A first communion of artists, dancers and people of faith. I may not have understood the extent at which faith and religion will play into our work, but I have a feeling that the resulting work will truly be something holy.

I expect that the feelings of respect and honesty will continue throughout the collaboration. I expect that we will have moments where we will need to re-direct our fear of the unknown or misunderstandings, but I also expect that ego will not be something we as a group will need to be too concerned about; a nice change from typical artistic collaborations. Everyone seems willing to learn and grow, to share. Everyone is valued, and everyone is expert. We agree to practice and grow together. I'm filled with excitement and hope.

Morales –Reflection #1
2-1-15

At our first meeting with Dustin, my family and friend Marissa came with me. While we waited about 15 minutes, I stared I look for him while he was sitting on the other side of the restaurant, after a couple of laughs we were able meet. We exchanged greetings and introductions about faith, possibility to work together and collaborate our ideas. I heard some great and friendly ideas and explanation to all the questions I had so I was comfortable signing the agreement. I enjoyed everyone giving and sharing- a sacred exchange, and our connection to the community in different aspects of culture.

I am happy that faith and religion will play into our work. I have feeling that the work that will result into something holy and something beautiful.

We expect that the feelings of respect and honesty will continue throughout the collaboration. I expect that we will have moments where we will need to re-direct our fear of the unknown or misunderstandings, but I also expect that ego will not be something we as a group will need to be too concerned about; a nice change from typical artistic collaborations. Everyone seems willing to learn and grow, to share. Everyone is valued, and everyone is expert. We agree to practice and grow together. I'm filled with excitement and hope. Next time I would come prepared with questions. (If any)

I call all the integrates of the group and let them know about our next meeting so everyone can meet Dustin and be part of our project. Then we can all agree to practice and grow together.

Loehr- Reflection #2
(Pre-Rehearsal)
2-1-15

I am becoming more and more excited as 5:30 pm draws nearer, and more nervous! This is still so surreal to me! I can't believe after all of these years of thinking, hoping, praying, imagining, are finally coming to fruition! Tonight I meet the Danza CAAS for the first time! I introduce the concept of the project again, for the first time, to a whole community of dancers! An indigenous collection of worshipers and artists!

The rehearsal takes place at Martha and Miguel's house in the street! I don't really know what to expect! She invited my family, so Caila and the kids will be coming (Caila will be filming moments of this first rehearsal to be used as raw footage for the thesis.) There is a part of me that wants a rehearsal schedule. Part of me that is itching to create a lesson plan for the evening. I recognize that this isn't MY rehearsal! We will be creating this performance during the Danza CAAS regularly scheduled meeting times. I am the guest. We do have to create a show, that's true, but how we go about doing that will be during their rehearsals! An interesting challenge!

As I read more about Organic Inquiry I carry a confidence that I am on the right track. Our show will develop naturally, the stories will flow smoothly, our rehearsal rituals will be created together. I have trusted God thus far, I need to be able to let go of the control and trust that the story will emerge on its own.

Loehr- Post Rehearsal
2-1-15

Step 1:

List the things that you saw.

- A home.
- Family
- Women cooking a meal together
- Happiness
- Unity
- A foundation
- A place
- The shoes! I saw the Shoes! Both styles!!!
- The uniform
- Family pictures
- Religious images
- Smiles
- Dancing!
- Tradition
- Communication through music and rhythm
- Synchronicity
- Mystery

Step 2:

List the things that you heard.

- Music from feet!
- Drum
- Flute
- Laughter
- Spanish
- Excitement
- questions

Step 3:

List things that you enjoyed/liked.

- I enjoyed meeting new members of the troupe.
- I enjoyed being able to examine the shoes!
- I enjoyed being welcomed into the troupe and the home of Martha and Miguel.
- I enjoyed sharing a meal with everyone!
- I enjoyed being asked to lead the evening prayer.
- I enjoyed watching and participating in the dancing.
- I enjoyed trying to move in a new, fluid, grounded and earthed way.
- I enjoyed learning a bit more about the structure of the dance and the organization of the choreography.
- I enjoyed feeling at peace with my collaborators.

Step 4:

List things you would do differently next time.

- I would check to see with Martha how many were planning on coming and if the troupe would want English or Spanish documents. I made SEVERAL copies of the contract in English, when everyone present, save for one, requested a Spanish translation. Lots of wasted printing.
- I would come prepared with a set of questions.
- I would ask Martha and the troupe how they would like to conduct the rehearsal, what my presence should be, and if I could interpret their dancing in my own way.

Step 5:

Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated!

We finally arrived at the first collaboration! It was still so surreal being invited into Martha and Miguel's home/rehearsal space! When we arrived, we were greeted by a young girl, Martha's grand daughter and a member of the Danza CAAS. I brought my wife, son and daughter with me. Norah wore her tap shoes so she could dance too. The adults were busy talking and laughing as they prepared a meal. This first encounter was a little strange. I wasn't sure of my place within this space. But, everyone else seemed so comfortable, I soon adjusted and added myself to the environment.

Martha began talking about the new uniforms they had, and went and got the old and the new shoes. I was floored! I held in my hands the very thing that, all those years ago inspired this

collaboration! They are beautiful! Handmade! The new shoes are called huaraches, and are a woven leather sandal attached to a thick wooden sole that is split across the middle to create a front tap and a heel tap. The original shoes, the black boots, have large pieces of metal attached to the toe and heel. These metal pieces are hand cut. The Danza CAAS also use handmade wooden rattles or Sonajera. Each dancer carries two sonajeras, which are long pieces of wood with tin can bottoms used to make the rattling noise. Martha changed her young granddaughter into the new uniform, a brown leather tunic with fringe and individual sequined ornamentation. After a time, we all went out and they started to dance!

Martha acts as the caller. She carries a small drum and mallet and a flute. Throughout the dancing, she uses the flute to call the dancers to attention, and the drum to communicate which step they are to perform. The dance is choreographed to alternate from a box like procession into a circled rhythmic exchange. The dancers rotate through a series of steps. I later learned that the Danza CAAS have 7 standard steps, and they are learning an eighth. They troupe dances along with Martha who taps out the rhythm on the drum, marking time with the flute and her feet. This continues for a short time until she drops out, (stops playing the instruments) and joins the dancers a Capella. This continues for as long as Martha “feels” it should, before she signals them to stop by riffing on the flute and drum. A new beat is given and the next step is performed. A typical rotation lasts about 45 min.

During a break I asked the following questions:

1. How do you learn the dance? How do you teach new members?
 - a. Through repetition.

2. How many routines do you have?
 - a. 7 steps. We call them “Step 1”. “Step 2”. We are learning Step 8.
3. What do the formations mean?
 - a. Unity.

As I watched the dancers practice, I wasn't sure what I should be doing. While the Danza CAAS can dance on the concrete I must bring my tap board for my aluminum taps will not hold up against the roughness of the driveway. After a time, I started to join them, from my board. At first I was interpreting the steps through tap – how would I change my weight? What part of the shoe would I use? How would I hold my body? Then, I attempted to move like them and quickly realized that it is very difficult for me. We have very different techniques. The Danza CAAS tend to dance flat footed, whereas I am typically on the balls of my feet. The Danza CAAS seem very centered and grounded with all of their steps – like a tree. My movements tend to go outward and from the ankle and knee. Their sounds are jumbled, mine are more articulated. I also tried to improvise along with them, but I didn't want to mess up their rhythms or insult anyone. Next week I will be sure to ask if this were the case.

I am feeling very excited! Also a bit overwhelmed. I'm not sure what needs to happen next. It feels like we have A LOT to do and not enough time to get it all done. Again, need to let the anxiety and fear of the unknown go. Everything has worked out thus far. I just need to continue trusting the process and allow the collaboration to develop by staying true to the idea of a new story!

Some things we should probably work out this coming week

1. We need to have everyone sign the contract and understand the importance of attendance and completing the reflection documents.
2. I would like to learn more about why each person in the group decided to become part of the troupe.
 - a. I would like to share my story with them.
3. I would like to watch them dance again, attempting to move more like them, and seeing what a free style tap session would look like.
4. I would like to teach them a few tap steps.
5. I would like to discuss the imagined schedule, along with imagined technical needs.

Prior to Sunday I need to get a reliable video camera. I need to start brainstorming crowd funding options. I need to print out the draft of the schedule.

I also need to confirm dates and times with the dancers and reserve our floor as soon as possible!

M- Reflection #1
Febrero 1, 2015

Step 1: List the things that you saw.

- vi a una pareja que nos ofrecio hacer un Proyecto
- vi el contratoque se nos dio para ver si estabamos de acuerdo
- vi comunicacion entre la Danza caas y la pareja
- vi la confiansa que tenemos como grupo

Step 2: List the things that you heard.

- Escuche como se va hacer el proyecto con la Danza CAAS
- Escuche que todos estabamos de acuerdo respecto al Proyecto
- Escuche lo parecido que hay entre los pasos que hay en la Danza CAAS y el TAP

Step 3: List the things that you enjoyed/like.

- Disfruto mucho la compañía de la gente
- Disfruto las conversaciones y las opiniones que se hacen
- Disruto los ensallos que hacemos con la Danza CAAS

Step 4: List things you would do differently next time.

- Ensallar la siguiente semana

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

Vi a una pareja que nos, ofrecio un proyecto ala Danza CAAS. Escuche como se va hacer el proyecto y disfruto las conversaciones de la gente, espero ensallar la proxima semana.

M- Reflection #1 (translated)
2-1-15

Step 1: List the things that you saw.

- I saw a couple that offer us to work in a project
- I saw a contract that was give it to us to see if we were agree
- I saw communication between the Danza CAAS and the couple
- I could see the trust that we have as a group

Step 2: List the things that you heard.

- I heard how the project with Danza CAAS was going to be performed
- I heard that all we were agree with respect to the project
- I heard the similarities that on can find between la Danza CAAS and the TAP dance

Step 3: List the things that you enjoyed/like.

- I enjoyed the company of the people a lot
- I enjoyed the conversations and the views that are made
- I enjoyed the rehearsals that we performed with the Danas CAAS

Step 4: List things you would do differently next time.

- Rehearse the next week

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

I saw a couple that offer us a project to la Danza CAAS. I heard how the project was going to be performed and I enjoyed the conversations of the people, I hope to rehearse the next week.

L- Reflection #1
2-1-15

Step 1: List the things that you saw.

- contract

Step 2: List the things that you heard.

- project
- contract
- thesis
- questions

Step 3: List things that you enjoyed/liked.

- project

Step 4: List things you would do differently next time.

- start the practice

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

today was the they we meet Dustin and his wife we heard about the project and his ideas of working with us to create this thesis we really loved the idea and sat to talk about the contracts.

O- Reflection #1

2-1-15

Paso 1: Lista de cosas que has visto:

- conocimos a dustin y su familia
- practicamos
- el tap
- la esposa de dustin tomando video

Paso 2: Lista de cosas que oíste:

- la propuesta del Proyecto
- el sonido de los pasos de tap

Paso 3: Listas de cosas que te gustaron

- el tap
- el proyecto de dustin

Paso 4: Lista de cosas que arias diferente la próxima ves:

- ninguna

Paso 5: Reflexión

Hola mi nombre es "O" (replaced for confidentiality) en el ensallo del día 1 de febrero

conosimos a dustin y a su familia comensamos la practica de la danza y después de la practica

dustin nos Pablo de su proyecto de comparar los pasos del tap y los de la danza

O- Reflection #1 (translated)

2/1/15

Step 1: List the things that you saw:

- We met Dustin and his family
- We practiced
- The tap
- Dustin's wife video recording

Step 2: List the things that you heard:

- The project proposal
- The sound of the tap steps

Step 3: List the things that you liked

- the tap
- Dustin's project

Step 4: List the things that you'll do different the next time.

- None

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

Hello, my name is "O" (replaced for confidentiality) in the rehearsal of the 1 of February we meet dustin and his family we start the practice of danza and after the practice dustin talked to us of his project of comparing the tap steps and the ones from the danza

M- Reflection #2
2-2-15

Step 1: List the things that you saw.

- Vi que se nos volvio a explicar como vamos a comensar lel Proyecto
- Vi que todos los del grupo estuvimos de acuerdo
- Vi la confianza que tenemos como grupo.

Step 2: List the things that you heard.

- Escuche todo lo que vamos hacer para el proyecto.
- Escuche que todos quedamos conformes y contentos.
- Escuche como se van a ir dando las cosas y se me hacen Interesantes.

Step 3: List the things that you enjoyed/liked.

- Disfruto cada conbersacion que tenemos.
- Disfruto cada Domingo para conversar con la gente
- Disfruto cada ves que ensallamos

Step 4: List things you would do differently next time.

- Me gustaria que ensallaramos los pasos del Tap

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

Vi como nos explican lo del proyecto,Escuche todo lo que vamos hacer ,se me hiso muy Interesante,lo que mas me gusta es la confianza que ahi en el grupo y para la proxima semana me gustaria que ensallaramos el Tap.

M- Reflection #2 (translated)
2- 2-15

Step 1: List the things that you saw.

- I saw that we came back to explain how the project will begin
- I saw that everyone in the group agreed
- I saw the confidence we have as a group.

Step 2: List the things that you heard.

- I heard all the we are going to do for the project
- I heard that all were agreed and happy
- I heard how the things are going to be happening and are interesting to me

Step 3: List the things that you enjoyed/liked.

- I enjoyed every conversation that we have
- I enjoyed every Sunday to talk with the people
- I enjoyed every time that we rehearsed

Step 4: List things you would do differently next time.

- I would like that we rehearsal the Tap steps

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

I saw the way they explain us about the project, I heard everything that we are going to do, and I found it interesting, What I liked most is the confidence with the group and for the next week I would like that we rehearse the Tap.

L- Reflection #2
2-2-15

Step 1: List the things that you saw.

- people (family)
- communication
- smiles
- enthusiasm
- dance

Step 2: List the things that you heard.

- Laughter
- Ideas
- music made by our feet

Step 3: List things that you enjoy/liked.

- Communication
- smiles
- learning
- ideas

Step 4: List things you would do differently next time

- learn tap

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

One thing that i saw and really liked was that there is a lot of communication and we decide on thing together. As we go we learn from each other, we give each other ideas. We enjoy been together we laugh, we teach each other one thing that i want to do different is next practice i would like to learn tap

Loehr- Reflection #3
2-8-15

Step 1: List the things that you saw.

- New faces.
- Steps that I was beginning to understand.
- Comfortable people – no one seemed on edge by my presence, even the new people.
- Caila learning the steps, some came naturally, some were difficult.
- Maria's brother dance with strength and a fire! He loves to go fast and make people laugh. He dances with a personality that is new compared to others.
- Maria's brother breaking down a step for me. Slow than fast!
- Miguel making new shoes in his garage! Attaching the hand-made wood "taps" to the sole of the shoe.

Step 2: List the things that you heard.

- Familiar rhythms leading to new forms of expression for me.
- I heard myself translating the Danza CAAS steps to tap steps so that Caila could do them.
 - I think this may be something! So much of our work is similar, it only needs translating!
- New dancers agreeing to our work.
- Maria's brother telling me to practice the step slow! Then keep adding speed.

