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Audio Log Worksheet—Almond Acres

Researcher: Sandra Sarrouf

Project Name: Traditional Dance Arts, Embracing the American Tapestry

Date Logged: 4/30/18

File Name: Almondacres.m4a

File 1 **of** 1

Format:

Digital file type: ☐ BWF ☐ WAV ☒ MP3 ☐ Other:

Length of recording: 43:45

Date Recorded 4/25/2018 **Location:** Zoom meeting

Interviewer(s): Sandra Sarrouf

Interviewee: Mrs. Crout and Mrs. Leopard

Subject: 4th grade teachers at Almond Acres Academy

Copyright Owner:

Restricted? X No, ☐ Yes, details:

Summary:

Audio Log (Page 1 of 3)**File Name:** Almondacres.m4a**File** 1 of 1**TIME CODE** **CONTENT DESCRIPTION**

2:45	Background of Mrs. Crout teaching. She teaches 4 th grade, 2 nd year. New teacher. Conversation about her interest in dance. They do a lot of kinesthetic learning. Do music with Gold Rush unit. Did ukulele, went to Sutter Fort, got a song book and class sang songs. Waiting for other teacher	Background
7:04	300 students. K-5. One, 6,7,8 grade class. Mainly Caucasian, English speaking. Last year 11 EL and 2 had completed program. Very middle class, Caucasian. School of choice. Most parents have to drive to get there. Most parents from Paso. Not a lot of San Miguel families. Originally had to volunteer 50 hours as part of kids attending which is a deterrent for many working families. Now it's not enforced but greatly encouraged.	Demographics
9:04	Take a break from ss and science to focus on SBAC then end with the Gold Rush. Love the 4 th grade Gold Rush and Missions. They got to stay the night at San Antonio Missions. Stayed the night, kids explore. Salinian Indians came and set up trade post, had bead work and engaged with kids. Went to aqueduct, saw the adobe. Very hands one trip. Had to crate their own games. Parent funded the entire trip.	Project based
11:00	Loves 4 th grade, the age. Most amazing year because they mature halfway through the year and become independent. A lot of skills is about being responsible.	
12:20	Mrs. Lyon, taught for 2 years from 07-09, took a break and this is first year at Almond Acres. Taught 4 th grade though all the time. Loves the curriculum and teaching 9 and 10 year olds. Sweet spots. They are more independent, not dealing with hormones.	Background
13:44	AA philosophy: Assess all the students to determine type of learning. Gear academics to their styles. They both have very kinesthetic classes, hands on, manipulative, building things, project based. Allows kids to learn in different ways, giving all kids the opportunity to shine. Kids are mixed in groups of different learners. Stretch kids by focusing on their strengths and struggles to learn from each other and understanding how others learn.	School philosophy
16:10	Survey all kids and make kites that show their strengths in heart, mind, body or soul. Heart... work with others, interdependently, soul... more musical, intrapersonal... mind.. focused on the what and when, body.. movement, kinesthetic. Kites are helpful... ex: kid struggles with math. How can we focus on artistic, heart and soul. So look at the kite to set up lessons to develop his math skills. Looking at math artistically vs. numbers. Knowing their kites and strengths.	philosophy
18:30	Teachers have planning days with a TOSA teacher to develop their units. They try to integrate all of subjects into a project based learning.	
19:30	Folk arts education. Not familiar	
19:42	Mean? Integrated with social studies. Art that is integrated historically with different traditions. Thinks of native Americans, the gold rush, the tools the instruments they use, tools that they use in life.	Folk arts

	Audio Log (Page 2 of 3) File Name: Almondacres.m4a	
20:31	Talking about fl education and cultural sustainability	
22:10	How is SS taught there? Through project based learning. Weekly magazines where all the standards are tied in. "California studies weekly" Curriculum that they give them. It's the background information and they build on it. Ex; Native American units, regions within CA, projects about their history, their culture, field trips ex: san Antonio.. lived like they were during that time period. Build adobe bricks. People cam in and taught them how to build bricks. Talk about it while they are doing it.	SS curriculum
24:45	Take time to reflect and think about differences. Compare their life with life of the past. Incorporate language arts in that.	
25:18	Unit around immigration. 6 th grade really. But they tie it in through some big changing event in CA history. Always historical. Get up through CA becoming a state. Very chronological. Current events might come up in class that they discuss but unit ends at CA statehood.	Immigration
26:30	Their primary goals for kids: Spirit of Adventure.. reading the great horned spoon. Getting that excitement culminating with their field trip where they act the day out as miners in the Gold Rush.	
27:42	Merchant math... cost of goods sold, aha... profit and loss..	
29:05	Voices of others: Guest speakers ex of salinian tribe at field trip. Visitors from Caledonia house Docent led tours at missions Astronomers.	Multiple perspectives
29:49	Books? Rely on social studies weekly, so whatever is in there. Blurb from that time period. Takes the perspective of that time period from that article. Not sure... thinking of what they did last year. Will think about it from different perspectives.	Multiple perspectives
32:06	It would be really good for them to see different perspectives because it is Caucasian demographic.	
32:35	Integrating arts? They try to bring it into the unit itself. Use to have an art block but couldn't fit it in anymore. No set curriculum for it. Any professional development for arts integration? There is a lead that does the arts by displaying what students have made. But not anything about art styles, art history.	Arts
34:42	Volunteers might come in and do art. Parent comes in an hour a week and teach an art lesson. So amazing because teachers aren't familiar with it. Want parents to come in and teach their strengths.	
35:38	When art is incorporated are there benefits. Yes students look forward to it, they thrive. Last year they did stem... bugs out of pipe cleaners then there is an app that takes stills and creates a movie and sets it to beats of music. Forced teachers to learn something new and students loved it. When they are engaged they are more apt to use it. Example was music and electronic driven.	Benefit of Art

	Audio Log (Page 3 of 3) File Name: Almondacres.m4a	
37:20	Traditional dance arts program? When her son was in K, their PE teacher was a dance major and they would do zumba and free dance. If they had a teacher like that, it would be great to incorporate cultural dance into their units. PE doesn't do it now. Would help things sink it as well. They are trying to incorporate PE into units, ie.	Dance
39:11	Development support, planning and thinking time, or to have someone that's trained that can help teach them. They have to teach themselves first.	Resources/ Needs
40:46	Most fulfilling part.. the kids... aha moments... Their growth, their confidence and feeling like they are making difference.	
41:41	What do they walk away with: Independence, responsibility and confidence in themselves, they know who they are and that they believe in themselves.	

Audio Log Worksheet—Mrs. Toews

Researcher: Sandra Sarrouf

Project Name: Traditional Dance Arts, Embracing the American Tapestry

Date Logged: 4/19/18

File Name: Mrs Towes.MP3

File 1 **of** 1

Format:

Digital file type: ☐ BWF ☐ WAV ☒ MP3 ☐ Other:

Length of recording: 41:50

Date Recorded 4/10/2018 **Location:** Baywood Elementary school

Interviewer(s): Sandra Sarrouf

Interviewee: Mrs. Towes

Subject: 4th grade teacher

Copyright Owner:

Restricted? X No, ☐ Yes, details:

Summary:

Limitations of time to teach contemporary issues around immigration. Focus is on subjects that are assessed, math and language arts. SS is focused on mission period, gold rush, and development of CA state. Desire to bring in arts but not sure how. Would be open to incorporating more arts or traditional dance arts program if someone came in, did it and showed her how so she could incorporate it.

Supporting materials and primary sources are very important. Teachings are supported with texts. Kids learn through inquiry in GLAD model and important aspect of their learning process.

Did not know discipline of folklife education but could give examples. Really values community voices in the class and family voices.

“Do it and show me how”.

Audio Log (Page 1 of 4)**File Name:** Mrs. Towes.MP3**File** 1 of 1**TIME CODE CONTENT DESCRIPTION**

Time	Notes	about
:05	Teaching 16 or 17 years. Was in Windsor CA, in Sonoma wine country. This is the first year in SLO Coastal District. Did go to college here so always wanted to come back	
1:10	Windsor is similar to Paso Robles, in demographics, size, influence of wine and agriculture. Large latino population	
1:50	10 years teaching 4th grade. 9 years in Windsor pre common core.	
2:25	Like about 4th grade. SS and science. Academics, loves CA history, science with electricity, ecosystems. Fun age, hard, but students are starting to develop their own voice and personality	
3:13	Folk Arts and Education... not really, but fascinating	Folkarts
3:31	Thinks of times colonial quilling, Studying Chumash, processing acorns, 4th grade had a weaving unit. In Windsor they had Pomo basket weaver come and talk about process, selecting materials. They were elderly and talked about how sad it was that no one was carrying on traditions. She thinks about who is the final tradition. So that's what she thinks of for folk arts.	Folkarts example
4:57	With Pomo, there was opportunity with dialog. It was tied in with N. American museum. They also went on a field trip there and learned games. In Novato, Marin County museum focused on Pomo Indians	
6:00	Explain a little about folklife education,	
6:36	Storytelling sparked her memory about someone who had come in with a dulcimer made by the musician and told stories	
7:05	SS is taught through GLAD. Strong emphasis on language arts, discovery process, lots of questions, inquiry. Kids are continually asking questions. What are you wondering about Gold Rush... they are making lists. Looking at impact on N. Americans, AA, Chinese, Europeans and Californios. Unit is on Gold Rush, Prior to that is mission	GLAD and SS inquiry
8:05	This is new method of teaching by looking at impacts. Post common core. In windsor they did not really look at impacts on people but on state itself. Architecture, agriculture, economics, how CA became a state.	Impacts on people
9:19	People element is different.. Is it GLAD or Common Core, not sure	