Step 3: List things that you enjoyed/liked.

- I enjoyed meeting new members.
- I enjoyed working with Marias brother (Anthony? Need to keep working on learning names...) It reminded me of a tap challenge. A step is shown and then you are expected

to work it against the owner – trying to out-do each other. Anthony would show me slowly, but it wasn't long before we went faster and faster!

- I enjoyed seeing Martha smile as Caila worked on the steps.
- I enjoyed improvising to the Danza CAAS for the first time!
- I loved being able to watch Miguel make new shoes!

Step 4: List things you would do differently next time.

- I would get there on time! Traffic was harder this week and we were 15 min late!
- I would ensure that I had everything printed the day before rehearsal. I need to make sure translations are completed the day before so that I can print them. I did not have the Contracts Translated because Isaias had been unable to get them to me until Sunday afternoon, upon which it was too late to print. The dancers all signed English ones while I emailed the Spanish copies to Martha to distribute.
- Re-read all materials before I get there to make sure I am as familiar as possible with them.
- I need to work out. Starting on Monday, I need to work out EVERY day! I have slowed down, my feet are heavy and my knees are rusty. I am overweight. Time to get back into shape so I can clearly articulate my ideas.

Step 5:

Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

We got a lot done today. We danced again, this time I discovered that I may be able to interpret their dancing and rhythms through my own voice during the brief moment AFTER Martha is

finished with her drums. During this time, the drumming and flute are silenced and the group dances together for eight bars or so. What I love about these moments is the feeling of connectedness. This is also where the group begins to accelerate the step together, following no one, yet everyone! It has a silent-ness, which is strange because they are still tapping- almost as if the absence of the instruments allows for the voice of the dancers feet to sound pure. It is during this pureness that I will dance and improvise my story, the Danza CAAS providing the measured beat that drives my thoughts.

Today, Caila actively tried to pick up steps for the first time. It was interesting to see how someone with less training in dance was able to mimic what the Danza CAAS were doing. Tap is also taught through mimicry, I approach my teaching and dancing a different way. I teach how to think through the process, break it down. Dancers that understand how to do this, even in the Danza CAAS, are much more free and comfortable dancing then those who are just copying. I began translating the Danza CAAS steps into tap steps, and teaching them to Caila that way. Perhaps there is something to this? Perhaps the show is about translation? I have noticed that, if I think too hard about what my feet are doing, I mess up! It's an interesting balance between analyzing what is being done (translating) and just allowing my body to move and respond. Before the dancing began, I was invited into Martha's and Miguel's garage where Miguel has been making new shoes! I watched as he began working freshly cut wood blocks into the leather soles of the huaraches. It was quite amazing! I don't know what it is, but whenever I get to interact with the Danza CAAS shoes, I am filled with the upmost excitement! My own tap shoes are such a sacred thing to me, rarely do I allow anyone else to touch them. At one point, when I was dancing much more than I am now, I had up to four pairs of tap shoes. No I have the one,

and they are several years old, at least five. Being able to touch and witness the Danza CAAS instrument, the VERY thing that led to this work is almost overwhelming! It's such an honor!

We have agreed on dates and times, for the most part. This is in regards to the actual performance. We have also decided to continue exploring design ideas for the creation of our new space. Everyone seemed to like what I have come up with so far. It will be exciting to see how it develops! I spoke with Performance Artist Chris Danowski and he talked me through the multimedia aspect of the production. Feeling more secure about this.

This week's rehearsal is exciting! We will have our first series of interviews! I am wanted to learn a little more about each person. I also want to have a greater historical context of how this form of dancing came to be. I want to ask the following questions:

1. When did you start dancing?
2. Why do you dance?
3. What makes you come back every week?
4. What does dancing feel like to you?
5. What do you want to get out of our project?

For Martha, I want to ask:

1. Can you tell me more about the shoes? How do you order them from Mexico? Are their shops that make these shoes just for dancing?
2. What is the most exciting thing about the Danza CAAS work today?
3. What are you most afraid of?

I am hoping to be able to take this information and use it as source material for our script. I feel as if we can take the Danza CAAS stories and create a “composite character” that is the VOICE of the Danza CAAS. That way, it allows the dancers to separate themselves from the narrative, but still feel empowered to speak their truth through a reflection of that truth.

I need to get the floor people on the phone! This needs to happen on MONDAY! I need to dump our phones today so that we can record tomorrow, and I need to make copies of everyone’s contracts.

O- Reflection #2

2-8-15

Paso 1: Lista de cosas que has visto:

- Practicamos
- tomaron video
- dustin y la danza ensallando juntos
- firmamos el contrato

Paso 2: Lista de cosas que has oído:

- sonido del tambor
- sonido de la flauta
- sonido de los zapatos

Paso 3: Lista de cosas que te gustaron:

- mas compañeros
- pasos de tap

Paso 4: Lista de las cosas que arias la próxima ves:

- practicar nuevos pasos
- pasos de tap

Pasos 5: Resumen:

Hola mi nombre es "O" (replaced for confidentiality) en el ensallo del día 22 de febrero la danza y dustin practicaron juntos su esposa tomo vídeo y practico los pasos después de la practica firmamos el contrato pero me gustaría aprender pasos de tap.

O- Reflection #2 (translated)
2-8-15

Step 1: List the things that you saw:

- We practiced
- They video recorded
- dustin and the danza rehearsing together
- We signed the contract

Step 2: List the things that you heard:

- The sound of the tambor
- The sound of the flute
- The sound of the shoes

Step 3: List the things that you liked:

- My friends
- the tab steps

Step 4: List the things that you'll do the next time:

- Practice new steps
- tab steps

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

Hello my name is "O" (replaced for confidentiality) in the rehearsal of the 22 of February that Danza and Dustin practiced together, his wife video recorded and practiced the steps, after the practice we signed the contract but I like to learn the tap steps.

O- Reflection #3
2-15-15

Paso 1: Lista de cosas que has visto:

- tomaron video
- practicamos
- mas compañeros ingresaron

Paso 2: Lista de cosas que has oído:

- el sonido del tap y la danza juntos

Paso 3: Lista de cosas que te gustaron:

- el sonido de los zapatos de tap
- el sonido de la danza
- mas comunicacion

Paso 4: Lista de cosas que arias diferente la próxima ves:

- aprender pasos de tap

Paso 5: Reflexión

Hola mi nombre es "O" (replaced for confidentiality) en el ensllo del día 15 de febrero la danza y dustin practicaron juntos escuchando los pasos diferentes lo que nos dice que ay mas comunicación entre la danza y dustin pero me gustaría aprender algunos pasos de tap.

O- Reflection 3 (translated)
2-15-15

Step 1: List the things that you saw:

- They video record
- we practiced
- More fellows entered

Step 2: List the things that you heard:

- The sound of the tap and the Danza together

Step 3: list the things that you liked:

- The sound of the shoes
- the sound of the Danza
- More communication

Step: List the things that you'll do different:

- Learn the tap steps

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

Hello, my name is "O" (replaced for confidentiality) in the rehearsal of the day 15 of February the Danza and Dustin practiced together listening the different steps what tell us that there is more communication between the Danza and Dustin, but I would like to learn some other steps of tap.

AN- Reflection #1
2-15-15

Step 1: List the things that you saw.

- Vi a una familia nueva., con su Niño.
- Vi a un señor bailando en un cuadro de madera.
- Vi que las compañeras traían sus huaraches.
- Vi al grupo de la danza c.a.a.s.
- Vi los zapatos que traía el Señor Dustin.

Step 2: List the things that you heard.

- Escuche el sonido de los zapatos de Dustin.
- Escuche el sonido de la flauta.
- Escuche también el sonido de los huaraches.
- Escuche el sonido de los zapatos de Dustin., junto con los huaraches de la danza.

Step 3: List things that you enjoyed/liked.

- Difrote el sonido de los zapatos del Señor Dustin.
- Difrote también cuando se escuchaban los dos sonidos.. "tap" y los "huaraches".
- Me gustó mucho como tiene similitud estas dos Danzas.. "la danza tap" y la danza sonajera".

Step 4: List things you would do differently next time.

- Me gustaría saber bailar esta danza.
- Me gustaría saber más de esta danza tap.

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

Este Domingo Febrero 15 de 2015., llegue a la casa de Martha y vi a una familia nueva con un niño pequeño de escasos 4 a 5 meses. y me presentaron al señor Dustin. El señor Dustin es maestro de Tap es lo que se me dijo. después de un rato vi al señor bailar en un pedazo de madera de donde salía un sonido muy bonito. también mis compañeras traían sus huaraches puestos.. Lo que escuché ese día fue el sonido de los zapatos que traía el señor Dustin y el sonido de los huaraches..Escuche el sonido de los zapatos tap, junto con el sonido de los huaraches cuando estábamos practicando y el señor bailando en su cuadro de madera...Lo que disfruté este domingo el sonido de los zapatos tap con el sonido de los huaraches., disfruté mucho como se puede mezclar los diferentes tipos de baile., también como tienen similitud el baile tap y la danza sonajera., que un baile es para el mundo y el otro es religioso....Lo que me gustaría aprender para la próxima semana es aprender más de este baile y también saberlo bailar...

AN- Reflection #1 (translated)
2-15-15

Step 1: List the things that you saw.

- I saw a family with his children
- I saw a man dancing in a square timber
- I saw that the sisters brought their huaraches
- I saw the dancing group CAAS
- I saw the shoes that Mr. Dustin brought

Step 2: List the things that you heard.

- I heard the sound of Dustin shoes
- I heard the sound of the flute
- I also heard the sound of the huaraches
- I heard the sound of the Dustin shoes. Along with the Danza huaraches

Step 3: List things that you enjoyed/liked.

- I enjoyed the sound of Mr. Dustin shoes
- I also enjoyed when both sounds... “tap” and “huaraches” were heard
- I liked a lot the similarities between those two dance styles... “the tap dance” and the “Sonajera dance”

Step 4: List the things you would do differently next time.

- I would like to know how to dance this style
- I would like to know more about this tap dance

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

This Sunday February 15 of 2015, I arrived at Martha's house and I saw a new family with a little kid of a few 4 to 5 months. And I was introduced with Mr. Dustin. Mr. Dustin is a Tap teacher, that's was they told me. After a while I saw the man dance in a piece of timber from which came a very nice sound. Also my friends were wearing their huaraches... What I heard that day was the sound of the shoes that Mr. Dustin brought and the sound of the huaraches... I heard the sound of the tap shoes, along with the sound of the huaraches when we were practicing And the man dancing on his timber square... What I enjoyed this Sunday the sound of the tap shoes with the sound of the huaraches., I enjoyed very much the way that different dancing styles can be mixed., also the similarities between the tap dance and the Sonajera dance., which is a dance for the world and the other is a religious one...What I would like to learn for the next week is learn more of this dance style and also how to dance it...

L- Reflection #3
2-15-15

Step 1: List the things that you saw.

- saw Dustin tap
- saw the Danza practice
- Danza sandals
- tap shoes/board

Step 2: List the things that you heard.

- tap shoes
- sandals
- flute
- sonajas

Step 3: List the things that you enjoyed/liked.

- practicing
- hard work
- learning the two cutlers mix together

Step 4: List things you would do differently next time.

- learn tap

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

This Sunday February 15, 2015 I saw Dustin tap dancing (learning our steps) while we dance. I heard the tap shoes, sandals, sonajas and flute play as we practice. I like how we each learn from the tap cutler as Dustin learns ours. Also i like the hard work everyone is doing and the dedications. The only thing I would do differently next Sunday is start dance taping and learn more about tap culture.

M- Reflection #3
2-15-15

Step 1: List the things that you saw.

- He visto las practicas.
- He visto ala gente de la danza.
- CAAS entusiasmada con el proyecto.
- He visto la confianza que hay entre el grupo.

Step 2: List the things that you heard.

- Escucho la convinacion entre los pasos ede la Danza CAAS y el tap y me facina.
- Escuche que nos van a entrevistar y se me hizo interesante.
- Escuche que todo esto va a quedar plasmado en un libro y me da gusto,porque bamos hacer historia.

Step 3: List things that you enjoyed/liked.

- Disfruto la compañía del grupo CAAS y de Dustin Loehr y su esposa.
- Disfruto los sonidos de cada paso que hacemos
- Disfruto todo lo que estamos haciendo.

Step 4: List things you would do differently next time.

- que metieramos pasos diferentes
- que los practicaramos hasta que nos queden bien

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

He visto ala gente de la Danza CAAS entusiasmada con el proyecto. Escucho la combinacion entre los pasos de la Danza CAAS y el TAP y me facina, Disfruto los sonidos de cada paso que hacemos. Me gustaria que practicaramos pasos diferentes y que aprendieramos TAP.

M- Reflection #3 (translated)
2-15-15

Step 1: List the things that you saw.

- I saw the rehearsals
- I saw the people of la danza
- CAAS enthusiastic with the project
- I have seen the trust between the group.

Step 2: List the things that you heard.

- I listen the combination between la Danza CAAS steps and tap and fascinates me.
- I heard that we were going be to interview and I found it interesting.
- I heard to all this will be reflected in a book and I'm glad, because we will make history.

Step 3: List things that you enjoyed/liked.

- I enjoyed the company of the CAAS group and Dustin Loehr and his wife.
- I enjoyed the sounds of every step that we performed
- I enjoyed everything that we are doing.

Step 4: List things you would do differently next time.

- That we include different steps
- That we practiced them until they look good

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

I have seen the people of la Danza CAAS excited with the project. I heard the combination between the steps of la Danza CAAS and the TAP and fascinated me, I enjoy the sounds of every step that we performed. I would like that we practice different steps and we learn TAP.

Loehr- Reflection #4
2-20-15

It has been a crazy busy week! On Monday Caila and I launched our Indiegogo fundraising campaign. I unfortunately did not receive either of the two grants that I applied for so it's looking like a more "grass-roots" approach is necessary. I am excited about the campaign thus, far, already received three donations!

I also started looking for tap shoes in order to create the sculptured pieces for the set. I listed an ad on craigslist and did receive a response! I was contacted by Josephine Lazarus who agreed to meet me at the theatre I work at. She showed up, with a brown paper lunch sack in her hands. She took her shoes out and began to tell me the following story:

My friend Maggie and I decided to take tap dancing lessons in the 1970's. We were in our 20's. Tap was having a resurgence and both of us had not taken tap as kids and really wanted to. Maggie found a dance school, Marjorie Geer Thayer Dance Studio down the street from where we worked, India Imports of Rhode Island. She and I and a few others formed our own class. After a while it was just Maggie and I. We continued for several years. We never progressed very far, although Marjorie wanted us to be in the recital we declined. I kept the shoes and so has Maggie! Every few years I take the shoes out and shuffle tap a few steps. When we bought our shoes we wanted jungle taps, but Marjorie (Mrs. Thayer) said we had to get the attached kind as beginners and when we progressed we could get the jingles. We never got that far (Lazarus).

There really IS something about tap shoes. They capture something in the imagination of so many people! I wasn't expecting a story, but a story is what I got! This morning I went to retrieve my bag from my car, and sitting in my trunk are my own tap shoes. It has been such a long time since that was the case! Once I wouldn't dream about leaving the house without my taps, in fact, I had a cheap pair that lived in the car just in case. After leaving behind the dance studios and after my own studio closed, tap went on the back burner for me. It's nice to have it back in the forefront of my activities again. Josephine's story needs to be a part of this project. I'm not sure how, but her story needs to be heard. I feel so honored to have been given this part of her life – her shoes will speak through this piece.

Now for the standard reflection:

Step 1: List the things that you saw.

- New faces
- 15 dancers!
- The need for the dancers to rehearsal step 6 and 7. Martha and Miguel had to demonstrate the steps a few extra times.
- Formation ideas for our performance.
- A clear section of the piece where the male dancers are separated from the female, and the male perform this section in a tight circle facing each other.

Step 2: List the things that you heard.

- Dancers noticing my rhythms
- Counter rhythms that I interpreted through tap.
- More about the shoes, and the history of the Danza CAAS.

Step 3: List things that you enjoyed/liked.

- Enjoyed having so many dancers here!
- Enjoyed seeing a new excitement in the group!
- Enjoyed seeing a stronger male presence in the group.
- Being able to sit and talk with Martha in a more controlled environment.

Step 4: List things you would do differently next time.

- Ensured that the camera was ready.
- Ensured that we had the actual camera to use and that we knew how to use it.
- Ensured that all conversations were actually recorded through film.
- Not recorded so late in the evening.
- Be aware of what step the Danza CAAS are performing, and what type of improvisations work well with each steps, and which ones don't.

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

Today was a different rehearsal, a change I felt, and a step toward our piece. Today I openly and aggressively improvised my own voice and rhythmic interpretations of the Danza CAAS tapping. I wanted to see what it would be like if I inserted myself into the steady pulsating beat created by the Danza CAAS. There were new members present, and an energy and excitement

could be felt throughout the group! There was a higher male presence. In total we had 15 dancers, plus myself – the largest collection yet!

I have learned much about the structure of the Danza CAAS dance. First, Martha calls the group's attention play signaling to them with her flute and drum. The dancers respond with a type of yell, or shout. Then Martha plays the rhythm of the step on her drum, and the dancers begin to dance along with Martha. Eventually, Martha's drumming and flute playing drop out, and the dancing continues without accompaniment. It is here that I feel my voice could be heard. While the Danza CAAS keep their steady beat going with their taps, I can use their rhythm as an operational base for my improvisation. This section continues for a few bars, before the group collectively stops and "processes" or transitions to the next step. This allows for the dancers to rest and regain their strength before beginning the next section. Perhaps this is where I could insert narration? I could speak my truths, my stories, and perhaps a member from the Danza CAAS could do the same? I am really attracted to the idea of having the Danza CAAS speak to the audience in Spanish. There is something about the act of translation... Maybe our words could mirror each other as our dancing does? Maybe that is the story we are tell? Reflection? Mirrors? Twins? Cousins? Branches? I don't know... I can translate their steps to my tap vocabulary. I wonder if they are able to do something similar. Maybe I play that out on stage? Actively translating their steps to my language as we dance in real time?

I would like to learn more about the male section – the bit of the Danza CAAS dance where the male members are separate from the female. The boys and men form a tight circle, facing each other and they dance. The women stay grouped together, opposite the male circle, and they dance

as they watch the men. What does this mean and how can we work with it? There is another section, Step 5 I think, where the dancers process together from down stage to upstage. I had a vision of me dancing upstage center, a rapid circular dance, and then crossing down the isle of dancers and ending down stage center. I also want to hear more about the call and response from the drummer/flautist and the shouting calls from the dancers.

We tried to film today, and did get some great footage of the dancing, however we were unable to film the entire interview with Martha because the camera was out of memory and we ran out of light. We agreed to try and film again this coming Sunday, and Caila suggested we do a group interview to cut down on the formality and allow the dancers to feel comfortable in expressing their ideas as whole. Martha arranged to have this done at the church she works at (St. Simon and Jude). Cirien is bringing the camera back into town, and is planning on working with Caila to teach her how to use it. We are having some issues with the camera's battery, I hope this works out. We will have two iPhone back up cameras just in case. I plan on asking the following questions:

1. When did you start dancing?
2. Why do you dance?
3. What makes you come back every week?
4. What does dancing feel like to you?
5. What do you want to get out of our project?

I want to ask Martha:

- 1) Can you explain why the group shouts back at you before you begin a new section? What does that mean?

- 2) The section where the males separate themselves from the females, what does this signify?

Loehr- Reflection #5
3-1-15

Things are moving very fast! Hard for me to keep up on the reflections. This week, I will not follow the formula only because I am due to drive to Rehearsal in 10 min!

This Reflection is for 2-22-15.

Today, we all met up twice. We filmed a group interview today with Glen. It was a wonderful experience! I have not been able to view the footage yet, but Caila took some great notes. The primary elements that struck me was:

- a) The Danza CAAS are as committed to this project as I am – everyone dressed up!
 - b) The Danza CAAS make “faith promises” to dance in exchange for God granting a miracle for them in their lives.
 - c) The people of Mexico all DANCE! Dancing is not feminized or marginalized – it is a common, everyday occurrence. It is rooted in the people’s identity as a mode of religious expression.
- In the evening, I introduced the dancers to tap dancing for the first time! It was very exciting and amusing to see the Danza CAAS attempt to adjust to the physical changes tap dancing demands! It was also interesting to see the types of limitations their footwear imposes upon them. All in all, they were able to understand the basics of tap very fast! Their rhythmic understanding and mimicry skills are top notch! Tap dancing is more than just copying. It will be interesting to see how much was retained. They made it all the way to paradiddles.

We need to discuss narrative soon. We need to create a script and start practicing as soon as the second weekend of March! LOTS to do!

O- Reflection #3
2-22-15

Paso 1: Lista de cosas que has visto:

- entrevista con dustin
- pasos de tap
- zapatos de tap

Paso 2: Lista de cosas que has oído:

- sonidos de tap
- dustin dañinos instrucciones de tapa

Paso 3: Lista de cosas que te gustaron:

- mas común ocasión ente el grupo y dustin
- pasos de tap

Paso 4: Lista de cosas que arias diferente la próxima ves:

- ver mas pasos de tap
- combinar los pasos

Paso 5: Reflexión

Hola mi nombre es "O" (replaced for confidentiality) en la entrevista del día 22 de febrero tuvimos una entrevista con dustin antes de la practica después vimos de cerca sus zapatos de tap. Después comienzo la practica y dustin nos sorprendió enseñándonos algunos pasos de tap aun que no estuvo fácil pero fue muy divertido.

O- Reflection #3 (translated)
2-22-15

Step 1: List the things that you saw:

- Interview with dustin
- tap steps
- tap shoes

Step 2: List the things that you heard:

- Sounds of tap
- Dusting giving us instructions of tap

Step 3: List the things that you liked:

- More common occasion between the group and dustin
- Tap Steps

Step 4: List the things you would do differently next time

- See more tap steps
- Combine the steps

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

Hello my name is “O” (replaced for confidentiality) in the interview on February 22 we had an interview with dustin before practice after we watched her tap shoes closely. After the practice begin and Dustin surprise us teaching us some tap steps even that was not easy but it was fun.

AN- Reflection #2
2-22-15

Step 1: List the things you saw

- al grupo
- al señor Dustin
- los zapatos tap de Dustin
- vi un día hermoso
- vi a unos cuantos vecinos de Martha afuera de su casa.

Step 2: List the things that you heard

- las risas de mis compañeras
- los comentarios de que íbamos a practicar tap
- al estar practicando., el sonido de los huaraches y los zapatos tap
- que no eran fáciles los pasos tap
- Dustin dijo que estábamos aprendiendo rápido y que nos enseñó varios pasos

Step 3: List things that you enjoyed/ like

- como nos divertíamos al ensayar el baile tap
- las risas que nos ocasionaban cuando nos equivocábamos
- de que pensaba que iba a ser fácil
- las bromas que hacía de alguna de los pasos tap y el señor Dustin también lo disfrutaba

Step 4: List things you would do differently next time

- poner mas atención
- practicar mas
- saber y memorizar los pasos tap

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

Cuando llegue a la casa de Martha ya todo el grupo estaba reunido., salude y me reuni con unas de mis companeras y estabamos platicando de como iban a ser los pasos y que tan dificil serian aprendérselos., era un dia hermoso ni calor y ni mucho frío., cuando estábamos afuera había unos cuantos vecino de Martha afuera de su casa., no se si era para vernos practicar a estaban disfrutando el dia...All estar practicando estaba algo nerviosa porque no sabia que tan difícil seria el baile tap, escuche las risas de mis compañera, lo comentario de ellos también de que no iban a ser fácil el baile tap., escuche el sonido de los zapatos tap con el sonido de los huaraches, eran sonido diferentes pero se escuchaba bien., lo divertido que fue cuando estábamos ensayando los pasos tap.. También lo que disfrute fue cuando nos equivocábamos al estar ensayando el baile., de que pensabamos que iba ser fácil pero no fue así., lo practicábamos una y otra ves y eso nos divertia mucho., se hacia bromas con algunos de los pasos y eso nos ocasionaban risas y hasta el señor Dustin se reia también.. De verdad que es algo extraordinario este proyecto que estamos apoyando al señor Dustin donde estamos combinando dos culturas totalmente diferente que una es un baile para el mundo y la otra es una danza para danzarle a la virgen, y nos estamos apoyando como familia que somos, y a la ves lo estamos disfrutando y aprendiendo..Gracias.. Dios los bendiga...

AN- Reflection #2 (translated)

2-22-15

Step 1: List the things you saw

- The group
- Mister Dustin
- The Dustin's tap shoes
- I saw a beautiful day
- I saw some Martha's neighbors outside of her house

Step 2: List the things that you heard

- The laughter of my friends
- The comments that we were about to practice tap
- At the moment of practicing. The sound of the huaraches and the tap shoes
- That the tap steps weren't easy
- Dustin said that we were learning fast and he taught us several steps

Step 3: List things that you enjoyed/ like

- The way that we had fun when practicing the tap dance
- The laughs that caused us when we were wrong
- That I thought it would be easy
- The jokes that I made about some of the tap steps and Mr. Dustin also enjoyed it.

Step 4: List things you would do differently next time

- Pay more attention
- More practice
- Learn and memorize the steps

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

When I arrived at Martha's house, all the group was already meet, I greeted and met with some of my friends and we were talking about what the kind of steps and how hard it will learn them ., It was a beautiful day not hot and not too cold., when we were outside there were some Martha's neighbors outside of her house., I don't know if it was for seeing us practicing or they were enjoying the day... On the practice I was a little nervous because I didn't know how hard the tap dance will be, I heard the laughs of my friends, also their comments that the tap dance It will not going to be easy., I heard the sound of the huaraches, there were different sounds but It was nice., the fun was when we were rehearsing the tap steps.. Also what I enjoyed was when we went wrong when we were rehearsing the dance., That we thought that it was going to be easy but it wasn't., we practiced over and over and that was really fun., we make jokes with some of the steps and that causes us laughs and even Mr. Dustin was laughing.. It's truly something extraordinary this project that we are supporting for Mr. Dustin when we are combining two cultures totally different that one is a dance for the world and the other is a dance intended for the Virgin, and we are supporting each other as the family that we are, and at the same time we are enjoying it and learning.. Thank you... and God bless you...

Loehr- Reflection #6
3-1-15

Step 1: List the things that you saw.

- The cool evening clouds
- Wind lightly blowing the tress
- An energy in Martha
- A tired feeling in the group – this went away when we started tapping

Step 2: List the things that you heard.

- Martha really hitting on technique.
- Group members feeling tired.
- Excitement when they remembered or could do the tap steps
- Myself translating the Danza CAAS steps (or combinations in tap language) to tap steps and combinations.
- Martha lacking a clear way to explain how a step is actually broken down.

Step 3: List things that you enjoyed/liked.

- I liked seeing how quickly the Danza CAAS are picking up individual tap steps!
- I liked the challenge of translating the Danza CAAS footwork into a tap language.
- I liked the challenge of following along with their routine. It was difficult to know which step they were on, when one ended and another began. It was interesting to note which Danza CAAS steps translated readily to tap improvisations.

Step 4: List things you would do differently next time.

- I would like to begin sequencing individual tap steps and choreographing “combinations” similar to the Danza CAAS “steps”. It may be interesting to juxtapose the dancing of a Danza CAAS rotation with a tap rotation.
- I would try and ask Miguel if he could set up a flood light. As soon as it hits 6:30 or so, it is too dark to properly see outside.

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

It was interesting to see Martha begin to crack down on her dancers. She actually stopped, two or three times to correct their footwork, technique or rhythm. I have seen Martha correct the dancers before, but never to this extent. We only have about 5 rehearsals until we open! LOTS to do!

I need to get with Caila tonight and discuss Narrative ideas and review the remainder rehearsal schedule with her. Martha and I are meeting this Friday to discuss this over lunch.

My first thought when I arrived at Martha’s and Miguel’s for rehearsal was how connected to nature and the earth I felt. We rehearse outside in their carport. Something about this felt so right – it reminded me about my first performance studio “RhythmSoled” which I opened in 2008. We rehearsed in a garage, and I created some of my most important work as a choreographer and teacher in this space. What’s more, I made the first transition from arts instructor to arts administrator. I feel that there is a connection between this project and times past...

I'm thinking about the images I hope to present... I'm thinking about how we can incorporate the narrative elements into the danced event. Originally I had planned on using the Danza CAAS "rest" or transition step (Step 1) to interject my voice and the voices of the other dancers. I'm not sure how this would work without a microphone... I'm thinking about how I can incorporate myself into the Danza CAAS formations as a separate entity, yet one that is still connected to the dancers. Currently I dance outside and apart from their formations on a tap board so as not to ruin my shoes on the drive way. But, in the theater we won't have this problem. I don't feel it's right for us to keep me completely apart from the Danza CAAS formations; I don't feel it's appropriate to fully integrate myself either.

One of the largest realizations I had this week was that, the Danza CAAS use strength and force to create their sound. Their leg muscles are flexed, they use the heel or the whole foot (both of which produce rich, heavy base notes) while I as a tap dancer am much lighter. Relying on relaxed limbs, my taps float across the ground as my toe and heel taps create a tapestry of pitches and rhythms. Only by dancing these styles side by side did I recognize this important difference. I could always sense a difference in posture, could see the flat-footedness, but today I could feel it.

Lots to do...

Loehr- Reflection #7
3-10-15

Step 1: List the things that you saw.

- Familiar faces
- Familiar steps
- Martha demanding more perfection from the dancers.
- People working hard and sweating together.
- Danza CAAS who had practiced their tap dancing between rehearsals.
- Confusion turn to understanding.

Step 2: List the things that you heard.

- Dancing in time.
- Laughter.
- Silence turn to acceptance.
- Caila talking.
- Translations.
- Scripting ideas.

Step 3: List things that you enjoyed/liked.

- I enjoyed seeing everyone work so hard.
- I enjoyed sharing script ideas with the dancers.
- I enjoyed having a rehearsal schedule!
- I enjoyed hearing how happy everyone was to hear that Caila will be directing.