	Audio Log (Page 2 of 4) File Name: Mrs. Towes.MP3	
9:50	As a teacher develops curriculum and works with Clyburn. Work in grade level teams and look at standards, the big topics in 4th grade. Then they look at what other districts have done and created the scope and sequence to develop locally. Most schools that don't use this, look at ss text to support.	Curriculum development
10:55	Support material, Island of Blue Dolphins-- pre mission days	Source material
11:17	Unit around immigration--- Taught about westward movement because of the gold rush. Talked about nuts and bolts of how they got here, now moving into impact of people coming.	immigration
11:49	Mission system... talk about CA and then pre mission days. Native CA how they were living and the influence of Spanish. In N CA they had influence of Russians. Immigration is more in a historical sense. Never gotten much further then GR and Railroad. Modern immigration.. after 1860... has never taught.	Limitations to teaching contemporary
13:09	Supposed to get to contemporary but never do. Modern CA is in there and talking about different cultural groups. But don't always get to it.	
14:21	Things are changing. SS isn't tested so it's a little different then math where kids are going to be faced with standards. Doesn't believe teachers teach to standards but they want their kids to succeed, so SS will slide.	limitations
15:09	Science is going to be tested as well. Even the GR standard is a very small part but the kids love it. There are lots of great resources/books so they can really spend time on it.	
16:05	Great resources to make the lesson Full Literacy instead of SS	Support materials
16:14	Primary goals: students walk away knowing the effect the GR and the state. On the people and the state.	
17:03	Personal goal: Wants students to see it as a continuum. Ex; talking about loss of lands/reservation... someone talked about slavery.. Someone said this was after WW 2.. It's all jumbled in a 9year old brain. She likes to use timelines to help them to see what was happening 'other' places. other being the USA.	Goal of history as a continuum
18:35	World starts to happen in middle school, Slavery is in 8th grade and further into American History. 5th grade is Revolution and WW expansion	
19:40	Multiple perspectives: GLAD strategy... look at period pictures at the start of a unit. When looking at Mission system they would look at pictures, make predictions, ask questions. Reading books about GR unit.	Multiple perspectives
20:49	Primary source accounts, women in the goldfields, children. Mostly through books, some videos	Primary resources

	Audio Log (Page 3 of 4) File Name: Mrs. Towes.MP3	
21:29	She was thinking about my project and said... how much more real to see, real... basket weavers the people, their hands, their voices...the impact of seeing it vs. just reading it. Way more powerful	Community voices impact
22:25	My talking about bringing in the real, the present, that native peoples are still here today. She gave the example of how they were looking at number of people. "I wonder how many N. Americans are in CA today?" Shared some of the difficulty of answering that, because people move... just CA native, or mixed or other native... She said if you ask a student they are probably still thinking of N. American living in the past.	
24:55:00	Multiple perspectives defined: Other voices. Being really cognizant that there are multiple sides to a story. You can't teach history with blanket statement. Some of the tie. She liked hearing the 1st person histories in their books. Wasn't just white men. Other people, other groups	Multiple perspectives
25:58:00	Part of the challenge is having resources in the classroom. Another challenge is her being comfortable sharing the not so pleasant sides of history. When a child says that's not right that's not fair, but she knows there are other sides to the story. She gets uncomfortable teaching about mission system. You are dealing with a religion that is still very present. Many Catholics in the class, many that are of Spanish/Mexican ancestry. Even though on paper it looks one way, just telling kids there are other sides... it's uncomfortable	Resources to support teaching
27:50:00	Sharing my perspective.. Bringing it up even through the discomfort. She sharing that have to share perspectives. Starting to critically think but still little kids. Towing that line of what to share.	
29:19:00	my idea.. Of integrating those elements gently so that when you get into Hs they are not shocked.	
29:40:00	Big push to find 'fiction' that is more representative. They were lent a bunch of books from district library that rep homelessness, immigrant families. Excited to see the fiction that is out there. She believes that is the gentlest way. They see themselves and don't see themselves to understand others	Resources and multiple perspectives
31:00:00	Interested in integrating arts but has not had success in doing it. She has not had success in families sharing, in anything that has not been put on as part of a museum. Her dream, like in 1st grade, when she had a student of the week the family would come in they would just share what it was like to be their family... favorite book, dinner time routing.. maybe she presented it to broad.. she doesn't know.. That's not art but in 1st grade it is a big thing.. similarities	Community voices- not sure how

	and differences in families.	
	Audio Log (Page 4 of 4) File Name: Mrs. Towes.MP3	
33:00:00	No Arts integration offered. No professional development. No dance. She used a station online for music.	Arts edu
34:17:00	4th graders would get on board. They would meet it with embarrassment and silliness at the beginning. But then they would get on board especially if it's part of the culture of the classroom.	Dance in class
34:55:00	How could it enhance a program??? She has no concept. She sure it would but has no idea how it would.	
35:20:00	What would she need to see that it could enhance. She would need to see someone who is passionate and can teach her how to do it. Partner with her. Someone who will explain how it might make a difference and show her the way. She gave the example I just gave about dance steps to learn multiplication... That would be amazing she said!	Needs
37:19:00	Do's and Don'ts. Do teach the management of it. So kids are clear on the expectations. So kids don't get out of control. Expectations and instruction on how to do it appropriately are clear. Know that teacher is getting a lot of pressure to make sure that standards that are tested are covered. Its not that she wouldn't want to give someone the time, it's just there is a lot of pressure.	Do's and don'ts
38:44:00	Most fulfilling part? When you can look at this time of the year and you can see where they come from. Kids can walk around and show the parents everything they learned.	
41:50:00	What do you hope your kids walk into the world with. That the students know that she was always on their side advocating and there for them.	
40:05:00	End	

Audio Log Worksheet—Mrs. Vega

Researcher: Sandra Sarrouf

Project Name: Traditional Dance Arts, Embracing the American Tapestry

Date Logged: 4/30/18

File Name: Mrs. Vega.MP3

File 1 **of** 1

Format:

Digital file type: ☐ BWF ☐ WAV ☒ MP3 ☐ Other:

Length of recording: 42:40

Date Recorded 4/17/2018 **Location:** Pacheco Elementary School

Interviewer(s): Sandra Sarrouf

Interviewee: Marlene Vega

Subject: 4th grade teacher and Baile Folklórico dancer/teacher

Restricted? X No, ☐ Yes, details:

Summary:

Social studies mostly taught through language arts. She brings in multiple perspectives from resources she can find. Books or News ELA. Focus is on missions and westward expansion. Does not get to contemporary. Shared about the difficulties with contemporary immigration because of politics and family ideology. If there was a unit and examples how she would do it. Also the need for supporting resources.

Issue of time and fitting it in. Has to be integrated into other subjects, language, research, writing reports.

Traditional Dance be great but how... also has to tie into units somehow. Logistics of space, access, location

Loves to tie in art but would love more training on how to do it.

When she teaches her dance she does bring in history and context and costuming. Tells the story of the dance. Wants kids to know a little but sometimes just Dancing is enough. She hopes they take their love of dancing with them forward.

Folklórico reconnected her to her heritage and pride for her Mexican roots.

Wants to bring in other cultures to class. Invites kids to share stories about their holidays, celebrations. Focus is latino at her schools but feels it's important to bring others in.

Audio Log (Page 1 of 4)**File Name:** File Name: Mrs. Vega.MP3**File** 1 of 1**Sound Quality:** ☐ broadcast ☒ good ☐ fair ☐ poor ☐ unintelligible

Time	Notes	About
:00	Teching 15 years at Pacheco, 4 th grade. Lots of changes in partners and curriculum but she has always taught 4 th grade. In those 15 years she had been involved with folklorico the whole time. Teaches Spanish mostly but also bilingual for math and other other subjects.	Her Background
1:20	What do you like most about 4 th grade? Kids are sweet but also maturing. They come in as babies and learn a lot for organization and independence.	
2:32	Demographically is about 50/50 native non native speakers	Demographics of school
3:02	Not familiar with folk arts education. No What does that mean? Example of dance, the history, where it comes from, not just the dance for fun. Cultural awareness. She would also like to bring other cultures so there is more diversity.	Folk arts mean
3:40	She brings folklorico into the classroom. Dia de los Muertos. Include the Spanish culture because of Spanish language to connect it.	
4:25	Topic of immigration in 4 th grade. She teaches it by trying to tie it in to language arts. Using information to create a report. Jigsaw puzzle as a map. GLAD is one way. Social studies a lot through her language arts. Framework focus is CA history, native tribes, missions. Explorers, Gold Rush. Her partner does gold rush. She does a lot about missions to learn research and write a report.	Immigration unit. SS through language arts
6:41	Write Mission Reports. She puts in her filter of asking them to look at it from native perspective of how they might think or feel. She uses a resource Newsela to bring in different perspectives.	Multiple perspectives
7:12	Newsela. Great articles to research different topics. Opinion articles. Ex; padres canonized they have it at kids levels.	Resources
8:01	Multiple perspectives: She tries to. Native perspective. She has a book called Encounter. A story based on the perspective of the little native boy. What did he think about missions coming.	Multiple perspectives

	Audio Log (Page 2 of 4) File Name: File Name: Mrs. Vega.MP3	
9:20	Not contemporary. It's history, westward expansion. Chinese immigrants, railroad. Old history not contemporary.	
10:04	Partner teaches zumba, merengue,	
10:43	Talking about new SS framework. Does Mrs. Vega feel it's applicable the contemporary. She says it's really touchy especially with her school, DACA etc.. She would not feel comfortable talking about it. "Give me stuff that is helpful and not adding to the fire. Kids have strong opinions that come from their families. How do we navigate that without stepping on families ideology."	Immigration contemporary issues How ?
12:45`	Gave the example of refugees. Reading the biography of Gloria Estefan. So she can make the connections through resources.	Resources
13:20	Brainstorming how to talk about immigration in CA. Who's here today, why did they come. Not a unit or a standard right now. She would want to see the unit.	Immigration unit?
14:00	She integrates dance. She use to do it every week on Fridays. But hasn't been able to with the new common core. She doesn't have the time. Kids really loved it. She does not think CC allows for more integration of the arts.	Dance in class
15:00	Math is intense, her afternoons are math and it takes over.	
15:11	When she use to teach dance it was part of the theatre program. Theatre teacher would do a play and she would teach the dance part. Not integrated in lessons but work on it all year. Got cut from the budget. She teaches them at the end now before school is out.	
16:05	She does have a group in the school, 5 th and 6 th graders. Fridays after school and they perform in community and at school.	After school dance program
16:50	Kids love it. Some resist but love it.	
17:15	How could it enhance ss unit. She gave example of 3 rd grade Rancho Unit. 4 th grade she would have to tag it onto the Rancho period, but really not sure how she would it in. There is a unit at the very end around Mexican but they don't really get to it. As a dual immersion and sharing classes it's really hard to get to everything.	Integrated how?
18:40	They do learn about Mexican war in 4 th grade but it gets cut. They have to focus on assessments. Too much to cover everything.	

	Audio Log (Page 3 of 4) File Name: File Name: Mrs. Vega.MP3	
19:17	Planning a scope with 90/10 kids how to integrate writing more. They are starting to look at the immigration part and include those time periods that they haven't gotten to. Thinking maybe instead of missions she could do a more linear timeline of how things happened. They are in the planning period.	
20:21	No one at her school is in charge of Social Studies. Each teacher does it.	
21:01	Arts integration? Great but how, somebody show me? No professional development around arts integration. Had art before. Since common core focus is science, math, language. Now she is seeing research about how they are losing arts. Swinging pendulum. We are going to go back. Kids do get 12 lessons in the year with artist in residency that PTA does. She looks at standards that are expected and teaches them. Music teacher separate.	Arts integration
23:49	It has to go back to art. She took some courses at Cal Poly when new standards were coming out. They always had some kind of art workshop which was really helpful. Foss units, she tries to include the art. Once she was exposed to it she tries to plug it in.	Professional development
25:07	Do's and don't's to integrate a dance program. Logistics of space.. moving chairs... Where to teach, is there room. Managing the space, having access to music, costumes for presentation to feel proud.	Trad dance program
27:00	She hopes her students are inspired to think about how to communicate with other people. Think before they speak. Be aware of other cultures. She invites them to share whatever they celebrate to come in to class and share. Tries to do multicultural presentations. Not always latino because it's mostly latino.	Goal for her students
28:28	Dance Questions: Beyond technique and footwork how do you bring in context? She will tell them where the dance is from, this is what they wear, she will tell the story or the history.. about the war, or the train or...	Context of dance
29:25	She always wanted to dance but could never do it. Parents worked at night and \$. In High School she joined the group. She really connected to her culture. She loved learning the history. Then she went to Hancock and took classes there and the group. She went to a conference in Mexico, came back and could teach what she learned. She went to conferences but had to stop because of work and parenting.	Her background to dance

	Audio Log (Page 4 of 4) File Name: File Name: Mrs. Vega.MP3	
31:13	Now she wants to go back and go to conferences and learn more, now that kids are a little older.	
31:37	Reconnection to her heritage. Dad from Zacatecas Mom, Sinaloa. Met in Mexicali. Brought her parents a certain amount of pride but she grew up in LA. Everyone was Latino. When she moved to Santa Maria, it was very different. She was exposed to anglo and Filipino culture. In Santa Maria... "Either not Mexican enough or too Mexican".	Reconnection to her heritage
32:30	<p>She did not have that element of being proud to wear the flowered shirt or representing identity. She was always with Latinos. Pacheco people are so proud to represent with clothes...</p> <p>LA.. you were latino but could be alternative, rock, soccer.... Where in Santa Maria all the Latinos were soccer players. (<i>maybe because they were minority they clung onto cultural elements pride for heritage more?</i>)Through folklorico in high school she developed that pride for ther Mexican heritage.</p>	Identity
34:10	Folklorico, teacher taught in Spanish. Very cool. Rhythms how he said them. Instilled pride in regions and proud to be in group.	Reconnection
34:50	<p>When teaching children what do you hope they take away with it?</p> <p>For some of them they never had taken a dance class and they are so good. They didn't know they had it in them. Hopefully they will continue dance any form or folklorico.</p>	Goal for teaching dance to kids
36:00	She use to just teach it in Spanish, now bilingual but kids are bilingual. They are all mixed. They love to do it.	
36:37	In Santa Maria class, very hard to dance. In Mexican culture harder for boys to dance when they are older. Machismo thing. Socially but not folklorico. Boys choose sports. If they don't start young they are embarrassed.	
37:59	Not a lot of teachers here. We need more. In Santa Maria there are lots. Guadalupe, Santa Maria, 4 high schools.	
39:00	<p>Group in Paso, not sure where else...</p> <p>El Padrecito in Guadalupe. Do dia de los muertos.</p>	
42:10	Conversation End	

Audio Log Worksheet--Loubayi

Researcher: Sandra Sarrouf

Project Name: Traditional Dance Arts, Embracing the American Tapestry

Date Logged: 4/30/18

File Name: Loubayi.MP3

File 1 of 1

Format:

Digital file type: ☐ BWF ☐ WAV ☒ MP3 ☐ Other:

Length of recording: 40:36

Date Recorded 3/23/2018 **Location:** Phone interview

Interviewer(s): Sandra Sarrouf

Interviewee: Arnaud Loubayi

Subject: Congolese dancer living in Santa Cruz

Copyright Owner:

Restricted? X No, ☐ Yes, details:

Dance was in his body. He knew it, didn't have to learn it. Traditional art was not an understood concept. Later in life he joined companies did choreography and danced. Travelled all over dancing and teaching. Still pretty young guy. Been in the US For 5 years, his main livelihood is teaching and performing traditional Congolese dance.

He is very happy to show a little about his country through dance. Tries to share a little context but also shared about the balance of people wanting to dance not talk. Also shared how it is very difficult to learn another culture so it is for fun, not serious for his classes. Feeling good most important.

With kids, very difficult, hard to teach have to be patient. He would love to go back to Congo and do video clips of what life is like in school, community, village to bring back and show the kids. Would love to talk about the languages, the people, the country. He would like to help dispel stereotypes about Africa.. not all lions etc.. Knows kids don't know, so is gentle, but aware that they need education. Although he did not use these words, I understand that ideally a comprehensive program that shared a little bit about Congolese life, the diversity along with some dance and music would be ideal. He shared how he would tell stories that related back to his life, what he did when he was 12 years old for example.

He does feel it is his calling to carry on Congolese traditional dance and share it. Not a lot of Congolese to pass it on to locally. But wants to show people the difference from Senegalese, or Guinean for example.

Audio Log (Page 1 of 3)**File Name:** Loubayi.MP3**File** 1 of 1**Sound Quality:** ☐ broadcast ☒ good ☐ fair ☐ poor ☐ unintelligible**TIME CODE CONTENT DESCRIPTION**

Time	Notes	About
0:28	Journey into dance 10 or 12 years old he would find his friends doing a circle dancing and singing on the road. Songs and danced in the street. Mom didn't like that. Always go to school, get a job. Always sneaking out to dance. Would try to do it for 2-3 months at a time but then mom would find out and get in trouble.	Background
2:35	Mom wanted him to find a good job, go to college..	
3:00	Would always go to watch dance. He didn't have to learn he would watch. "It would just come to my body". He sees one day a dancer, a Congolese 12 year old, traditional, playing drums. She was amazing.	Informal training,
3:23	Went to college change his mind. He has to be dancer. He has to learn drum. But it was too hard on his hands. He wanted to keep his hands soft. Dance is better. Learning, learning, learning. Take classes contemporary dance at Congo cultural center from French dance teachers. Modern, contemporary.	
5:00	Take whatever classes he could. Got a certificate from contemporary dance.	
5:40	Joined 2 groups. Dancing traditional with group. He was choreographer and traveled to the United States. Lots of travel.	Training in Dance
6:11	Came back.. joined National Ballet from Congo. Dancing, dancing. Then choreographer for a while. Danced and choreographed for both groups. National Ballet, travelled all over. Goma da Congo... group that travelled to US. Started in Brazzaville and travelled.	Training/ experience
7:25	National Ballet was mix from north of Brazzaville, less people south of Brazzaville. All different dances from the Congo. Different cities have different dances. Different language, regions. He learned all the different ethnic group dances. They work together with different regions. Learned different moves, take time but most learn fast.	experience
8:45	Danced with so many groups-5 in the Congo.	
9:10	Mama finally happy, saw he was travelling.	