Step 4: List things you would do differently next time.

- Make sure that Caila and I are on the same page.

- Come prepared with tangible examples.

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

Things are beginning to solidify for us. We are moving rather rapidly toward a show. I meet with Martha on the Friday prior to this rehearsal to discuss possible themes for the show, show structure, and read a sample of my ideas. She enjoyed the selections, offered feedback and her own insight, and together we agreed that I could move ahead with the ideas in order to create a formal script proposal for the dancers. She also approved the Rehearsal Schedule and was excited when I offered the idea of Caila directing the piece.

Sunday came quickly. The first thing we did was introduce Caila to the company as the Director. Everyone seemed very excited! Very willing to have a woman lead us. I couldn't help but reflect on Caila's and my partnership in Westernized theatre settings. Traditionally, people tend to come to me with comments or questions, even if Caila is the Stage Manager or Director, they assume I am the one to talk to. The Danza CAAS willingness to embrace Caila as the leader of this production was refreshing! I don't know if it is a cultural thing, or if it is because Martha is the leader of the Danza CAAS, or if it had something to do with the partnership reflected between Caila and myself and Martha with her husband Miguel.

We rehearsed like normal, only Martha's sense of urgency was still there. She drilled certain sections two or three times until they were right. It was an exhausting rehearsal, but a productive

one. We then transitioned inside where Caila and I discussed the ideas for the show. This seemed more difficult than usual because the dancer who normally translates for me was not there. We did manage to get through the proposal and everyone seemed excited to come on board! I will begin writing the script on tomorrow.

Martha and Miguel will NOT be at the next rehearsal. I'm a little nervous about this. In fact, several members won't be able to attend due to personal conflicts, Spring Break ext. We'll see how things go...

AN- Reflection #3
3-10-15

Step 1: List the things you saw.

- al grupo.
- a la esposa de Dustin.
- Dustin bailando tap en su tabla.
- a todos contento.

Step 2: List the things that you heard.

- que se acerca el día del evento.
- como ayudar a juntar fondos para el proyecto.
- se nos pregunto.. que sentíamos cuando danzamos y
- que decimos con los huaraches.
- la esposa de Dustin va ser la directora del grupo.

Step 3: List things that you enjoyed/like.

- la responsabilidad del grupo
- como se mezclan los sentimiento.
- que nuestra danza c.a.a.s., puede ayudar a otras personas

Step 4: List things you would differently next times.

- estar ahi domingo con domingo.
- cooperar y ayudar a los demás.
- practicar mas,

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

Este domingo fue un día hermoso., primero tuvimos una reunion con el Senor Dustin referente a lo de su proyecto, donde se nos explicaba varios puntos a tratar. uno de eso puntos era que sentíamos cuando danzábamos y que decimos con nuestros huaraches.. También como podemos ayudar a difundir este mensaje a la gente para que pueda asistir a este programa donde no va ver costo alguno sino que va ser totalmente gratis. donde queremos dar a conocer que se pueden unir dos culturas, el baile tap y la danza c.a.a.s y de que sus bailes son similares entre si. Ruego a Dios que todo salga bien.. :-)

AN- Reflection #3 (translated)
3-10-15

Step 1: List the things you saw.

- The group.
- Dustin's wife.
- Dustin tap dancing on HIS table.
- Everybody happy.

Step 2: List the things that you heard.

- That the day of the event is close.
- How to help raise funds for the project.
- We were asked how we felt when we dance and what we say with the huaraches.
- Dustin's wife will be the group's director.

Step 3: Things that you enjoyed List / like.

- The group's responsibility.
- The way how the feelings were mixed.
- That our c.a.a.s. dance, can help others

Step 4: List things you would differently next times.

- Be there Sunday after Sunday.
- Cooperate and help others.
- Practice more,

Step 5: Use ALL of the above lists to create a short reflection. Make sure your reflection that is dated and your name is on it!

Sunday was a beautiful day., First we had a meeting with Mr. Dustin related to his project, where several points that the conversation will cover were explained to us. One of those points was about our feeling while we were dancing and what we said with our huaraches... Also how we can help to spread this message to the people so they can attend to this program that it will be cost free, it will be totally free. Where we want to present that two cultures can be unite, tap dance and danza c.a.a.s. and that their dance styles are similar to each other. I pray that everything goes well ... :-)

Loehr- Reflection #8
3-15-15

Step 1: List the things that you saw.

- Veronica and her son being the only dancers there.
- An empty house.
- Caila and Veronica discovering a working process.
- Art being made.
- A non-verbal understanding.
- Dedicated and efficient work.
- A wonderfully beautiful multimedia representation of the Danza CAAS culture dubbed a “lived sculpture”.

Step 2: List the things that you heard.

- Quietness.
- Laughter between Caila, myself and Veronica.
- Quiet music playing.

Step 3: List things that you enjoyed/liked.

- Enjoyed the calm.
- I enjoyed being able to watch as Caila and Veronica Collaborated.
- I enjoyed the resulting “lived sculpture”.

Step 4: List things you would do differently next time.

- Honestly, nothing. I enjoyed it all!

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

I was a little nervous when we pulled up and no one seemed to be there, and a little frustrated too. When we were greeted by Veronica and her son and realized they were the only ones, again, I was momentarily frustrated, but then, I realized that's all we needed. I was faced with the choice of canceling rehearsal or going ahead with the plan: making the sculpture. I decided to go ahead with the plan, those who were not there would have a chance to be heard in this piece by adding bits on sight.

It was great to see Caila and Veronica work together to construct the base of the piece. This activity was another example of how art making, or making purposeful art together, can transcend language or cultural barriers. The resulting work was a collaboration between the three of us and is a reflection of the Danza CAAS story – a lived sculpture. The beauty and the simplicity in the work is stunning. I can't wait for the others to see it, and to complete my own lived tap sculpture.

AN- Reflection #4
3-22-15

Step 1: List the things you saw:

- the group
- gathered in the living room Martha
- Dustin and your family
- Dustin had put some signs on the sidewalk where we were practicing to know the group and will accommodate.

Step 2: List the things that you heard:

- Dustin was saying about the point of your project
- As the scenario would be formed
- The c.a.a.s group could put things on stage
- If there were questions about the project

Step 3: List things that you enjoyed/liked:

- The essays
- Have more confidence
- Enjoy how well the dance entrance looked

Step 4: List things you would do differently next time:

- Memorize where we will be one
- Be Sunday with Sunday

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

Sunday we met in the living her house Martha and we talk about what we need to know about going to Prescott., and also how we could decorate the stage., after clarifying several interesting points we went out to practice and how we to be on stage.. It really was running very nice what we were doing... but as it was the first time, they practiced., we forgot., It was a very nice experience is also what we will achieve and the favor of God everything will be alright.

AN- Reflection #5
4/5/15

Step 1: List the things that you saw

- el grupo
- Dustin y su familia
- parte de la decoracion

Step 2: List the things that you heard

- dando los últimos detalle
- aclarando cualquier duda que hubiera
- nos preguntábamos con quien nos hivamos a ir a Prescot

Step 3: List things that you enjoyed/liked

- pues nos sentíamos mas segura y con mas confianza
- la danza nos salía mucho mejor
- las equivocaciones ya no eran muchas
- algo de nerviosismo porque el tiempo ya esta cerca

Step 4: List things you would do differently next time

- estar lista para ese dia
- sentirme segura de misma
- descansar bien

Step 5:

Este domingo empezamos a practicar desde las 11 de la mañana hasta las 8 de la noche., regularmente practicamos los domingos por la tarde., pero como ya era el último ensayo del domingo necesitamos practicar un poco más para estar bien preparada para ese día., y de verdad que nos salía muy bien., con unos cuantos pequeños errores pero que a la vez lo fuimos mejorando.. La que nos dirigía en la práctica era la esposa de Dustin., ella nos decía cuando algo nos salía mal., así nosotros corregíamos los errores., para que todo estuviera perfecto., de verdad que se miraba muy bonito lo que estábamos haciendo., También tuvimos un tiempo para convivir entre nosotras., trajimos comida para compartir entre nosotras y de verdad que nos la pasamos muy bien. y en un descanso que tuvimos algunas estuvimos mirando una película y como había niños algunos entraron a la alberca que tenía en casa de Martha., fue un día muy bonito, fue el Domingo de Resurrección o también el Domingo de Pascua., ya el evento va a ser en unos cuantos días., así que., le ruego a Dios que nos acompañe en este evento para que todo salga muy bien., Bendiciones a todos..y Gracias..

AN- Reflection #5 (translation)
4/5/15

Step 1: List the things that you 'saw

- the group
- Dustin and his family
- part of the decoration

Step 2: List the things that you heard

- putting the finishing details
- clarifying any doubts that I had
- We were wondering with who we were going to Prescott

Step 3: List things that you 'enjoyed / liked

- Well, we felt safer and more confident
- the dance were much better
- mistakes were not that many
- some nervousness because time was already close

Step 4: List things you would do differently next time

- be ready for that day
- feel confident with myself
- sleep well

Step 5: Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

This Sunday we begin to practice from 11 am to 8 pm., Regularly we practice the Sundays in the afternoon., But, because it was the last rehearsal on Sunday we needed to practice a bit more to be well prepared for that day., and we came out really well., with a few little mistakes but that at the same time we improved.. Dustin's wife was directing us during the practice. She told us when something went wrong with us. So we corrected the errors. So everything was perfect. Really looked very nice what we were doing. We also had a time to hang out between us. We brought food to share among us and we really had a great time. and a break we had some were watching a movie while some children went to the pool that was at Martha's house., it was a beautiful day, it was the Resurrection Sunday or also on Easter Sunday., and the event it will be in a few days., so., I pray to God to accompany us on this event so that everything goes well., Blessings to all.. And Thanks.

Item 2: “It’s Something About the Shoes” Script- English

This is a copy of the English script that was written by Dustin Loehr and the Danza CAAS. This script was performed at Prescott College on April 10th, 2015 and again at South Mountain Community College on April 15th, 2015. It is included here so the reader has an opportunity to realize the synthesis of practice into a formalized document that was then performed and shared with an audience of peers reflective of both collaborative parties.

ACT I
SCENE 1

EXPLORATION OF SPACE

The Audience is welcomed into the environment. Before them is a space that has been created especially for this event. There is a multimedia sculpture set DSR encompassing shoes from the group known as the DANZA CAAS and representative of the ancient and sacred dance known as Sonajera. Also included in this sculpture are images, writings, and excerpts from the thesis; all surrounding a monitor that plays images of the group dancing at their traditional ceremonies. DSL is another sculpture composed of tap shoes and a monitor that plays images of DUSTIN LOEHR tap dancing at various performances throughout his life. USC is a projection screen that plays images of the DANZA CAAS and DUSTIN as they rehearse together and gather information and history through a group interview. Littered throughout the space are pages of the thesis. Each monitor plays sounds from each moment in time, creating a calamity that the audience must navigate.

This - the audience exploration - continues for some time, until the images on both monitors are frozen, and the projector is removed from the space. The space is silent.

DUSTIN ent. from SL. He brings with him pages of his thesis that he is reading and marking up with a pen. He is clearly distressed- alone. As he walks and reads he carelessly drops pages from his thesis. He enters the space and after a time, begins to dance. As he dances his insecurities and feelings of isolation, pages from his thesis continue to fall. DUSTIN continues this dancing until he is exhausted. Then he hears it. The processing of the DANZA CAAS.

The DANZA CAAS dance in from SL and SR, they bring with them images that are sacred to them along with their sonajeras. DUSTIN is frozen as he watches the dancers enter only moving to quickly clean up his thesis (creative) mess and move out of the DANZA CAAS’ way. As all of the DANZA CAAS are present, and after they have placed their images and flags throughout the

space, the group begins their first step. DUSTIN becomes part of the audience as he watches this sacred exchange with fascination, respect, and awe but, still, he is separate.

(DANCER ONE steps away from the other dancers toward DUSTIN. DANCER ONE begins to slowly perform a step. DUSTIN does nothing. DANCER ONE indicates that DUSTIN is expected to join the dance. DUSTIN steps forward.)

DUSTIN

(Trying to translate the step as DANCER ONE performs it. DUSTIN speaks this translation aloud.)

DANCER ONE

(Indicates that DUSTIN should not speak, but rather think and mimic the steps.)

RHYTHMIC EXCHANGE

(DANCER ONE begins teaching DUSTIN the step. No words are verbally spoken, yet they seem to be communicating through their feet. Without speaking, the two begin to go faster and faster. They are playing, challenging each other to go faster and faster still until, eventually, one dancer wins!)

SCENE 2

SET ONE

At this point the DANZA CAAS come to life! They begin working through their first set. DUSTIN transitions out of the way toward SR, weaving in and out of the dancers as he goes. At first, he is just watching as the DANZA CAAS perform their routine.

DUSTIN

(Again begins verbally translating the steps into tap language.)

DANCER ONE

(Verbally indicates that DUSTIN should join, finally pulling him onto the stage as the DANZA CAAS begin dancing in a rotating circle formation. DUSTIN finds himself placed in the center of this circle.)

DUSTIN begins to rhythmically copy the DANZA CAAS. He is filtering their movements through a tap lens – reproducing the same rhythms through tap steps, occasionally he is copying their movement exactly, but he is still very much outside of the DANZA CAAS.

MARTHA

(Plays the flute indicating that the dancers should shout.)

DANCER ONE

(Notices that DUSTIN is not participating in this aspect, and informs MARTHA.)

MARTHA

(Plays the flute again. ALL shouts.)

DUSTIN

(Shouts late.)

DANCER ONE

(Laughs at DUSTIN'S lateness, but approves.)

SCENE 3

PROBLEMS

At this point the DANZA CAAS begin transitioning US. DUSTIN watches from SL and moves with them, yet apart from them. The DANZA CAAS begin a slow dance, possibly STEP ONE. DUSTIN tentatively joins from his area. One at a time, Dancer's step forward to confess/present their problems. As this happens, the Dancer speaking dances away from the group and, as they begin talking, their own dancing fades away and words replace their mode of expression. As they are discussing their problem, the dancing from the others intensifies in sound and speed. Eventually the dancers are dancing louder than the speaker, and they have danced DS to surround the speaker who is compelled to join in the dancing; their problem solved! Once solved, the dancing slows and quiets down again, and the group moves together US only to have another person step forward to express their problem or story. This cycle will repeat as many times as necessary. After all the dancers have done this, DUSTIN joins the group, possibly invited by DANCER ONE or MARTHA, or possibly he naturally joins as he begins to understand the process. Maybe he joins just before it is his turn to step forward and tell his story? Maybe he joins sooner? Either way, DUSTIN is the last to announce his problems.

DUSTIN

December 15th, 2014. Today, I officially meet with Martha Morales, the leader of the Danza CAAS, the group I hope to be working with for my Master's Thesis. I am both excited and nervous. This is really a first step for me, a new dance of which I know nothing!

(Pause.)

DUSTIN

I had a dream this morning. The Danza CAAS lost their land! It had been taken from them by the city and then left undeveloped and empty. Perhaps we need to dance our way back in? Speak with our feet?