	Audio Log (Page 2 of 3) File Name: Loubayi.MP3	
9:20	When he teaches traditional. How does he decide what and how? 5 years now in US. Was not his plan to teach when he came here. Maybe join some dance companies. When he came here... uh oh... teaching dance and drumming, he learned and has his own style.	Background
10:50	Choose what to teach? With the kids, teaches a song, a little dance step. Usually he performs for assemblies with Tandy Beal. Does not go into class. Only on stage, a couple moves. He taught with one school for one month in Santa Cruz. Really hard. Have to have patience. Most kids they don't care. Program not through Tandy Beal.	Teaching kids, School program
13:25	Fro that month what was he trying to teach? 10-15 minutes.. what dance, where from. Song what it means A little culture.. what we do in my country A little moves. He hopes the kids remembered: not only for fun. He wants them to remember something from his country. They ask him do you have lions in Africa.. they don't know. They ask lots of questions. He sees they know very little. Maybe when they grow up they will remember and they will know. (My words: so planting the seeds of diversity of Africa) Yes yes.	Cultural Element Important in teaching kids
15:50	Next time I go to Congo. I want to make videos of what we do in village. So I can show the kids, the schools, the classes, the village. They can see the Congo and they can learn more.	Teaching culture
16:15	Congolese community here? Not here. He thinks not really community but they have resources to help. Not for dancing. No Congolese in Santa Cruz. 3-6 of them.	
17:54	Not a master. He does the best he can. Everyone has different styles.	
18:20	Has he been asked to teach within Congolese community? They have different teachers in big cities. They have a lot of W. African, Guinean, but not Congolese.	
20:25	Conversation about sustainability and what I'm doing.	
21:08	Travels to teach Congolese classes. Dance is main livelihood. First job here. Very happy.	

	Audio Log (Page 3 of 3) File Name: Loubayi.MP3	
22:02	Teaching Adults, is there a system to teach. Codified? He feels okay teaching. Struggles with English but he tries to explain. What this move is where it came from. They want to dance. Not talk to much because people want to dance. Step by step teach.	Balance of dance and culture
23:44	Balance of sharing your culture with the desire to dance.. For him, he's happy to teach his dances, his culture. If everything is fun, feel good. Feel okay. It's my culture, I explain, if people enjoy and are happy then he feels good. He wants them to ask if they don't understand. He is happy to teach.	Cultural element Joy
25:45	Any times not respected, not done well? Not really, because it's hard to learn a different culture. They do the best. They can only learn so much. Once/week is not enough. Repeat moves over weeks.	
27:35	He stopped doing contemporary or modern. He wants to do traditional. That is more powerful for him. When he came here he saw so many contemporary. Traditional was better, its his culture, it's him. Contemporary he learned. Traditional was more powerful for him to teach.	Representation Sustainability
28:50	Most joy when teaching. Feels good dancing. Dance his life. He is happy when he is teaching, dancing.	Joy
29:18	When students grow and develop, makes him happy. Has his group. Did ethnic dance festival. Picture was all over. Hard to keep group. Everyone busy, works. Hard to meet and practice. He needs more people. Wants it to be stronger. Quality of dancers: hard to find good dancers. Guinea, Senegalese easier. Congolese is hard. But trying his best to keep it traditional and learn, learn, learn.	Sustainability
33:15	Ideal situation to teach kids: What age first? Ex: 10 year olds. Drums.. might be too loud, music too loud... Teach simple choreography. Simple they can enjoy. About his home what would he want to teach? Sooo many things to teach... first tell a story about himself when he ws young, 12 years old what he was doing with his frineds. Playing this and that Then show them moves. Languages.. we have soo many different languages, style, moves.	Ideal program
36:50	He speaks Lari. It's the main language fro South of Brazzaville. Lots of villages, speak different language. Brazzaville is a big city. Teach the diversity.	Ideal program
38:27	Ending conversation	

Audio Log Worksheet--Kreuger

Researcher: Sandra Sarrouf

Project Name: Traditional Dance Arts, Embracing the American Tapestry

Date Logged: 4/14/18

File Name: Carolyn Kreuger 4-10-18

File 1 **of** 1

Format:

Digital file type: ☐ BWF ☐ WAV ☒ MP3 ☐ Other:

Length of recording: 1:25

Date Recorded 4/10/18 **Location:** Coffee shop in Morro Bay, CA

Interviewer(s): Sandra Sarrouf

Interviewee: City Lore

Subject: Uzbek Dancer

Copyright Owner:

Restricted? ☒ No, ☐ Yes, details:

Summary:

How is any of this relevant to my paper?

Because her art form is so disciplined and codified and in its true form a solo expression she hopes that Joy and Beauty and music are what her audience and kids leave with. That they feel something, a spark of curiosity happens to learn more about culture and context. There is that element of novelty, which is an advantage because people don't know Uzbek dance commonly.

Through teaching, she does talk about context and tries to relate it back to kids life in some way. Or connect it to geography, cultural significance, of the people. Kids really just feel it and hear it. Music talks to them.

Music is huge and the point of entry and must be connected to dance. (*music in eastern cultures is intimately tied to the dance. It can no be separated or isolated. I think this happens more in western. Music is important but often technique is taught first. Indicative of cultural values maybe individual vs. community, isolated vs. whole*)

The adult students she works with, technique, physicality, music and feeling. Culture and context are important but they will get it... the feeling is something she can not teach. It is embodied by knowing the dance and living it fully.

Learning subliminally by dancer, teacher really embodying what they are doing. It's not always verbal. Aesthetic is very very important. With kids not so much bout technique although Cen Asian is codified with levels of achievement, but always about feeling.

Audio Log (Page 1 of 8)

File Name: Carolyn Kreuger 4-10-18

File 1 of 1

Sound Quality: ☐ broadcast ☒ good ☐ fair ☐ poor ☐ unintelligible**TIME CODE CONTENT DESCRIPTION**

00:00-	Journey in the dance. Started young with Ballet at the age of 4. Her mother always gave her music from around the world. She always loved Eastern Music. Her favorite page in the World Book Encyclopedia was costumes of the world. Her aunt would sent her dolls from around the world. She joined a club, letters from around the world. She always loved “other”. She did not have very many foreign students but was always interested in different.	Cult element
1:55	High school Ballet very seriously along with Modern Dance. Some friends had decided to go folk dancing and she was always been listening to folk music on public Radio. Starting taking folk dance at Jewish community center in High School in Long Beach, CA.	Her training
2:22	Fell in love but pursuing her classical dance career. Went to UCIrvine. Not very multicultural. Degree in Dance performance, ballet, jazz, a little flamenco and alittle intro to E. Indian Dance	Training
3:16	Moved to LA. Went to a folk dance café and joined a Greek Dance Co. Still persuing her modern dance. 5 year period between college and Grad School. Living in LA and meeting people through folk dance world.	Finding folk dance
3:48	Friend who was very involve din Middle Eastern Dance. She was jewish, converted to Islam and loved dance. That was her first intro to dance. Started to explore it casually socially. Went to clubs and watchn in the 80’s. Very family orientated. A ot of Palestinian students. Got involved in the dance socially.	Connecting with Palestinian community
4:50	Never wanted to perform Oriental Dance on stage. She was still persuing her modern dance. It was a conflict for her.	
5:00	UCLA choreography masters program. Audtioned with a fusion piece in ME dance. Combining the vocab she learned with her modern dance. She began to realize her inspiration with Eastern Dance. Had not taken formal classes. Taken some Persian workshops. Quick study because of her dance background. Casual performances. Was always with Greek Group and also joined a modern dance group.	Education
6:17	She discovered had a lot of stress and inhibition in Western Dance. Folklorico was pure joy and really opened up her joy of dance and took it to her modern and ballet. Joy of moving and dancing. Western dance can be very judgemental restrictive. You have to be perfect.	Love of folk
7:00	When going to UCLA her original intention was to combine her ME vocabulary and aesthetic with modern. Changed her mind and decided to separate the two again. Joined Avaaz in the first couple of months of graduate school. Avaaz international dance theatre. Director of “oriental section as opposed to Occidental” section.	Education

	Audio Log (Page 2 of 8) File Name: Carolyn Kreuger 4-10-18	
7:54	Graduate school still doing the modern. She felt chances of pursuing eastern outside of school was slim. Still ingusing ME aesthetic. Modern dance back then had become very athletic, external. She was more internal, lyrical which fit more with eastern aesthetic. Avaaz became a passion for her. Uzbek, Armenian, Central Asian. Ishel Demetrial Maraker, American of Greek descent. Director	Connection to eastern dance
8:59	Director taught all the dances. She had learned through local artists. Perisan, Armenian. Central Asian she learned from film. Tony Shay the company director who had lived in Iran, spoke fluent Persian, played in orchestra and studied there. Persian came from locals, so varying degrees of connection to local native culture.	Trad. Dance training
9:40	Central Asian resonated b/c professional, classical, form technical, very difficult. Used her training, very challenging. She loved the music. Her teacher had taught choreographies from film. As members of Avaaz they wren't always given the source. She didn't like that and kind of figured it out. Don't write this as it's a bit controversial. Tony was brilliant though at cultural context. He didn't give credit to the original choreographer. After internet couldn't do that now.	
11:18	Finished UCLA in 86, thesis in 88 which was on creative process of modern dance. Where inspiration comes from, psychological connections. After she left she was dedicated to Avaaz, not very much modern.	
12:01	In 1989 company director led a tour to USSR. Visited Uzbekistand, Tajikistan, Ukraine Russia. Her main interest became Uzbek. Had lessons, watched dance. In Samarkand a Tajik man allowed her to video and taught 5 dances. It was Ramadan so most of dance companies were off. But he guided her Lots of Tajiks in Samarkand. He recommened a company.	Tajik teacher
14:00	Talks about the various lines of Uzbek dance, languages, connections to Tajik. Bukaran Style, Heva style, Horezem, Fargana Valley Style Tajiks have a slightly different styling. Styling got codified in Soviet Dance schools. Soviet Rule had a more difficult influence on music. Took out religious tones so lyrics were out, only instrumental.	Aesthetic
15:30	Dance was well kept and did not suffer under Soviet rule. Well preserved and what changed most was that it was brought to the stage. Choreographic elements, big productions... Staging. Style was preserved. She would look at all their turns and think they were ballet but realized no definitely Central Asian and then learned the influence of Chinese dance.	Aesthetic conserved Soviet influence
16:14	Since traditional Central Asian dance is a solo womens form. They expanded it to groups so that it reads from a big stage.	
16:45	Difference between folk and formal. Trained in school or in community?? Choreographic school opened in the 50's. Before that it was in the family. However Cent Asian dance she is talking about is professional genre. It was danced for as art form as work. She traced it back a couple thousand years. Chinese writing from Tong period where they brought dancers to their court. Court Dancers, clebrations, rites of passage. Not a school training but training in family and types of dance known to professional artist.	Aesthetic

	Audio Log (Page 3 of 8) File Name: Carolyn Kreuger 4-10-18	
18:04	More folk style of dance was learned in families and not intended to perform publically but at womens gathering. Her teacher came from a famous family of dancers. She had both. Her father was a famous dancer and wrote books and started a company. Her mother was a professional dancer and her 3 stister. She was the eldest. Her grandmother was a dancer for the Amir...	History of her teacher
19:01	In 94 she met this Uzbek dancer referenced above. Studied with her in 94 and 97. Villoyat Akilova. She was running dance company that the Tajik man had referenced. She had been peforming since she was 3.	
20:10	Travelled. Were bukaran jews. In bukaran tradition they really preserved the performing traditions because they did not have the restrictions that muslims did. Also Armenian citizens were able to preserve traditions that lived in Uzbek. Carol is sharing a lot of historical information, research around dances, dancers	Preservation
22:15	She lived with Vika for a few months in 94 and 97 and studied the dances. Then she came to work with Carol here and her company and others. After she would train very hard through videos to learn and practice. Vika could see her level and correct her, but taught her 5 dances, worked on costumes. Went home and watched her videos.	Training in Uzbek
223:29	She was very faithful to technique and wanted to be as honest and representative as possible, especially as a blue eyed American. "She was not going to change her name and try to fool anyone". She did have an advantage because dance form wasn't known here but she was dedicated to representing it accurately. Everyone seemed to respond well. Lots of Persians but not lots of Central Asians and not any dancers. Her audience were Americans. "I don't know how many Central Asian dance jobs I might have lost because I'm not native.."	Ethics Representing
24:41	Vika was very excited about Carolyn going off to America and showing the classical form. The classic of the professional theatrical style	Representing
25:05	At what point was Carol ready to teach? Now there are certificates with government. But when she left in 94, Carolyn just performed her solos in school shows. 5 years of solo work. Vika, back in 97, she learned more from her. She was also presented on Tajek television. The dances did not change. It was choreography. Each dancer would get a slightly different version so they weren't identical. Genre within the Bukaran style was more of a folkloric dance. Same music but dance was a little different. She did begin to embody it practicing it over and over. Stayed away from Western Dance, very external.	Ethics of teaching
27:42	97, was on TV again and Vika showcased her teaching through Carolyn. Came back and people were seeing her as a new voice, as a soloist. Still doing a lot of Persian, Armenian. Began doing workshops of Central Asian and began a company.	
29:04	She had all the hats, jewelry, all the stuff to create a company she had worked with Vika on.	

	Audio Log (Page 4 of 8) File Name: Carolyn Kreuger 4-10-18	
29:30	Pan Middle Eastern Assemblies. Suvey of CA dance, uzbek, Armenian, Persian. Zahra did Tunisian, morrocan, kaleegy.. both did Egyptian cane and shamadan. This was in LAUS. They had educational materials about the culture, given to the teachers. Pre and post activities. Focused on holidays and hospitality as themes.	Incorporation into schools
30:45	They learned about how dance was used in daily lives. Teachers were expected to do follow up but she never really knew if it happened. She thinks they did and was part of the contract.	pedagogy
31:28	Other show was with a drummer. Dances and drums. Persian, uzbek, Arabic. Wrote all the pre and post materials. Had done it with Avaaz. Educational programs started there in 92.	
32:10	Main outlet was schools. But ME dance community was very welcoming to her and performing.	
32:34	She would be comfortable teaching in Native communities. Recently asked by Russian Uzbeks to teach. She danced at weddings. They are just coming to LA, a little late for her.	
33:11	She has been asked more to perofrm then teach. Muslim communities. Bukaran (jewish) also there or Russians who like Uzbek dance or uzbeks who lived in Russia.	
35:57	Started teaching after studing Vika. Fargana style. Most accessible. Started her company to Americans who had classical training or ME trainings.	
34:43	Biggest strength as a choreographer. Giving me some more background and history. By 99 choreographing mostly Persian, very comfortable with that. She had studied with Persians, more loose. Iran under Komeni was outlawed so hey were thrilled to see any dance and welcomed it. Vs. Uzbek was codified in Iran more sustained here.	Preservation
37:25	Teach technique through choreography. You know the dance, it's embodied and then you choreograph. Choreographic school has a very strict pedagogy of technique.	Teaching
39:14	Eastern concept of learning music through song vs. scales and song. Choreography is the body. Not just staging it's the body. Vika was older she wanted her to watch videos and then would correct. Vika had incredible energy that she was able to absorb her energy. Back in west tends to lean towards west.	Aesthetic
41:40	Talking about her learning technique. Beyond judgement. She sublimated herself to the dance form, not about her, about the dance. She loves the dance form. She was 32 when she started so she was focused on dancing. Knew she didn't have much time.	Aesthetic
43:04	She was not allowed to show her dances out of costume. She was not to teach her solos and really respected that. What she taught to groups was her own choreography incorporating Uzbek dance and technique. Story of Vika in NJ. Stayed with her for 2 weeks and worked with the company	

	Audio Log (Page 5 of 8) File Name: Carolyn Kreuger 4-10-18	
44:32	Saw her choreography. "I see now you are not a simple girl"...her blessing Stuck with the vocabulary she knew, studied videos to get more clarity and then in the course of having the company a Tajik professional dancer found them and worked with them. She came, learned, helped with the styling.	
48:28	Avaaz changed her life... The dances were approached as museum pieces. She thinks because we are western and have to see the fixed form to start with. When she went to Uzbek everything was much brighter, bigger, living art form. It is not a museum piece for us to keep it fixed. But had to learn how it was living.	Evolution vs. preservation
49:40	She explaining her comfort level in teaching the varying styles. Starting to a little after decades but very loyal. Lately started to expand her solo work. She is dancing less, has wonderful work and wants to pass it on. She usually always dances separate. But now put herself in the middle and had dancers in background....	
51:12	Especially sensitive aware of in teaching: Musicality. How is it related to the dance. Sensitive as a fine artist first. Cultural part is taken care of by attention to that. For instance she has chosen mostly instrumental b/c she doesn't know what they are saying. Dance needs to reflect the lyrics which are usually sufi poetry but she doesn't know it.	Music
52:20	Music: is it dance, is it accessible to American audience, am I fulfilling the music using the forms that are traditional. Am I following the progression of the dance, bow, floorwork later, spins.... Now starting to infuse her own counterpoint which isn't often used, but things are changing there too.	
53:22	Cultural part is taken care of by embodying that. Because I'm dealing with fine art in the theatrical form that's done by professionals. If I can embody that I am going to be mindful of the culture. Culture being values, aesthetics, context, the feelings that are portrayed in the dance. I can never have the same exact feelings, but the key is music. Feelings through music. Music can convey so much without verbal definition. Beyond verbal. That is my strength.	Cultural element
54:45	What do you hope adults walk away with? Audience: feels something, is exposed to something new, will be an opening of an interest in culture, of the country, the region. But as a dance artist. Joy and Beauty are the motivation. Teaching: She wants her students to appreciate the physicality, the technique, to also have an inner experience that is unique. Feelings are authentic even if they are different. A new shade of experience for them, self expression. If they are going to be performers I want them to show the aesthetic and energy of the form.	Goals

	Audio Log (Page 6 of 8) File Name: Carolyn Kreuger 4-10-18	
56:44	<p>Kids: when teaching at LAUSD she could only do folk dance sometimes. Mostly creative dance. Difference between Cultural and Folk dance to her. Cultural dance contains folk dance, ritual dance. Folk is participatory that is not designed for watching. It can be turned into the stage but it is originally participatory.</p> <p>Schools: She had to do both genders and folk.. She did Israeli, Iranian, debke. S Teacher workshops: She taught debke</p> <p>Goal for Kids; Joy and Beauty, enjoying the music, having their ears experience a different sound and she would teach a little about the culture.</p> <p>She would try to relate the dance or context to something about their own culture... for example a dance, Kashkai dance from Iran. Difficult music. Horseback riding, decorating the horses. How do I get boys to dance with scarves.. show them where the Kashkai live. Very brown, they bring the color into their lives. Whatever she can do to get them to enjoy it, not resist it, physical or aural. She would let them make up one of the steps. Or ask what comes next.</p>	Goals
59:54	<p>Big Key is Music. For Creative dance always played different music. Did not use popular music. Ex; African music... “that’s better then 50cent”</p> <p>Horesmian music... animism... doing slides... gallops... 6/8. Kids in line are starting to do the movement that she never talked about but it’s right.</p> <p>Music is the portal into culture, into nationality, a different aesthetic</p>	MUSIC
1:00:00	<p>Talking about elementary arts program through LAUSD. She had to get a PE credential to teach but dance credential could not be used. Had to get a PE.. issues with dance being bottom of the rung.</p> <p>Fulfilling VAPA standards but ultimate mission to support all the lessons. They had lesson plans and had to fulfill the standards.</p>	<p>School program</p> <p>Incorporating</p>
1:03:00	The lesson plan would list what standards it was fulfilling. Goal was for teachers to also learn and incorporate it. They would be present during the lesson.	Standards
1:04:00	Shana Habel.. director of program now at LAUSD. Great resource	
1:04:30	<p>If you were to create your own what would it include:</p> <p>Creative dance was a way to get children into their bodies and could access all the other standards. Language as cues for conversation.</p> <p>She would want more collaboration among the different art forms. To come at a standard or art from the various arts... Logistically it was too hard to have all the teachers at the same time. They would rotate.</p> <p>More integration of different art forms and more focus on cultures. Music and dance together.</p>	Ideal program