DUSTIN

January 23rd, 2015. I have no idea what this project will look like but, together, we have faith that our work will be communicative and meaningful. I am becoming more and more excited as 5:30 pm draws nearer, and more nervous! This is still so surreal to me! I can't believe after all of these years of thinking, hoping, praying, imagining, are finally coming to fruition! There is a part of me that wants a rehearsal schedule. Part of me that is itching to create a lesson plan for the evening. I recognize that this isn't MY rehearsal! We will be creating this performance during the Danza CAAS' regular meeting time. I am the guest.

(Pause.)

DUSTIN

This first encounter was a little strange. I wasn't sure of my place within this space. But, everyone else seemed so comfortable, I soon adjusted and added myself to the environment. As I watched the dancers practice, I wasn't sure what I should be doing. After a time, I started to join them. At first, I was interpreting their steps through tap - how would I change MY weight? What part of the shoe would I use? How would I hold MY body? Then, I attempted to move like them and quickly realized that it was very difficult for me. We have very different techniques. The Danza CAAS tend to dance flat footed and move with strength. I am typically on the balls of my feet and using nuanced shifts of weight to move. The Danza CAAS are very centered and grounded with all of their steps - like a tree. My movements tend to go outward and from the ankle and knee through relaxation- tension is death in tap dancing.

(At this point, the dancers are dancing louder and louder, until DUSTIN is literally shouting over them. By the end of this next dialogue the DANZA CAAS have surrounded Him.)

DUSTIN

I am feeling very excited! Also a bit overwhelmed. I'm not sure what needs to happen next. It feels like we have A LOT to do and not enough time to get it all done. I know I need to let the anxiety and fear of the unknown go. Everything has worked out thus far. I just need to continue trusting the process and allow the collaboration to develop by staying true to the idea of a new story! I need to have faith! I need to stop trying to control!

(Pause.)

DSUTIN takes a few deep breaths before performing a slow "shuffle step." There is a moment of silence before DANCER TWO answers him with a "shuffle step" of their own. Same rhythm, same beat, different accent.

(DUSTIN smiles.)

DUSTIN

Shuffle step. *(Said in rhythm)*

(DUSTIN turns toward the source of the sound)

DUSTIN

Shuffle step?

DANCER TWO

(Nods.)

DUSTIN

Shuffle step.

DANCER TWO

(Performs step.)

Slowly in a ripple effect, all of the DANZA CAAS begin performing the “shuffle step”. DUSTIN is weaving his way throughout the group smiling and saying “shuffle step” both verbally and with his feet. Together the dancers begin to accelerate the step. DUSTIN makes his way to DCL as he dances along with them. This continues until MARTHA plays her flute and drum calling the dancers to attention. EVERYONE gives their vocal response including DUSTIN who is right on time. MARTHA crosses DCL. DUSTIN counters, sitting on his knees to watch and listen to MARTHA who speaks verbally for the first time.

MARTHA

February 1st, 2015. I expect that we will have moments where we will need to re-direct our fear of the unknown or misunderstandings, but everyone is valued, and everyone is expert. We agree to practice and grow together. I'm filled with excitement and hope. I have feeling that the work that will result into something holy and something beautiful.

SCENE 4

SET TWO

MARTHA begins calling the dancers to attention with her drum and flute and they form a formation behind DUSTIN and MARTHA. As they begin this new set. DUSTIN dances with a confidence, going between dancing with the DANZA CAAS and dancing THROUGH them - using their rhythms as a launching point for his own, improvised rhythmic expression. DUSTIN speaks briefly during the DANZA CAAS resting and transition sections. The next section is broken up and spoken during these transitions.

DUSTIN

February 8th, 2015. We danced again, this time I discovered that I may be able to interpret their dancing and rhythms through my own voice. During this time, the drumming and flute are silenced and the group dances together for eight bars or so. What I love about these moments is the feeling of connectedness. This is also where the group begins to accelerate the step together, following no one, yet everyone! It has a silent-ness, which is strange because we

are still tapping almost as if the absence of the instruments allows for the voice of the dancers feet to purify. It is during this pureness that I will dance and improvise my story, the Danza CAAS providing the measured beat that drives my thoughts.

DUSTIN

I have noticed that, if I think too hard about what my feet are doing, I mess up! It's an interesting balance between analyzing what is being done (translating) and just allowing my body to move and respond. I still struggle to let go of control...

(All the dancers Freeze on the word "control." Eventually DUSTIN and MARTHA make their way DSC, with the DANZA CAAS forming a triangle behind them. The two address each other.)

DUSTIN

Hello, my name is Dustin Loehr.

MARTHA

(In Spanish) Hello, my name is Martha Morales.

DUSTIN

I am a dancer.

MARTHA

(In Spanish) I dance.

DUSTIN AND MARTHA

(The two turn to the audience and say...) It's nice to meet you. (Martha in Spanish).

The DANZA CAAS and DUSTIN participate in a closing prayer. The DANZA CAAS sing a song to the Virgin Mary in Spanish while DUSTIN speaks the prayer aloud in English. All are kneeled on one knee in a triangular formation. The DANZA CAAS rise and process out of the space. DUSTIN lingers, watching them exit. He gathers up his disgruntled pile of thesis pages, and taps his way off SL.

ACT II

SCENE 1

The dancers have left the stage in order to gather themselves. The monitors are turned back on, only this time silenced. The projector is put back in place and turned back on. The audience is asked to complete Survey II and the Evaluation Form as they await the dancers return. Chairs are brought on stage for the dancers to sit. ELLEN GREENBLUM (or CAILA LOEHR) enters the playing space to facilitate the talk back session. The dancers enter, and the talk back begins.

TALK-BACK "INVITING THE AUDIENCE IN"

ELLEN

Thank you all for participating in the world premiere of *It's Something About the Shoes!* My name is Ellen Greenblum and I am resident faculty at Prescott College and Dustin Loehr's Graduate Mentor. Before we begin the talk-back session, I have been asked to publicly thank the following people who have donated funds or resources which allowed to make this performance possible.

(ELLEN reads the list of donors.)

ELLEN

Now, I would like to introduce the key players in this project.

(ELLEN introduces the following people, using their titles, but saying whatever she likes about each of them. "Caila Loehr, the Artistic Director of T.A.P., Maratha Morales, the Director of the Danza CAAS, and Dustin Loehr, Expressive Arts Consultant for T.A.P. and Project Convener for "It's Something About the Shoes".)

ELLEN

You may ask Dustin, Martha, or Caila any question you would like about the process. Should you have a question for a specific member of the Danza CAAS, please specify that you would like someone from the troupe to address your question or comment. The Dancer will state their name, and then address your question. Danza CAAS member Lizeth Soto will serve as translator for the Danza CAAS. Please remember that Lizeth will need to translate everything said in English to Spanish, so please allow time for that to occur. If you speak Spanish, feel free to use Spanish to express yourself.

SCENE 2

(The projector and chairs are struck from the staged.)

MARTHA

We invite you to share in a closing dance with us.

DUSTIN

Don't be shy! Come share in this experience. Remember, everyone is expert in their own story, and in this space, YOUR DANCE is YOUR STORY! So come celebrate with us!

MARTHA calls the dancers to attention. They respond back with a shout.

DANCER ONE

(Encourages the audience to join in with their shouting. MARTHA plays the call to attention again.)

DUSTIN, the DANZA CAAS, and the audience dance in a final celebratory dance! This continues and ends naturally.

FIN.

Item 3: “El Algo Sobre los Zapatos: Una Tesis Creativa a Traves de la Practica”- Spanish
Translation.

Item provided for the reader in order to create a full understanding of the process of complete and equal collaboration.

ACTO I
Escena 1

Exploración del espacio

La audiencia es recibida al ambiente. Antes de ellos se encuentra un espacio que ha sido creado especialmente para este evento. Hay una escultura multimedia montada mediante DSL y que abarca los zapatos del grupo conocido como la DANZA CAAS y como representación de la antigua y sagrada danza conocida como Sonajera. También se incluyen en esta escultura imágenes, escritos y extractos de la tesis; todos rodeando un monitor que reproduce imágenes del baile del grupo en sus ceremonias tradicionales. DSL es otra escultura compuesta por zapatos de tap y un monitor que reproduce imágenes de DUSTIN LOEHR bailando tap en diversas actuaciones a lo largo de su vida. USC es una pantalla de proyección que reproduce imágenes de la DANZA CAAS y de DUSTIN, mientras ensayan juntos. Cubriendo todo el espacio están las páginas de la tesis. Cada monitor reproduce sonidos de cada momento en el tiempo, la creación de una calamidad que el público debe navegar.

Esta - la exploración de la audiencia - continúa durante algún tiempo, hasta que se congelan las imágenes en ambos monitores, y el proyector se retira del espacio. El espacio es silencioso.

Entrada de DUSTIN desde el SL. Él trae consigo las páginas de su tesis de que está leyendo. Se encuentra claramente Apenado - solitario. Mientras camina y lee, él deja caer descuidadamente las páginas de su tesis. Entra en el espacio y después de un tiempo, comienza a bailar. A medida que baila sus inseguridades y sentimientos de aislamiento, las páginas de su tesis siguen cayendo. DUSTIN continúa está danza hasta agotarse. Luego él lo escucha. La ejecución de la DANZA CAAS.

La danza DANZA CAAS desde SL y SR, traen consigo las imágenes que son sagradas para ellos. DUSTIN se congela mientras observa la entrada de los bailarines. Solamente moviéndose para rápidamente limpiar el enredo (creativo) de su tesis y quitarse del camino de la DANZA CAAS.

Como toda la DANZA CAAS está presente, y después de que han depositado sus imágenes y banderas en todo el espacio, el grupo hace una genuflexión, ofreciendo una oración a Dios y a la Virgen María. DUSTIN se convierte en parte de la audiencia

mientras observa este sagrado intercambio con fascinación, respeto y admiración, pero, aun así, es independiente.

EL BAILARIN UNO se separa de los otros bailarines hacia DUSTIN. El BAILARIN UNO comienza a realizar lentamente un paso. DUSTIN no hace nada. El BAILARIN UNO indica que DUSTIN está esperando unirse a la danza. DUSTIN da un paso adelante.

DUSTIN

(Tratando de traducir el paso como el BAILARIN UNO lo realiza. DUSTIN hace escuchar esta traducción fuerte.)

BAILARIN UNO

(Indica que DUSTIN no debe hablar, sino más bien pensar e imitar los pasos).

Intercambio Rítmico

El BAILARIN UNO comienza a enseñar a DUSTIN el paso. No hay palabras habladas verbalmente, sin embargo, parecen estar comunicándose a través de sus pies. Sin hablar, los dos comienzan a ir más rápido y más rápido. Están jugando, se desafían entre sí para ir más rápido y más rápido todavía, hasta que, finalmente, ¡un bailarín gana!

Escena 2

Set Uno

En este punto la DANZA CAAS ¡se llena de vida! Ellos comienzan a trabajar a través de su primer set. DUSTIN transita fuera del camino del SL. A primera instancia, el solo está observando como la DANZA CAAZ realiza su rutina.

DUSTIN

(De nuevo comienza a traducir verbalmente los pasos en lenguaje de tap)

BAILARIN UNO

(Indica verbalmente que DUSTIN debería unirse)

DUSTIN comienza a copiar rítmicamente a la DANZA CAAS. El esta filtrando sus movimientos a través de lentes de tap – reproduciendo los mismos ritmos a través de pasos de tap ocasionalmente él está copiando su movimiento de manera precisa, pero se encuentra aún muy por fuera de la DANZA CAAS.

MARTHA

(Toca la flauta indicando que los bailarines deben gritar)

BAILARIN UNO

(Se da cuenta que DUSTIN no está participando en este aspecto, e informa a MARTHA)

MARTHA

(Toca la flauta otra vez. TODOS gritan)

DUSTIN

(Grita con retraso)

BAILARIN UNO

(Se ríe del retraso de DUSTIN, pero lo aprueba)

Escena 3

Problemas

En este punto la DANZA CAAS comienza la transición a nosotros. DUSTIN mira desde el SL y se mueve con ellos, sin embargo, aparte de ellos. La DANZA CAAS comienza un baile lento, posiblemente el PASO UNO. DUSTIN tentativamente se les une desde esta área. Uno a la vez, los bailarines dan un paso adelante para confesar/presentar sus problemas.

A medida que esto acontece, el bailarín que está hablando baila lejos del grupo y, a medida que comienzan a hablar, su propio baile se desvanece y las palabras reemplazan su modo de expresión. A medida que ellos discuten sus problemas, el baile desde los otros se intensifica en sonido y velocidad. Eventualmente los bailarines están bailando más ruidoso que el orador, y ellos han bailado DS para rodear al orador quien se ve obligado a unirse a la danza; ¡su problema está resuelto!

Una vez resuelto, el baile lentamente y de manera pacífica disminuye nuevamente, y el grupo se mueve junto a nosotros solo para tener a otra persona un paso adelante para expresar su problema o historia. Este ciclo se repetirá tantas veces sea necesario. En algún punto, DUSTIN se une al grupo, posiblemente invitado por el BAILARIN UNO o MARTHA, o posiblemente él se une de manera natural a medida que empieza a entender el proceso. ¿Quizás se une justo antes de que sea su turno de dar un paso adelante y contar su historia? De cualquier manera, DUSTIN es el último en mencionar sus problemas.

DUSTIN

Hoy, me reuní oficialmente con Martha Morales, la líder de la Danza CAAS, el grupo con el que espero estar trabajando para mi Tesis de Maestría. Es el día 15 de Diciembre del 2014. Esto emocionado y nervioso. Este es realmente un primer paso para mí, ¡un nuevo baile del cual no sé nada! Hoy quiero conocer a Martha, hablar y ¡ESCUCHAR! Mi objetivo es asegurar otra reunión.

Tuve un sueño esta mañana. ¡La Danza CAAS perdió su tierra! Les fue arrebatada por la ciudad y entonces abandonada y vacía. ¿Quizás necesitamos bailar en reversa? ¿Hablar con nuestros pies?

DUSTIN

23 de Enero del 2015. No tengo ni idea de cómo se verá este proyecto, pero, en conjunto, tenemos fe en que nuestro trabajo será comunicativo y significativo. ¡Me estoy volviendo más y más emocionado a medida que se acercan las 5:30 pm y más nervioso! ¡Esto sigue siendo tan surrealista para mí! No puedo creer que después de todos estos años de pensamiento, esperando,

rezando, imaginar, finalmente ¡están llegando a dar buenos frutos! Hay una parte de mí que quiere un horario de ensayo. Una parte de mí que se moría de ganas de crear un plan de lección para la noche. ¡Reconozco que este no es mi ensayo! Vamos a crear esta actuación durante el tiempo de la sesión ordinaria Danza CAAS. Yo soy el invitado.

Este primer encuentro fue un poco extraño. Yo no estaba seguro de mi lugar dentro de este espacio. Pero, todo el mundo parecía tan cómodo, pronto me acostumbré y me agregué al medio ambiente. Mientras observaba a los bailarines practicarla práctica, yo no estaba seguro de lo que debería estar haciendo. Después de un tiempo, empecé a unirme a ellos. Al principio, yo estaba interpretando los pasos a través del tap - ¿cómo iba a cambiar mi peso? ¿Qué parte del calzado debo usar? ¿Cómo voy a mantener mi cuerpo? Entonces, intenté moverme como ellos y rápidamente me di cuenta de que era muy difícil para mí. Tenemos muy técnicas muy diferentes. La Danza CAAS tiende a bailar de manera desprevenida y moverse con fuerza. Yo normalmente me concentro en la punta de mis pies y el uso de los turnos matizados de peso para moverme. Los de la Danza CAAS están muy centrados y conectados a la tierra con todos sus pasos – como un árbol. Mis movimientos tienden a ir hacia el exterior y desde el tobillo y la rodilla a través de la relajación-tensión está muerta en el baile de tap. Sus sonidos son fluidos, lo mío es más articulada. También traté de improvisar junto con ellos, pero yo no quiero echar a perder sus ritmos o insultar a nadie. La semana que viene voy a estar seguro de pedir permiso para experimentar.

DUSTIN

(En este punto, los bailarines están bailando cada vez más fuerte, hasta que DUSTIN es, literalmente, gritado por encima de ellos. Al final de este diálogo, DUSTIN también está bailando mientras habla, y la DANZA CAAS le han rodeado.)

¡Me siento muy emocionado! También un poco abrumado. No estoy seguro de lo que tiene que suceder después. Se siente como que tenemos mucho que hacer y no hay tiempo suficiente para hacerlo todo. Sé que tengo que dejar que la ansiedad y el miedo a lo desconocido se vayan. Todo ha funcionado hasta ahora. Sólo tengo que seguir confiando en el proceso y permitir la colaboración para desarrollar ¡por mantenerse fiel a la idea de una nueva historia! ¡Tengo que tener fe! ¡Tengo que dejar de tratar de controlar!

MARTHA

(Paso a paso DS con DUSTIN)

1 de Febrero del 2015. Supongo que vamos a tener momentos en los que tendremos que volver a dirigir nuestro miedo a lo desconocido o malentendidos, pero todo el mundo es valorado, y todo el mundo es experto. Estamos de acuerdo con la práctica y de crecer juntos. Estoy llena de entusiasmo y esperanza. Tengo la sensación que resulte se traducirá en algo santo y algo hermoso.

Escena 4

Set dos

MARTHA comienza llamando la atención de los bailarines con su tambor y su flauta y forman una formación detrás de DUSTIN y MARTHA. A medida que comienzan este nuevo conjunto. DUSTIN baila con confianza, yendo entre el baile con la DANZA CAAS y bailando a través de ellos - con ayuda de sus ritmos como punto de partida para los suyos, improvisando la expresión rítmica.

DUSTIN habla brevemente durante el reposo de la DANZA CAAS y las secciones de transición.

DUSTIN

8 de Febrero del 2015. Bailamos de nuevo, esta vez descubrí que tal vez yo sea capaz de interpretar sus bailes y ritmos a través de mi propia voz. Durante este tiempo, los tambores y la flauta se silencian y el grupo bailan juntos por ocho barras o menos. Lo que me encanta de estos momentos es el sentimiento de conexión. Aquí es también donde el grupo comienza a acelerar el paso junto, siguiendo a nadie, ¡pero a todo el mundo! Posee una, lo cual es extraño porque aún se encuentran todavía ejecutando los pasos de tap- casi como si la ausencia de los instrumentos permitiera purificar la voz de los pies de los bailarines. Es durante esta pureza que voy a bailar e improvisar mi historia, la Danza CAAS proporcionar el ritmo medido que impulsa mis pensamientos.

DUSTIN

Me he dado cuenta de que, si pienso demasiado en lo que mis pies están haciendo, ¡me enredo! Es un interesante equilibrio entre el análisis de lo que se está haciendo (traducción) y sólo permitir que mi cuerpo se mueva y responda. Todavía lucho para dejar ir el control ...

BAILARIN UNO

(Llama a DUSTIN a regresar de nuevo al baile.)

DUSTIN y la DANZA CAAS terminan su conjunto. Todos los bailarines celebran ofreciendo felicitaciones y dando palmadas en las manos. Finalmente DUSTIN y MARTHA hacen su interpretación de DSC, con la DANZA CAAS formando un triángulo detrás de ellos. Ambas se direccionan mutuamente.

DUSTIN

Hola, mi nombre es Dustin Loehr.

MARTHA

(En español) Hola, mi nombre es Martha Morales.

DUSTIN

Soy un bailarín

MARTHA

(En español) Yo bailo.

Dustin y Martha

(Ambos voltean hacia la audiencia y dicen...) Fue un gusto conocerles. (Martha en Español)

La DANZA CAAS y DUSTIN participan en una oración final. El proceso DANZA CAAS fuera del espacio. DUSTIN persiste, observándolos salir. Él recoge su pila descontenta de páginas de tesis, y golpea su camino fuera de SL.

Acto II
Escena 1

Los bailarines han abandonado el escenario con el fin de reunirse consigo mismos. Los monitores se encienden de nuevo, sólo que esta vez en silencio. El proyector se vuelve a colocar en su sitio y se vuelve a encender. Se le pide al público que complete la encuesta II y el Formulario de evaluación, mientras esperan el regreso de los bailarines. Las sillas son llevadas en el escenario para que los bailarines se sienten. ELLEN GREENBLUM entra en el espacio de juego para facilitar la sesión de charla en replica. Los bailarines entran, y la charla comienza de nuevo. Charla de réplica "invitando al público a integrarse"

ELLEN

Gracias a todos por participar en el estreno mundial de ¡"Es algo sobre los zapatos"! Mi nombre es Ellen Greenblum y soy docente residente en Prescott College y Mentora del postgraduado Dustin Loehr. Antes de comenzar la sesión de conversación, me han pedido que agradezca públicamente a las siguientes personas quienes han donado fondos o recursos que permitieron hacer posible esta presentación.

ELLEN lee la lista de donantes.

ELLEN

Ahora, me gustaría presentar a los actores clave en este proyecto. *ELLEN introduce las siguientes personas, sus títulos, pero decir lo que le gusta de cada uno de ellos. "Caila Loehr, el director artístico de TAP, Martha Morales, el Director de la Danza CAAS, y Dustin Loehr, Consultor de Artes Expresivas de TAP y Coordinador del proyecto" ¡Es algo sobre los zapatos".*

ELLEN

Pueden realizar cualquier pregunta a Dustin, Martha, o Caila sobre el proceso. Si alguno tiene una pregunta para un miembro específico de la Danza CAAS, por favor especifique que le gustaría que alguien de la compañía para hacer frente a su pregunta o comentario. El Bailarín indicará su nombre, y luego abordará su pregunta. El miembro de la Danza CAAS Lizeth Soto servirá como traductor para la Danza CAAS. Por favor recuerde que Lizeth tendrá que traducir todo lo dicho en inglés al español, así que por favor dar tiempo para que eso ocurra. Si usted habla español, no dude en utilizarlo para expresarse.

Escena 2

El proyector y las sillas son golpeados desde la puesta en escena.

MARTHA

Te invitamos a compartir en un baile de clausura con nosotros.

DUSTIN

¡No seas tímido! Ven a compartir esta experiencia. Recuerda, todo el mundo es experto en su propia historia, y en este espacio, ¡tú danza es su historia! ¡Así que ven a celebrar con nosotros!

MARTHA llama a los bailarines a prestar atención. Responden de vuelta con un grito.

BAILARIN UNO

(Alienta al público a unirse con sus gritos. MARTHA juega la llamada a la atención de nuevo.)

DUSTIN, la DANZA CAAS, y el público ¡bailan en un baile final de celebración! Esto continúa y termina naturalmente.

Fin.

Item 4: Copy of Collaboration Consent Contract- English

This item is included so the reader can grasp the level of detail and finesse used in creating and establishing trust between the indigenous Danza CAAS. All contracts were available in English or Spanish, and I have included both translations for reader review. In brief, the contract served to: Introduce the project, outline participant demographic and availability, outline the history and purpose of the project, explain participant responsibility and exit strategy, and introduce project and research staff.

It's Something about the Shoes: a Creative Thesis through Practice
By Dustin Loehr
&
The Danza Sonajera CAAS

Collaboration Consent Contract

Introduction:

You are being invited to participate in the research, design, and execution of a performance research project. This form will help you decide if you would like to take part in this research or not. **Dustin Loehr** will serve as the project facilitator and the program convener. He is available, to answer any questions you might have. This document also serves as a contract between you, Dustin Loehr, and the developing project. Should you decide to participate in this process, you will need to sign this document. A copy will be given to you for your records.

At any time during this project you may decide to end your involvement. Please supply a written explanation as to why you are ending the collaboration.

Contact Information

Name	
Age	
Primary Phone	
E-Mail Address	
Do you need a translator? Yes or No?	

Availability

During which hours are you available to meet? Mark an "X" on days you ARE able to meet.

Day	Time	Specific Conflicts
<input type="checkbox"/> Monday		
<input type="checkbox"/> Tuesday		
<input type="checkbox"/> Wednesday		
<input type="checkbox"/> Thursday		
<input type="checkbox"/> Friday		
<input type="checkbox"/> Saturday		
<input type="checkbox"/> Sunday		

Project History

This project was created to fulfill the thesis requirements so that Dustin Loehr might satisfy his graduate studies and receive a Master's Degree in Humanities with an Emphasis in Expressive Arts and Education. The primary reason Dustin chose Prescott College was because Creative Thesis work, creating this project, is a possibility. Dustin is a performing and teaching artist that utilizes spoken word, theatre, and tap dancing to tell his personal life stories, myth, and folk tales. This project is being produced by Prescott College, individual donations and contributions, and Loehr's own company Transformative Arts Productions (T.A.P.). There is no monetary

benefits that will derive from this project for any of the organizations listed above, or any other entity.

Dustin's story:

Ten years ago, I saw your dance group dancing at the Arizona Rosary Celebration. It was my first experience with the Matachines and Sonajera dance tradition. Being a tap dancer, I immediately noticed your shoes and your percussive footwork. It was here that I decided I needed to learn everything possible thing about tap and percussive dance history.

Project purpose

The purpose of this project is to explore how different cultures of people might work together to create something new. I am interested in exploring how we might create a shared space where we can examine our dance styles through the creation of an original performance where we dance and tell our stories side by side. As a tap dancer, I am always looking for ways to strengthen my artistic identity, and I believe I could learn things about my art form from you – you may learn something new from me too.

This performance is NOT for entertainment purposes. The performance itself will constitute the researchable data that is gathered and collected through the practicing we will experience together through rehearsal.

As the Convener of this project:

I understand the sacred nature of the Danza CAAS dance. I respect the cultural and sacred traditions that this dance and worship holds for your community. It is not my intent to desecrate, take advantage of, or otherwise cause harm to your community or your traditions. **ALL aspects of our work together will be agreed upon by everyone involved.** I will work closely with the leader, Martha Morales, as well as with individual members of the Danza Sonajera CAAS to preserve and uphold your cultural and spiritual identity.

It is my hope that our work will preserve the histories of both our dance forms. It is my hope that our work will elevate the percussive dance genre to a new level. It is my hope that our project will depict the importance of artistic knowing – we can examine the relationship between us; as dancers from different genres and people of different cultures.

Our resulting work will be mutually owned. A copy of the final project will be given to the Danza CAAS organization to be used to preserve your cultural practices and identity. An identical copy will be published by myself and housed in the Prescott College library to satisfy the completion of the Master's Thesis.

Overview of Responsibilities

Should you agree to participate in this Collaborative Thesis Project you are stating that:

- You agree to take part in rehearsals to develop the project.
 - Rehearsals begin in February 1, 2015 and the project ends the beginning of May 2015.
 - 9 rehearsals are planned, once a week for nine weeks.
 - We may need to meet more than once a week as we approach the end of our collaboration.
 - Rehearsal length shall be decided together.
 - The amount of rehearsals is subject to change.
 - You will try and attend all rehearsals
- You agree to support the final performances.
 - One Performance in Prescott Arizona the weekend of April 10th.
 - One Performance for your community the following week.

- You agree to support the creation of a new story. This story will be a re-telling of the Danza CAAS traditions, tap dance traditions, and our personal narratives.
 - As a group we will decide how this can best be done.
 - This may require that not everyone in your group performs.
- **You agree to support the recording and documenting of this story which may include being filmed, photographed, recorded, and transcribed.**
- You agree to take part in the reflection process and the upkeep of a reflective journal that will be included in the final published thesis.
 - We need to create a reflection after EVERY Rehearsal! Please email these reflections to Dustin Loehr by the Wednesday AFTER our last rehearsal.
 - You may write these reflections in either English or Spanish (if done in Spanish, they will be translated).
 - You will follow the Reflection Formula provided.
- You understand that this project is voluntary.
- You understand the nature of the project.
- You understand that no one is making a profit off of this project.
 - Funding pending, and depending on the number of people who participate in the performances, there may be a small travel/food stipend available for performers.

- You understand that should injury occur you may not hold liable Dustin Loehr, Prescott College, project staff, or any other entity involved with the project.

I believe that, as artists, we are always trying to better ourselves, better the art we practice. This project allows both of us to explore our dance and our stories in ways that have never been done before – not for us personally, or for our individual dance histories! By working together and exploring the relationship between or dance styles, we may be able to provide some proof that our dance styles are related. This project also shows how different cultures of people can work together in order to create something new. By our cultures working together in the creation of a shared artistic piece, our project shows how artistic collaboration can lead to others working together to solve other larger worldly problems. Also, our creation of a third-space, a safe ground where artistic knowing is as important as other ways of knowing, has the potential to influence the way art making and policy making occurs.

This process may leave you feeling transformed and empowered, and it may affect both of our dance histories and beyond into non-artistic areas of society.

Project Staff Contact

At any time throughout the process you may contact the **Convener, Dustin Loehr** (MA Humanities in Expressive Arts and Education Candidate, BA Interdisciplinary Arts and Performance). Feel free to ask any questions or discuss any concerns with the Convener, regarding any of the aspects of the research process and performance. You may reach **Dustin** at **480-428-9293** or by emailing him at **dustin.loehr@prescott.edu**. If you have questions, concerns or complaints, or would like to give input/feedback about the research and the convener cannot be reached, or you wish to discuss these points with someone other than the convener, you may contact the **Prescott College Core Faculty** associated with the project, **Joan Clingan**, (PH.D) at **928-350-3208** or she may be emailed at **jclingan@prescott.edu**.

By **signing** this form you are stating that you *agree* to *participate* and *collaborate* in the *creation* of this Master's Thesis research project. Your **signature** indicates that you *understand* the process and nature of the collaboration, that you are *giving consent* to *participate* in the research project and you *give permission* to be *recorded* both for *audio* and *video* purposes.

Print name

Signature

Date

Statement by person obtaining consent

I certify that I have explained the research study to the person who has agreed to participate, and that he or she has been informed of the purpose, the procedures, and the possible risks and potential benefits associated with participation in this study. Any questions raised have been answered to the participant's satisfaction.