	Audio Log (Page 7 of 8) File Name: Carolyn Kreuger 4-10-18	
1:06:45	Creative Dance... had misgivings about modern dance into the schools	
1:07:00	Interrupted by some dude talking about gypsies	
1:08:10	Creative was dance, and it was made accessible because it was coming from them. Point of entry for dance. But modern dance is more elitist. Now maybe more mainstream.. but usually middle upper class. Girls... So she didn't like it. It seemed irrelevant as a dance form. As a process it's great. Improvise them to music. Not technique. Intimidating. Bringing dance out of who they are.	Incorporating Dance into schools
1:10:30	Experiences of misrepresentation: She has a real problem with that. She thinks part of her training through the ballet world, you have to go through passages to be able to perform it. It's not fair to cannibalize other cultures dances without the proper training. Many don't have the ability to self reflect. Do it, but don't ask people to come and pay to watch.	Ethics
1:11:48	Folk dance has come up as a participatory form. It's all over the place. Generally you are not representing a folk dance. You are doing it. Soviet's began to stage it which is fine. Doing it here in the US, depends on what it is. There certain dances that women do with chanting, and drums but she wouldn't do that out of context b/c it's not extricable from their lives. Some people do it. Example in LA, worked with a native but still.. stumbling over her words without wanting to offend.	Folk Dance
1:13:40	Coming back to music and ballet how it's codified. You can learn it, anywhere by anyone. Cen Asian has that as well. There is a standard and a process for growth. Rituals and folk dance that are embedded in cultural practice that we can never understand it's harder to do it justice. Line dance at weddings is fine.	Ethics
1:14:55	Debke: fancy stage debke's.. peformancy.. when she learned it, at night at a club with Palestinians...	Evolution
1:15:25	Now people teaching solo debkes, men doing it and teaching that way. Is it part of evolution and economics... Maybe call it theatrical debke. A lot of it is to be able to describe the difference. Theatrical vs. folk.	
1:16:10	Folk dance is done in the context Folkloric is what's done on the stage.	
1:17:08	Her feelings are evolving. Part of what happens is the necessity to make a living. They are going to do what they can to make a living. Gave an example of Vika. Reflected that she can't judge.. she has luxury of it as never her sole profession	

	Audio Log (Page 8 of 8) File Name: Carolyn Kreuger 4-10-18	
1:18:31	Costuming: resourceful.. afghanis will use palettes if they can... easy way...	
1:19:10	Does she feel it's critical that they get the culture... ? Eventually they will get it. Through guest dancers of native persons.. Something in that energy they feel...	Aesthetic
1:20:23	Talks bout her dancers from japan and Russia, bodily knowledge that western women don't have.	
1:21:15	Story of dancer in Russia, studied ME dance... learned uzbek dance here to go perform to her relatives... great.. She can't pretend to know everything. Sometimes her ego gets bruised. But she knows there is too much she will never know. Moving towards storytelling... movement gives her freedom.	
1:25:32	END	

Audio Log Worksheet--Horacio

Researcher: Sandra Sarrouf

Project Name: Traditional Dance Arts, Embracing the American Tapestry

Date Logged: 4/14/18

File Name: Horacio 1.MP3 and Horacio 2.MP3

Files: 2

Format:

Digital file type: ☐ BWF ☐ WAV ☒ MP3 ☐ Other:

Length of recording: Horacio 1.MPR 36:33 and Horacio 2.MPR, 14:12

Date Recorded 4/13/2018 **Location:** At coffee shop in SLO

Interviewer(s): Sandra Sarrouf

Interviewee: Horacio Folklorico Dance Instructor

Subject: Horacio's story

Copyright Owner:

Restricted? X No, ☐ Yes, details:

Summary:

Began in high school really by accident. Became a love of his and formative in reconnecting to his Mexican heritage.

Traditionalist at heart. Really tries to stay true to fundamental roots of the dance when creating choreography for the stage.

20 years into it, reflective of what he thought knew when he first started and what he really didn't know.

Dance technique, style and representation is first for him. He adds in context and meaning as he teaches bit by bit. Through connection of dance to geography and meaning of costuming. Wants people to know the roots without going into too much details as that will come later as people are inspired to learn.

Representation is very important for him. Music connection to dance is imperative. Appropriate footwork, costuming with music and region.

Complexity of contemporary vs. traditional and fusing for stage

Audio Log (Page 1 of 2)**File Name:** Horacio 1.MP3**File** 1 of 1**Sound Quality:** ☐ broadcast ☒ good ☒ fair ☐ poor ☐ unintelligible

TIME CODE	CONTENT DESCRIPTION	NOTES
:43	What Folklorico is Dances from different states. Within states there are different regions, villages. Before states they were regions. Teaching for 10 years. Dancing for 20+ years. Tries to teach the traditional folklorico. Studied classical, ballet, jazz, modern. So that has helped him create a more theatrical folklorico. Some call it contemporary but he tries to keep the traditional footwork as opposed to really contemporary.	About Folklorico
2:43	"I Feel like we should be continuously trying to keep our traditions alive. I don't change a lot. When it comes to choreography. I try and stick to all of the traditional footwork." I create my own dances but keep the same footwork. Mix and match, sequences. For some regions it's easy.	Representation Sustainability
3:45	Lots of Conferences Folklorico National held in different states in the US. Use to be in Mexico now mostly in the US.	
4:33	Conference bring maestros who have done their research in specific regions, study, do the research. They spend time with the community and create dances. They create the costumes based on where they are studying, what villages, communities.	
5:35	I ask about liberty about the maestros to change what they see..? "Danzas" are mostly what they learn from the villages. Not flashy for performance. Talks about various danzas in regions Some dances that are naturally more flashy Maestros incorporate footwork or aspects that are fundamental and then they add to it with costumes but try to keep source	About FL
9:35	Where, when and how he learned. Senior year in HS in folklorico group. Had a lot of resistance was really into soccer but finally tried it and hasn't stopped. After school activity with HS.	His Training
11:15	Maestro encouraged him to register for class. Needed men. Asked Horacio to be in performance and he was hooked!	
12:20	At community college, continued taking classes at the college who had their own Folklorico program.	
13:26	Went to Cal Poly. Had a folklorico group and joined them.	
14:40	Cal Poly.. Imagenes Espiritu. Run by students they teach other dances they learn from other maestros. His goal was to teach. But they didn't want other people teaching unless it was a maestro. So he was patient. Dance coordinator was the one who was running choreography. After a year he became the dance coordinator.	
16:34	Was dance coordinator for 3-4 years. Undergrad, grad school. At the same time going back to Hancock and dancing with the group, perform and choreograph.	
17:45	Reflecting on what he thought he knew and what he knows now. Thought he had a good grasp of fundamental traditions of dances. Now he realized no not really. He knew dances but he did not know the meanings of some.	Reflections

	Audio Log (Page 2 of 2) File Name: Horacio 1.MPR	
18:08	He began to seek out maestros. He connected with one from the Valley and learning. Going to conferences.	
18:54	Was working as an engineer, economy tanked, lost his job. Spoke with director at Hancock and he was hired to teach folklorico class. Was a dance class not a rehearsal/practice so it was completely different.	
20:03	Teaching dance. Not lectures. Been 10 years.	
20:39	He is Mexican from Michoacán. Has not learned a lot of his own dances from that state. Never staged or really learned much. He's never been a danza choreographer. Michoacan has a lot of danzas. Not pulled to that. Learning but not choreographing. Tied into indigenous cultures	Cultural element
22:04	Cultural identity. Is that a strong value for him? "Since I started dancing I feel like I am more connected to the roots of my traditions. It's just a good feeling. When I choreograph that's why I try to keep everything as traditions as possible. I want people to understand what the real traditions are."	Cultural identity
22:53	Debates between traditional and contemporary. Groups have their own way of representing. He wants to make sure that when people see folklorico they want people to see what is actually folklorico.	Representation
24:35	Sharing the complexities of representation. Sharing about native, non native and third category of those reconnecting to our heritage.	
25:28	How does that learning translate context into teaching having not grown up in it but learning? Difficult because things are lost when we keep learning from others. Everything he learns from maestros, he tries to remember as best he can. He tells his students this is what he learned, this is what Maestro showed us. Keeps the specificity that Maestro conveys to him.	Representation
27:25	Might look all the same but there are really small details to change to make a certain dance from a different region. Giving an example of dance he is teaching now. Watch Video... look at details, not deviate and add to much, keep it as is. Helpful to see the group that first performed it from where it came from.	
28:39	IN the past he didn't understand. Now that he does he is trying to carry that forward. Northern States, Western States, Footwork it all seems the same but there are differences. He is still trying to learn that and convey.	Reflections
29:54	Teaching in school vs. in the community? Approach is the same when teaching to Mexicans or others. Give them footwork, brief background.	
31:06	Has not taught children. Lots of classes in santa maria classes for children. Hancock is college but there is a youth group. Marlena Vega lead that.	
32:23	Sharing small town difficulties to teach and find teachers, students, classes	
33:34	Besides the benefits and love of dance. Is there an aspect of tradition that you really want students to know and feel. He hopes he can convey the regions where they are from. Regions that have derive dances from where they live, the geography. Use elements of ocean, fishing. The way the waves move is the way the skirt moves. This is why colors are this. Very Brief. Wants them to appreciate where the dances are	Context in teaching

	coming from. To think and feel about it.	
35:50	Conversation about parents taking pride?? Mixed response. Not really sure.	