Name of study personnel

Study personnel Signature

Date signed

Item 5: Copy of Guardian or Parental Informed Consent Form- English

This item is included so the reader can grasp the level of detail and finesse used in creating and establishing trust between the indigenous Danza CAAS. In order to protect minors that were involved in the program, the Guardian or Parental Informed Consent Contract was created to: Introduce the project, outline participant demographic and availability, outline the history and purpose of the project, explain participant responsibility and exit strategy, and introduce project and research staff. When appropriate, youth signatures were also collected in addition to guardian/parental signature. All contracts were available in English or Spanish, and I have included both translations for reader review.

It's Something about the Shoes: a Creative Thesis through Practice

By Dustin Loehr

&

The Danza Sonajera CAAS

Guardian or Parental Informed Consent Form

You are being asked to read the following material to ensure that you are informed of the nature of this research study and of how your child will participate in it, if you consent for him/her to do so. Signing this form will indicate that you have been so informed and that you give your consent. Federal regulations require written informed consent prior to participation in this research study so that you can know the nature and risks of your child's participation and can allow him/her to participate or not participate in a free and informed manner.

By signing this form you also agree to hold Dustin Loehr, Prescott College, and any other participant involved directly or indirectly in this research project free from all legal liability.

Additionally, you agree that your child may be photographed and recorded (audio/visual) in support for the creation of this project.

Selection Criteria

The Convener is interested in only working with the Danza CAAS dance group. Your child may be eligible to participate if they are between the ages of **5 and 17** years of age and must be an **active** member of the Danza CAAS group (Active is defined as: comes regularly to rehearsals and performances and participates in said events on a regular basis and of their own free will).

Introduction:

Your child is being invited to participate in the research, design, and execution of a performance research project. This form will help you decide if your child would should to take part in this research or not. **Dustin Loehr** will serve as the project facilitator and the program convener. He is available, to answer any questions you might have. This document also serves as a contract between you, your child, Dustin Loehr, and the developing project. Should you decide to have your child participate in this process, you will need to sign this document. A copy will be given to you for your records.

At any time during this project you may decide to end your child's involvement. Please supply a written explanation as to why you are ending the collaboration.

Contact Information

Name	
Age	
Parent/Guardian Name	
Relationship to minor	
Primary Phone	
E-Mail Address	
Do you need a translator? Yes or No?	

Availability

During which hours are you available to meet? Mark an “X” on days you ARE able to meet.

Day	Time	Specific Conflicts
___ Monday		
___ Tuesday		
___ Wednesday		
___ Thursday		
___ Friday		
___ Saturday		
___ Sunday		

Project purpose

The purpose of this project is to explore how different cultures of people might work together to create something new. I am interested in exploring how we might create a shared space where we can examine our dance styles through the creation of an original performance where we dance and tell our stories side by side. As a tap dancer, I am always looking for ways to strengthen my artistic identity, and I believe I could learn things about my art form from you – you may learn something new from me too.

This performance is NOT for entertainment purposes. The performance itself will constitute the researchable data that is gathered and collected through the practicing we will experience together through rehearsal.

As the Convener of this project:

I understand the sacred nature of the Danza CAAS dance. I respect the cultural and sacred traditions that this dance and worship holds for your community. It is not my intent to desecrate, take advantage of, or otherwise cause harm to your community or your traditions.
ALL aspects of our work together will be agreed upon by everyone involved. I will work

closely with the leader, Martha Morales, as well as with individual members of the Danza Sonajera CAAS to preserve and uphold your cultural and spiritual identity.

It is my hope that our work will preserve the histories of both our dance forms. It is my hope that our work will elevate the percussive dance genre to a new level. It is my hope that our project will depict the importance of artistic knowing – we can examine the relationship between us; as dancers from different genres and people of different cultures.

Our resulting work will be mutually owned. A copy of the final project will be given to the Danza CAAS organization to be used to preserve your cultural practices and identity. An identical copy will be published by myself and housed in the Prescott College library to satisfy the completion of the Master's Thesis

Overview of Responsibilities

Should you agree to participate in this Collaborative Thesis Project you are stating that you and your child agree:

- to take part in rehearsals to develop the project.
 - Rehearsals begin in February 1, 2015 and the project ends the beginning of May 2015.
 - 9 rehearsals are planned, once a week for nine weeks.
 - We may need to meet more than once a week as we approach the end of our collaboration.
 - Rehearsal length shall be decided together.
 - The amount of rehearsals is subject to change.
 - You will try and attend all rehearsals
- to support the final performances.
 - One Performance in Prescott Arizona the weekend of April 10th.
 - One Performance for your community the following week.

- to support the creation of a new story. This story will be a re-telling of the Danza CAAS traditions, tap dance traditions, and our personal narratives.
 - As a group we will decide how this can best be done.
 - This may require that not everyone in your group performs.
- **to support the recording and documenting of this story which may include being filmed, photographed, recorded, and transcribed.**
- to take part in the reflection process and the upkeep of a reflective journal that will be included in the final published thesis.
 - We need to create a reflection after EVERY Rehearsal! Please email these reflections to Dustin Loehr by the Wednesday AFTER our last rehearsal.
 - You may write these reflections in either English or Spanish (if done in Spanish, they will be translated).
 - You will follow the Reflection Formula provided.
 - PARENTS may assist younger children in completing the reflection. PARENTS can simply ASK the children their responses and complete the form for them.
 - Please reserve this step only for children too young to write, NOT for children who are not wanting to fill the form out themselves.
- You understand that this project is voluntary.
- You understand the nature of the project.
- You understand that no one is making a profit off of this project.

- Funding pending, and depending on the number of people who participate in the performances, there may be a small travel/food stipend available for performers.
- You understand that should injury occur you may not hold liable Dustin Loehr, Prescott College, project staff, or any other entity involved with the project.

Project Staff Contact

At any time throughout the process you may contact the **Convener, Dustin Loehr 480-428-9293** or by emailing him at **dustin.loehr@prescott.edu**. If you have questions, concerns or complaints, or would like to give input/feedback about the research and the convener cannot be reached, or you wish to discuss these points with someone other than the convener, you may contact the **Prescott College Core Faculty** associated with the project, **Joan Clingan, (PH.D)** at **928-350-3208** or she may be emailed at **jclingan@prescott.edu**.

AUTHORIZATION

Before giving my consent by signing this form, the methods, inconveniences, risks, and benefits have been explained to me and my questions have been answered. I may ask questions at any time and I am free to withdraw my child from the project at any time without causing bad feelings. My child's participation in this project may be ended by the investigator or by the sponsor for reasons that would be explained. New information developed during the course of this study which may affect either my willingness or that of my child to continue in this research project will be given to me as it becomes available. This consent form will be filed in an area designated by the Human Subjects Committee with access restricted by the convener, DUSTIN LOEHR, MA Candidate, or Chairperson of the Human Subjects Committee. I do not give up any of my or my child's legal rights by signing this form. A copy of this signed consent form will be given to me.

Subject's Name (printed)

Parent/Legal Guardian's Signature

Date

INVESTIGATOR'S AFFIDAVIT:

Either I have or my agent has carefully explained to the parent/legal guardian of the subject the nature of the above project. I hereby certify that to the best of my knowledge the person who signed this consent form was informed of the nature, demands, benefits, and risks involved in his/her child's participation.

Signature of Presenter

Date

Signature of Investigator

Date

Item 6: Copy of Collaboration Consent Contract- Spanish

Es algo sobre los zapatos: una tesis creativa a través de la práctica
Por Dustin Loehr y La Danza Sonajera CAAS

Contrato de consentimiento de Colaboración

Introducción

Se te invita a participar en la investigación, diseño y ejecución de un proyecto de investigación enfocado en la actuación. Este formulario te ayudará a decidir si deseas participar en esta investigación o no. Dustin Loehr servirá como facilitador del proyecto y coordinador del programa. Él se encuentra disponible para responder a cualquier pregunta que pueda surgir. Este documento también sirve como un contrato entre usted, Dustin Loehr, y el proyecto a desarrollar. Si deseas participar en este proceso, tendrás que firmar este documento. Se te entregará una copia para tus archivos.

En cualquier momento durante este proyecto puede decidir poner fin a su participación.

Por favor, proporcione una explicación por escrito de por qué está terminando la colaboración.

Nombre	
Edad	
Teléfono principal	
Correo electrónico	
¿Necesitas de un traductor?	
¿Si o No?	

Disponibilidad

¿En qué horario te encuentras disponible para las reuniones? Marca con una “X” los días en los que te encuentras disponible.

Día	Hora	Conflictos específicos
<input type="checkbox"/> Lunes		
<input type="checkbox"/> Martes		
<input type="checkbox"/> Miércoles		
<input type="checkbox"/> Jueves		
<input type="checkbox"/> Viernes		
<input type="checkbox"/> Sábado		
<input type="checkbox"/> Domingo		

Historia del Proyecto

Este Proyecto fue creado para completar los requisitos de tesis necesarios para que Dustin Loehr pueda completar sus estudios de posgrado y obtener el grado de Maestro en Humanidades con énfasis en Artes Expresivas y Educación. La razón principal por la que Dustin eligió Prescott College fue porque el trabajo de tesis creativa, la creación de este proyecto, es una posibilidad viable. Dustin es una artista educador que utiliza la palabra hablada, el teatro y el estilo de baile Tap para contar sus vivencias personales, mitos, y cuentos folclóricos. Este proyecto es producido por Prescott College, donaciones y contribuciones individuales y la propia compañía de Loehr Transformative Arts Productions (TAP). No se cuenta con beneficios monetarios que pudieran derivarse de este proyecto para cualquiera de las organizaciones mencionadas anteriormente, o cualquier otra entidad.

La historia de Dustin:

Hace diez años, vi a su grupo de danza de presentándose en la celebración de Arizona Rosary. Fue mi primera experiencia con la tradición de la danza de Matachines y Sonajera. Como bailarín de claqué, inmediatamente pude notar sus zapatos y su trabajo de percusión con las piernas. Fue en este momento, en que decidí que tenía que aprender todo lo posible sobre el TAP y la historia de la danza percusiva.

Propósito del Proyecto

El propósito de este proyecto es explorar cómo las diferentes culturas de las personas podrían trabajar juntas para crear algo innovador. Me intereso en explorar cómo podríamos crear un espacio compartido en el que podamos examinar nuestros estilos de danza a través de la creación de una interpretación original donde bailamos y contamos nuestras historias lado a lado. Como bailarín de claqué, siempre me encuentro buscando formas de fortalecer mi identidad artística, y creo que podría aprender cosas sobre mi tipo de arte de ti – al mismo tiempo que tú puedes aprender algo nuevo de mí.

Esta actuación NO ES para fines de entretenimiento. La actuación en sí constituirá los datos investigables que se recopilarán y se coleccionarán a través de la práctica que vamos a experimentar juntos a través de nuestros ensayos.

Como el coordinador de este proyecto:

Entiendo la naturaleza sagrada del estilo de baile Danza CAAS. Respeto las tradiciones culturales y sagradas que esta danza y adoración guardan para su comunidad. No es mi intención profanar, aprovechar, o causar daño alguno a su comunidad o sus tradiciones. **TODOS los aspectos de nuestro trabajo conjunto serán acordados por todos los involucrados.** Trabajaré

en estrecha colaboración con el líder, Martha Morales, así como con miembros individuales de la Danza Sonajera CAAS para preservar y defender su identidad cultural y espiritual.

Tengo la esperanza de que nuestro trabajo contribuirá a preservar las historias de nuestras formas de danza. Tengo la esperanza de que nuestro trabajo elevará el género de danza de percusión a un nuevo nivel. Asimismo, confío en que nuestro proyecto representará la importancia de conocer artística - podemos examinar la relación entre nosotros; como bailarines de diferentes géneros y personas de diferentes culturas.

Los resultados de nuestro trabajo serán de propiedad mutua. Una copia del proyecto final se dará a la organización Danza CAAS que se utilizará para preservar sus prácticas culturales y la identidad. Una copia idéntica será publicada por mí persona y resguardada en la biblioteca Prescott College para satisfacer la finalización de Tesis de Maestría.

Visión general de Responsabilidades

En caso de estar de acuerdo en participar en este proyecto de tesis de Colaboración usted está indicando que:

- Se compromete a participar en los ensayos para desarrollar el proyecto.
- o Los ensayos comienzan el 1 de febrero del 2015 y el proyecto termina a principios de mayo del 2015.
 - Se planean 9 ensayos, una vez a la semana durante nueve semanas.
 - Es posible que tengamos que reunirnos más de una vez a la semana a medida que nos acercamos al final de nuestra colaboración.
 - ♣ El tiempo que tardará cada ensayo se decidirá conjuntamente.

- ♣ El número de ensayos está sujeto a cambios.
- o Deberás tratar de asistir a todos los ensayos
- Se compromete a brindar apoyo durante las actuaciones finales.
- o Nuestra presentación en Prescott Arizona será el fin de semana del 10 de abril.
- o Nuestra presentación para su comunidad será la semana siguiente.
- Se compromete a apoyar la creación de una nueva historia. Esta historia será una re-narración de las tradiciones de la Danza CAAS, tradiciones de la danza Tap, y nuestras narrativas personales.
- o Como grupo decidiremos la mejor manera de realizar esto.
- o Esto puede requerir que no todos en su grupo participen en la presentación.
- **Usted se compromete a apoyar la grabación y documentación de esta historia que puede incluir ser filmado, fotografiado, grabado y traducido.**
- Usted se compromete a participar en el proceso de reflexión y el mantenimiento de un diario de reflexión que se incluirá en la publicación final de la tesis
- o Necesitamos crear una reflexión después de cada ensayo! Por favor enviar estas reflexiones a Dustin Loehr a más tardar el miércoles después de nuestro último ensayo.
- o Puede escribir estas reflexiones, ya sea en Inglés o español (si estas se escriben en español, serán traducidos).
- o Deberás seguir de acuerdo a la fórmula de reflexión proporcionada.
- Usted entiende que este proyecto es voluntario.
- Usted entiende la naturaleza del proyecto.
- Usted entiende que nadie está haciendo un beneficio fuera de este proyecto.
- o Financiamiento pendiente, y en función del número de personas que participan en las

actuaciones, puede haber un pequeño viaje/apoyo para alimentos disponible para los artistas.

- Usted entiende que de producirse alguna lesión no puede responsabilizar a Dustin Loehr, Prescott College, el personal del proyecto, o cualquier otra entidad involucrada con el proyecto.

Creo que, como artistas, estamos siempre tratando de mejorarnos a nosotros mismos, y el arte que practicamos. Este proyecto nos permite a ambos explorar nuestro baile y nuestras historias en formas sin precedente - no para nosotros personalmente, o para nuestras historias individuales de baile! Al trabajar juntos y explorar la relación entre o estilos de baile, que puede ser capaz de proporcionar alguna prueba de que nuestros estilos de baile están relacionados. Este proyecto también muestra cómo las diferentes culturas de las personas pueden trabajar juntas para crear algo innovador. A poner a trabajar nuestras culturas en colaboración con la creación de una obra artística compartida, nuestro proyecto muestra cómo la colaboración artística puede conducir a otras personas que trabajan en conjunto para resolver otros problemas mundanos más grandes. Además, nuestra creación de un tercer espacio, un terreno seguro donde el conocimiento artístico es tan importante como otras formas de conocimiento, tiene el potencial de influir en la forma en la que se producen tanto la creación artística como de las políticas.