FILE 2—Horacio 2.MP3**Audio Log (Page 1 of 1)**

Sound Quality: ☐ broadcast ☒ good ☒ fair ☐ poor ☐ unintelligible

TIME CODE CONTENT DESCRIPTION

:25	<p>Joy, sadness, in representation? Yes. There is a fine line between traditional and contemporary. Seen many groups that take a song and create a dance without awareness of where the music is from, the region. Take a popular song and want to make a norte dance. Footwork is all messed up.</p> <p>Reflects on his own mistakes before knowing the value of the traditional and context.</p> <p>Song might be from Veracruz but doesn't mean we should be using a mariachi song to dance a Veracruz piece.</p> <p>Traditional music,,, random dances... breaks his heart. Random footwork.</p>	Representatio n
3:07	<p>People that feel they can fuse music and movement without really having the knowledge or background.</p> <p>He isn't sure if it's right to say something or not. He doesn't feel like he has the right to approach people. Even if he knows them, he often does.</p> <p>I've learned from a maestro in Santa maria who is very traditional. He has approached some of the choreographers to try and share with them. He's the maestro and has the right.</p>	
5:50	Locally there is not many he can learn from. Not very many maestros besides this one he has been studying with.	Sustainability
6:15	<p>Greatest joy: Being with students that want to learn. Want to work and dance.</p> <p>Seeing your dances on stage. Fulfilling when it's done correctly.</p> <p>He's a perfectionist, he wants 110% on stage.</p>	
7:33	<p>Any moments of just doing folklorico at a party/celebration? More relaxed. Great feeling to perform for the local community in celebrations</p>	
8:45	Does not feel like he knows enough to lecture. Hasn't been to Mexico to learn.	
13:07	<p>Hard to get kids interested sometimes, at high school. After school programs at 3 high schools in Santa Maria. You go to have someone in school start. Easiest when someone is in the school driving it.</p>	
14:12	END	

Audio Log Worksheet—Saki Olsson

Researcher: Sandra Sarrouf

Project Name: Traditional Dance Arts, Embracing the American Tapestry

Date Logged: 4/19/18

File Name: Saki Tandy Beal 3-8-18

File 1 of 1

Format:

Digital file type: ☐ BWF ☐ WAV ☒ MP3 ☐ Other:

Length of recording: 50:43

Date Recorded 3/8/2018 **Location:** Over the phone

Interviewer(s): Sandra Sarrouf

Interviewee: Saki Olsson- ArtSmart Program Manager—Tandy Beal & Co.

Subject: World Dance Program

Copyright Owner:

Restricted? X No, ☐ Yes, details:

Summary:

My takeaways:

Audio Log (Page 1 of 3)**File Name:** Saki Tandy Beal 3-8-18**File** 1 of 1**Sound Quality:** ☐ broadcast ☒ good ☒ fair ☐ poor ☐ unintelligible**TIME CODE CONTENT DESCRIPTION**

:00	My intro	
1:35	Nuts and Bolts—how is it brought in to classroom... who initiates? It's a mix. Tandy Beal has the umbrella ArtSmart outreach leg of co. Tandy has been in school for decades. Almost all teachers are performers. Target is 3 rd grade but dependent on situation. Can do any age.	<u>Logistics</u>
3:33	Initiation can be multifold. Right now focus is on dance around the world. She approaches the SI of Monterey Peninsula schools. Model of 7 lessons, one guest artist and performance	
4:05	Funded through mix of avenues. Some grant money, some school money. They are a 501c3. Dependent on grant if they are funded year to year, grant cycle etc... It's important that funding holds up to the quality of their program. 8-10 sessions, 8 hours is minimum. Sometimes they have done as small as 4 dependent on school needs and creating a	<u>Funding</u>
6:55	Culminating events are really important. SI and VAPA coordinator really like seeing the final show. They see the reach of what they do through the final assembly. Another important aspect of the show is the audience. What's it like to be part of the audience, respect, viewing, and appreciation for any performer, giving access to kids who might never go to a live show. Through the assembly they bring in the guest world dance artist, see expertise in any field.	<u>Assesment</u>
8:24	It's not consistent year to year. In Monterey and Santa Cruz districts. County has some buy in and support in Watsonville and pajaro. This year they were with 8 schools for different durations. They have grown over the past few years with specifically the dance around the world focus.	<u>Flexibility</u>
9:14	Example of the performance they had. Very community based. Tandy wants it to be for the greater community, goal is to affect school culture. Tandy teaches at UCSC, arts ed,. She has university students that team teach with staff. Bring them together to perform at college campus. "Be a success on the college campus before the age of 12"	
10:28	So 3 different schools all in the Santa Cruz area. Transportation is ok in this situation but sometimes they have to take into account how to get kids and families there. It's a Saturday they might get less kids this year. Most enthusiasm is from less affluent more culturally diverse communities, but don't have means to make it to USCS on a Saturday. So often they don't approach them because of the transportation.. Language barrier, cultural barrier. They bring kids to college campus, see dorms, Bring more professional dancers etc...	
12:40	World professional dancers it's easier to get them to a show on Saturday with more dancers etc... Ideally would like to take 10 HI dancers to small cafeteria but logistically challenging. Saturday event is different then on school site assembly	<u>World</u> <u>Artists</u>
13:54	For Monterey they stay on school, don't go out to a big performance	
8:11	Credential VAPA teacher, there is a music teacher, art, dance teacher.	
14:27	How is the cultural art form represented? For 8 week world dance session. Focus is creative dance instruction. Teaching lots of things through creative movement, problem solving. Expose them to as much as she can by playing music from different countries for the first 2-3 weeks. Not in depth discussion. Classes are quick. If there is a student from the Philipinnes for example they can ask them what does this mean, do you know any dances... not a technical study of...	<u>Cultural</u> <u>Element</u>

	Audio Log (Page 2 of 3) File Name: Saki Tandy Beal 3-8-18	
16:17	For example... 3, third grade classes. Let's focus on one dance form in one country. Try to research outside of our movement class something about that country, geography ,food, dance, music. Leave it a lot of it to them and classroom teachers. Dependent on teaching artsi how much they dive into country. Sometimes choice is by teacher, or artist, or school....	<u>Logistics</u> <u>cultural</u>
17:54	For example she will bring in samples of writing from Japan. She has visuals to share, in order to prompt. She's not sure how she could really delve into it without sacrificing the movement aspect.	<u>Cultural</u> <u>element</u>
18:58	Might not be related to Japanese dance, just Japanese culture. Focus is creative movement. Invite teacher to be as involved as possible but never a have to. Don't check up on them... Ex: Dance homework... who can find out what major lake or river feeds into blah blah.... There is no follow up. It might just be a jumping off place. How can we peek the curiosity to keep wanting to know mre. Can they interview their own family, have they been to other countries. "Exploring through questions". Passport, activity book they can give to class. One class took it on as a video project looking at different countries. Dependent on teacher. Some classes don't integrate at all, it's just creative movement.	<u>Evaluation</u> <u>Flexibility</u>
21:50	Might introduce some cultural steps, but no more then 15-20 minutes. Master teacher brings in as much as they can. Come dressed in costume. Give a master dance class to youth as they might do it in community. It gets tweaked a bit... Follow the leader, do a game, more drumming instead of movement. Nothing systematic. Creative movement so that every student has access to move. Keeping your body to yourself, how do youmove as group.	<u>Cultural</u> <u>elment</u>
23:53	Standards... National Visual and Performing art standards and they follow the dance chapter. National dance standards that go by grade level. It's lovely to show a curriculum to put those blocks in there but walking into a class that has had no movement. It makes no sense to turn to the page of the 7 th grade national standards... No consistency in implementing those standards.	<u>standards</u>
26:25	Any PTA can hire them. Magic carpet world dance showcase show. Saturday's show. Hired 6 other professional dancers along with dances from classrooms.	
27:20	If teaching about Japan, will they bring in a Japanese dancer? Have had lots of internal discussions. Sometimes it's a match and it felt like it brought... Artist from Bali, in S. Cruz because he started a PHD program. He travels the world to share his art but now rolling sushi. Has his own gamelan group and sometimes perform with Tandy. Sadly they are there for only 45 minutes but they make a huge impact. Kids in later years will ask when is so and so coming. They remember that, the movements, what they learned.	<u>Cultural</u> <u>element</u>
28:57	Scheduling is hard. Taiko drumming is only other source	
29:10	Let's just teach them a bunch. Not systematic. She thinks she they can show the brightness of any situation. Even if its someone when you can barley understand their English, that still has a huge impact.	<u>Cultural</u> <u>element</u>
30:15	Let's try it. We want to honor that person and their tradition. In our community and part of community.	
31:15	If Tandy as a company decides that the culminating event of students is not focus then why not bring in different guest artists over the 8 weeks. More of a workshop form. Have not done that. Had discussions about bringing in community.	<u>Future</u> <u>ideas</u>
33:13	Turnaround arts program, someone in Monterery applying for that. There may be longer term commitments by the schools, administrator, principal. Could this be a multi-year experience.	
34:15	Another program they do a partner teacher with artist. She would rather work with teachers that are invested and can carry it forward.	