Este proceso puede hacer que te sientas transformado y con poder, y puede afectar tanto a nuestras historias de baile y más allá en áreas no-artísticas de la sociedad.

Personal de Contacto del Proyecto

En cualquier momento durante todo el proceso puede comunicarse con el coordinador, Dustin Loehr (Candidato a MA en Humanidades en Artes Expresivas y Educación, BA Interdisciplinarios en Artes y actuación). No dude en hacer cualquier pregunta o consultar todas sus dudas con el coordinador, con respecto a cualquiera de los aspectos del proceso y resultados de la investigación. Puede contactar a Dustin al teléfono: **480-428-9293** o por correo electrónico a: **dustin.loehr@prescott.edu**. Si tienes preguntas, inquietudes o quejas, o le gustaría recibir / comentarios acerca de la investigación y el coordinador no puede ser localizado, o desea discutir estos puntos con alguien que no sea el coordinador, puede comunicarse con la **Facultad Core de Prescott College** Core asociada con el proyecto, **Joan Clingan**, (PH.D) al **928-350-3208** también puede localizarla al siguiente correo electrónico: **jclingan@prescott.edu**.

Al **firmar** este formulario, usted está indicando que está de **acuerdo** en participar y **colaborar** en la **creación** del proyecto de investigación de esta tesis de Maestría. Su **firma** indica que usted **entiende** el proceso y la naturaleza de la colaboración, que está **dando su consentimiento** para **participar** en el proyecto de investigación y **otorgando su permiso** para **grabar** tanto para efectos de **audio** y **vídeo**.

Nombre completo

Firma

Fecha

Estatuto de la persona para obtener consentimiento

Yo certifico que he explicado el estudio de investigación a la persona quien ha aceptado participar, y que él o ella ha sido informado/a del propósito, los procedimientos, los posibles riesgos y beneficios potenciales asociados a su participación en este estudio. Todas las preguntas que surgieron han sido respondidas a satisfacción de los participantes.

Nombre del personal del estudio

Firma del personal del estudio

Fecha de la firma

Item 7: Copy of Guardian or Parental Informed Consent Form- Spanish

"Es Algo sobre los zapatos: una Tesis Creativa a través de la práctica"
Por Dustin Loehr y La Danza Sonajera CAAS

Formulario de consentimiento de información de los padres o tutores

Se le pide a leer el material siguiente para asegurarse de que está informado de la naturaleza de este estudio de investigación y de cómo su hijo va a participar en él mismo, si usted da su consentimiento para él / ella lo haga. La firma de este formulario le indicará que usted ha sido informado y que le dará su consentimiento. Las regulaciones federales requieren consentimiento informado por escrito antes de la participación en este estudio de investigación para que pueda conocer la naturaleza y riesgos de la participación de su hijo y puedan permitir que él / ella participe o no participe de manera libre e informada.

Al firmar este formulario, usted también acepta mantener a Dustin Loehr, Prescott College, y cualquier otro participante involucrado directa o indirectamente en este proyecto de investigación libre de toda responsabilidad legal.

Además, usted acepta que su hijo puede ser fotografiado y grabado (audio/visual) en apoyo a la creación de este proyecto.

Criterios de selección

El coordinador está interesado en trabajar sólo con el grupo de baile Danza CAAS. Su hijo puede ser elegible para participar si están entre las edades de **5 y 17** años de edad y debe ser un miembro activo del grupo de Danza CAAS (Entendiendo Activo como: asiste regularmente a los ensayos y actuaciones y participa en dichos eventos de forma regular y de su propia voluntad).

Introducción:

Se invita a su hijo a participar en la investigación, diseño y ejecución de un proyecto de investigación en actuación. Este formulario le ayudará a decidir si su hijo podría tomar parte en

esta investigación o no. **Dustin Loehr** fungirá como facilitador del proyecto y coordinador del programa. Él se encuentra disponible para responder a cualquier pregunta que pueda surgir. Este documento también sirve como un contrato entre usted, su hijo, Dustin Loehr, y el proyecto de actuación. Si usted decide que su hijo participe en este proceso, usted tendrá que firmar este documento. Una copia se le dará a usted para sus archivos.

En cualquier momento durante este proyecto deberás decidir finalizar con la participación de tu hijo. Por favor indica una explicación escrita así como las razones por las cuales estas finalizando con la colaboración.

Información de Contacto

Nombre	
Edad	
Padre/Nombre del tutor	
Relación con el menor	
Teléfono Principal	
Correo electrónico	
¿Necesitas de un traductor? ¿Si o No?	

Disponibilidad

¿En qué horario te encuentras disponible para las reuniones? Marca con una “X” en los días en los que te encuentras disponible.

Día	Hora	Conflictos Específicos
<input type="checkbox"/> Lunes		
<input type="checkbox"/> Martes		
<input type="checkbox"/> Miércoles		
<input type="checkbox"/> Jueves		
<input type="checkbox"/> Viernes		
<input type="checkbox"/> Sábado		
<input type="checkbox"/> Domingo		

Propósito del Proyecto

El propósito de este proyecto es explorar cómo las diferentes culturas de personas podrían trabajar juntas para crear algo innovador. Me intereso en explorar cómo podríamos crear un espacio compartido en el que podamos examinar nuestros estilos de danza a través de la creación de una interpretación original donde bailamos y contamos nuestras historias lado a lado. Como bailarín de claqué, siempre me encuentro buscando formas de fortalecer mi identidad artística, y creo que podría aprender cosas sobre mi tipo de arte de ti – al mismo tiempo que tú puedes aprender algo nuevo de mí.

Esta actuación NO ES para fines de entretenimiento. La actuación en sí constituirá los datos investigables que se recopilarán y se coleccionarán a través de la práctica que vamos a experimentar juntos a través de nuestros ensayos.

Como el coordinador de este proyecto:

Entiendo la naturaleza sagrada del estilo de baile Danza CAAS. Respeto las tradiciones culturales y sagradas que esta danza y adoración guardan se mantienen para su comunidad. No es mi intención de profanar, aprovechar, o causar daño a su comunidad o sus tradiciones. **TODOS los aspectos de nuestro trabajo conjunto serán acordados por todos los involucrados.** Voy a trabajar en estrecha colaboración con el líder, Martha Morales, así como con miembros individuales de la Danza Sonajera CAAS para preservar y defender su identidad cultural y espiritual.

Tengo la esperanza de que nuestro trabajo contribuirá a preservar las historias de nuestras formas de danza. Tengo la esperanza de que nuestro trabajo elevará el género de danza de percusión a un nuevo nivel. Tengo la esperanza de que nuestro proyecto representará la importancia de conocer artística - podemos examinar la relación entre nosotros; como bailarines de diferentes géneros y personas de diferentes culturas.

Los resultados de nuestro trabajo serán de propiedad mutua. Una copia del proyecto final se dará a la organización Danza CAAS que se utilizará para preservar sus prácticas culturales y la identidad. Una copia idéntica será publicada por mí y resguardada en la biblioteca Prescott College para satisfacer la finalización de Tesis de Maestría.

Visión general de Responsabilidades

En caso de estar de acuerdo en participar en este proyecto de tesis de Colaboración usted está indicando que:

- Se compromete a participar en los ensayos para desarrollar el proyecto.
 - Los ensayos comienzan el 1 de febrero del 2015 y el proyecto termina a principios de mayo del 2015.
 - Se planean 9 ensayos, una vez a la semana durante nueve semanas.

- Es posible que tengamos que reunirnos más de una vez a la semana a medida que nos acercamos al final de nuestra colaboración.
- El tiempo que tardará cada ensayo se decidirá conjuntamente.
- El número de ensayos está sujeto a cambios.
 - Deberás tratar de asistir a todos los ensayos
- Se compromete a brindar apoyo durante las actuaciones finales.
 - Una presentación en Prescott Arizona será el fin de semana del 10 de abril.
 - Una presentación para su comunidad será la semana siguiente.
- Se compromete a apoyar la creación de una nueva historia. Esta historia será una re-narración de las tradiciones de la Danza CAAS, tradiciones de la danza Tap, y nuestras narrativas personales.
 - Como grupo decidiremos la mejor manera de realizar esto.
 - Esto puede requerir que no todos en su grupo participen en la presentación.
- **Usted se compromete a apoyar la grabación y documentación de esta historia que puede incluir ser filmado, fotografiado, grabado y transcrito.**
 - Usted se compromete a participar en el proceso de reflexión y el mantenimiento de un diario de reflexión que se incluirá en la publicación final de la tesis.
 - Necesitamos crear una reflexión después de cada ensayo! Por favor enviar estas reflexiones a Dustin Loehr a más tardar el miércoles después de nuestro último ensayo.
 - Puede escribir estas reflexiones, ya sea en Inglés o español (si estas se escriben en español, serán traducidos).
 - Deberás seguir de acuerdo a la fórmula de reflexión proporcionada.

- Los PADRES deberán asistir a los niños pequeños en la escritura de las reflexiones. Los PADRES pueden simplemente PREGUNTAR a los niños sus respuestas y llenar el formulario por ellos.
- Por favor reserve este paso solamente para los niños muy pequeños para escribir, NO para los niños que no quieren llenar el formulario por ellos mismos.
- Usted entiende que este proyecto es voluntario.
- Usted entiende la naturaleza del proyecto.
- Usted entiende que nadie está haciendo un beneficio fuera de este proyecto.
 - o Financiamiento pendiente, y en función del número de personas que participan en las actuaciones, puede haber un pequeño viaje/apoyo para alimentos disponible para los artistas.
 - Usted entiende que de producirse alguna lesión no puede responsabilizar a Dustin Loehr, Prescott College, el personal del proyecto, o cualquier otra entidad involucrada con el proyecto.

Personal de Contacto del Proyecto

En cualquier momento durante todo el proceso puede comunicarse con el coordinador, Dustin Loehr (Candidato a MA en Humanidades, Artes Expresivas y Educación, BA Interdisciplinario en Artes y actuación). No dude en hacer cualquier pregunta o consultar todas sus dudas con el coordinador, con respecto a cualquiera de los aspectos del proceso y resultados de la investigación. Puede contactar a Dustin al: **480-428-9293** o por correo electrónico a: **dustin.loehr@prescott.edu**. Si tienes preguntas, inquietudes o quejas y no puede localizar al coordinador, o desea discutir estos puntos con alguien que no sea el coordinador, puede comunicarse con la **Facultad Core de Prescott College** Core asociada con el proyecto, **Joan Clingan**, (PH.D) al **928-350-3208** también puede localizarla al siguiente correo electrónico: **jclingan@prescott.edu**.

AUTORIZACIÓN

Antes de dar mi consentimiento para firmar este formulario, los métodos, inconvenientes, riesgos y beneficios se me han explicado y mis preguntas han sido respondidas. Puedo hacer preguntas en cualquier momento y soy libre para retirar a mi hijo desde el proyecto en cualquier momento sin causar malos sentimientos. La participación de mi hijo en este proyecto puede ser finalizada por el investigador o por el patrocinador, por las razones que se explican. La información nueva que surja durante el curso de este estudio que puede afectar tanto a mi voluntad como la de mi hijo para continuar en este proyecto de investigación y esta me será entregada cuando esté disponible. Este formulario de consentimiento se archivará en un área designada por el Comité de Sujetos Humanos con acceso restringido por el convocante, DUSTIN LOEHR, MA Candidato, o Presidente del Comité de Sujetos Humanos. Yo no renuncio a ninguno de mis derechos legales o de mi hijo al firmar este formulario. Una copia de este formulario de firmado será entregado a mi persona.

Nombre del sujeto (Letra de molde)

Padre/Firma del tutor legal

Fecha

DECLARACION DEL INVESTIGADOR:

Tanto yo o mi agente hemos explicado cuidadosamente al padre o tutor legal del sujeto la naturaleza del proyecto anterior. Por la presente certifico que, según mi leal saber la persona quien firma este formulario de consentimiento fue informada de la naturaleza, las demandas, los beneficios y riesgos que implica la participación de su hijo/hija.

Firma del Presente

Fecha

Firma del Investigador

Fecha

Item 8: Reflection Formula- English

Below is a copy of our Reflection Formula, the template used to create rehearsal reflections throughout the collaboration. A standardized formula was created as a means to create a new cultural practice for the co-created project space. Both templates were available in English and Spanish. This is included for reader review.

Step 1:

List the things that you saw.

Step 2:

List the things that you heard.

Step 3:

List things that you enjoyed/liked.

Step 4:

List things you would do differently next time.

Step 5:

Use ALL of the above lists to create a short reflection. Make sure that your reflection is dated and your name is on it!

Have your Reflection emailed to Dustin by the Wednesday *AFTER* the previous Rehearsal.

Dustin.loehr@prescott.edu

Item 9: Reflection Formula- Spanish

Below is a copy of our Reflection Formula, the template used to create rehearsal reflections throughout the collaboration. A standardized formula was created as a means to create a new cultural practice for the co-created project space. Both templates were available in English and Spanish. This is included for reader review.

Paso 1:

Haz una lista de las cosas que viste.

Paso 2:

Haz una lista de las cosas que escuchaste.

Paso 3:

Haz una lista de las cosas que disfrutaste/te gustaron.

Paso 4:

Haz una lista de las cosas que harías diferente la próxima vez.

Paso 5:

Usa TODO lo de las listas anteriores para crear una pequeña reflexión. Asegúrate de que tu reflexión este fecha y ¡no olvides escribir tu nombre!

Envía tu reflexión por correo electrónico a Dustin a más tardar el Miércoles POSTERIOR al ensayo previo.

Dustin.loehr@prescott.edu

Item 10: Participant Survey

Below are the participant surveys utilized at both the Prescott College showing and the South Mountain Community College showing. Audience Participants were given Survey I as they entered the theatre, with instructions to complete the survey and turn it into project staff before they left. After Act I, Survey II was handed out, and similar instructions were given. Surveys were numbered and matched so that we could determine each participant's pre/post show answers. The Survey templet is included below so that readers may see what was given to Audience Participants.

Survey I

- 1) Why did you choose to attend this event?

- 2) When you think of tap dancing, what do you think about?

- 3) What is an example of collaboration done well?

- 4) How do you express your religious/spiritual beliefs?

Survey II

- 1) What did you experience from this event?

- 2) When you think of tap dancing, what do you think about?

- 3) What is an example of a collaboration done well?

Item 11: Film link

Included here is a link to a short edited film version of the entire process. From creation and data collection to rehearsal and performance, this short provides the reader with a taste of what *It's Something About the Shoes: A Creative Thesis through Practice*, was like for an audience member. Acknowledging that this footage was selected and edited for aesthetic and communicative purposes, the reader may contact the convener Dustin Loehr for a copy of the complete unedited event footage. Unedited video footage includes: Group Interview, Performance at Prescott College, and Performance at South Mountain Community College with. Convener and Danza CAAS reserves the right to refuse the release of original footage.

Edited short may be accessed by entering the below link into an Internet search browser:

https://youtu.be/p_1pu32vF9c