	Audio Log (Page 3 of 3) File Name: Saki Tandy Beal 3-8-18	
35:45	Anecdotal impact of kids own cultural represented. Sometimes part of selection process by representing students diversity. Students feel highlighted and represented. Master teachers are very gentle. Aware of kids place... usually kids are excited to share. Shedding some light on a particular individuals heritage has almost always been in the positive.	<u>Impact</u>
37:41	Not very many of the shows is an MC. Trying to get to the place where students will introduce. Ex: of student talked about their grandma from Guam. Had a lot of confidence in that moment which she hope gets carried forward. There could be more integration.. a letter from a relative... they are looking at opening up possibility. 8 sessions is not enough.	<u>Impact</u>
39:29	Once/week. Lots of arrangements with teaching staff and figuring out schedule. Communications that everyone is on board with what is happening.	<u>Logistics</u>
40:58	Kids who get it in 2 nd grade by 5 th grade they are asking why aren't we dancing... all based on teachers, funding...	
42:00	World dance program is new. Hasn't been consistent. She has been in schools consistently with creative dance program. 5-6 years. Depends on who she is hired with whom for what. 16 week program not with Tandy Beal. Kids change, themes change. Typical lesson plan around the VAPA standards. She likes to jump around and do what the classroom teacher is interested in. 'Circus' theme	<u>Standards</u>
44:45	Lots of hopes to go deeper and train teachers.	
4:08	Evaluation. Also mixed. Some driven by grantors. Ask very little from teacher. Orientation, principal, teacher meeting—45 minutes. Contact before classroom with kids. Teachers are in class, and at performance. No planning meeting. It's one of the most hands off program that gives back so much. Tandy does all sound, logistics etc..	<u>Evaluation</u>
46:53	Closure Class. Leave it up to teacher. Dance party for 90minutes. Video archives of shows but for internal purposes only b/c of youth Any opt out kids Final presentation is the assessment. From beginning to end. Count as PE units. Can take the place of a block that teacher would be assigning to PE. Evaluation form for teachers, or turning in a paragraph of an aha moment. Want teachers to share that as they know students best. Rely a lot on testimonials and feedback. Sometimes principal turns in form. Working on a pre and post evaluation with specific things to look for. Would like to have a nother time in class after the show... what did you like best, what do you remember.	<u>Assesment</u> <u>Evaluation</u>
50:46	A lot of room to grow and get consulting groups for assessment. "Susan Freeman" huge handle on data collection... would like to get more info from her. X principal on their board. Potential is there for more quality ways of assessing. For what and for whom? What's important... can they skip? How many countries can they name? ie.. week 1 they say there are 5 countries... week 5 they realize how many more there are!	
53:10	How much empathy can we have. Just by being in a movement class you have to respect space, people. They just want to deliver art/dance experience. Tandy's lineage of bringing art to kids.	<u>Impact</u> <u>Empathy</u>
	End	

Audio Log Worksheet--Dargan

Researcher: Sandra Sarrouf

Project Name: Traditional Dance Arts, Embracing the American Tapestry

Date Logged: 4/14/18

File Name: Amanda Dargan City Lore

File 1 **of** 1

Format:

Digital file type: ☐ BWF ☐ WAV ☒ MP3 ☐ Other:

Length of recording: 39:10

Date Recorded 3/13/2018 **Location:** Phone interview

Interviewer(s): Sandra Sarrouf

Interviewee: City Lore

Subject: Traditional and Folk Dance Program

Copyright Owner:

Restricted? X No, ☐ Yes, details:

Audio Log (Page 1 of 4)**File Name:** Amanda Dargan City Lore**File** 1 of 1**Sound Quality:** ☐ broadcast ☒ good ☒ fair ☐ poor ☐ unintelligible**TIME CODE CONTENT DESCRIPTION**

Time	Notes	About
0	My introduction	
1:50	Nuts and Bolts about traditional dance program. Long term artist residences. Connecting to something with something the teachers or the school as a whole is working with. For ex: NY city they study communities around the world. Then they meet and coordinate culture, artists etc.	Logistics of how
3:27	One school did" Adopt a Country" Each class would have to do something about a country. Teachers did not know what to do because they were supposed to teach American Colonial History not about China.. Amanda came up with different approach: Before they did an end of year festival and parents, community would do dances, food etc... Amanda presented a different idea;	Example of a program
4:31	Amanda suggested looking at chines in America's, immigration history. Residency brought in artists that knew dance, opera and theater artist from Taiwan. Divided up the immigration experience. Why they left, why they came, challenges, opportunities, what are their lives like when they came to NY. Artist was teaching dance movement that would convey the story. "leaving home they would use fabric as river, moved on boat to the shore. He would insert traditional dances into those scenes and teach the kids.	Ex. Of a program
6:45	Theatre artist would still teach theatre part and the story and other traditional dancer would teach dance part that fit into that story.	
6:53	They have been doing that for year. Teachers loved being able to tell a larger story.	Teacher benefit
7:15	Another program... Different continent every year. The whole year they bring in African dancers or musicians or artists. Kids might be interviewing African immigrants, writing.	Ex. Of a program
8:14	Once a week, all year..? Meet with school coordinator this grade will do dance, this grade will do x... pick which grades and give some \$ to match grants that city lore gets. Some schools require it. Some school let the teachers choose.	Logistics
9:44	TRADITIONAL DANCE PROGRAM Every school is different. Try to be flexible and go with the culture of the school. Try to make it appealing enough and share information.	Flexible with school demands

	Audio Log (Page 2 of 4) File Name: Amanda Dargan City Lore	
10:25	Do they provide materials to supplement curriculum? Try to work with artist to think in broader terms than just their culture. She brings in artists who grew up in the culture and have incredible stories. "Ivory Coast... telling his stories about sneaking around to dance" Part of the every day life, socially, celebrations... Want artists to share those experiences. Main value of bringing in outside person.	Cultural element
11:52	Want artists to share those experiences. That is the main value. Not just about the dance steps. Enriches is someone who can experience the whole tradition, the rituals, the space, before you dance you have to do this... give thanks... Want all those rituals as part of it. Might forget the steps but will not forget the context/rituals.	Impact/Cultural element
13:04	Do it everyday and gives them a feeling of dance traditions and how connected they are to the geography, fishing the river... Mexican... agricultural.. Digging into the earth... Relationships between the movement and country. Encoding cultural values.	
14:05	Often very hard for the artist. Something that was handed down to them and have to do it in the most authentic way possible. Children won't do it again so she tries to convey that they pass on the ideas of the traditions and what it means to them and how could it connect to these kids and their own culture.	Balance needs of artist with class
14:51	A lot of the work with the artists is talking to them about these issues, and to talk about themselves as individuals who learned it.. Teaching experience, change things etc...	Professional Development of Artists
15:18	What are the non negotiable.. What must they know about the tradition. What things can you tell them about but not insist that they learn, ie... technique. Many learned over years... spend a month on wrist movement before you move on so it's hard for some to be okay with that.	
16:02	In the beginning it's hard because it's not their pedagogy. She wants them to talk about pedagogy but simplifying it for kids. We give thanks and this is why...	Artist needs
16:45	Explain the ritual for example... we give thanks to the earth, this is why... not just some weird custom from another place. 'mindfulness', supportive think of them in terms that can be accessible to the students.	Folk arts principle
17:12	Here's how we learned this... or adapt it to a 45 min class. Remember what are they going to walk away with and re-represent.	
17:30	Minimum is 10 sessions but that is very short. 45min. Try to get at least 12	logistics

	sessions. When money and funding there is 16 sessions.	
	Audio Log (Page 3 of 4) File Name: Amanda Dargan City Lore	
18:26	First day Q and A. Not too much time because you want to get them dancing. At the end more Q and A and reflections. Think of how to incorporate context through the moving...	Logistics of Cultural element
18:45	During warm up... describe how you would have done it back home. Tell a story about the gesture or something you did as a kid. Weave the stories into the residency. A part of the teaching experience.	Cultural element
19:25	Artists she works with this is their life. Teach at night and perform at night. Don't have other full time jobs. Musicians and dancers often work at night so daytime is easier.	
20:54	Small town here.. It's hard to make a living for the artists doing their dance	
21:30	Impact: What are kids bringing back with them. For some kids, they never danced. So that alone is a mazing for them. Astonish themselves that they are able to learn it and dance. Ex: of autistic kids at end of 10 weeks performing when at first crying. Transformative for the kids	Impact
22:42	Especially for ELL gave the example of one kid who came in mid year. Didn't speak English but could relate to everything on theatre. Learned by doing.. Move left.. They get it because they see it and do it.	Impact
23:46	Special Ed class. They were in despair because they couldn't focus for very long. African dancer would stop and teach them songs. Kids are supposed to do a science experiment and 2 minute wait. Our kids can't do that, it's going to fail.... In between the steps of the experiment they started singing the african song and doing the gestures and they all joined in. They got through the experiment with singing	Impact
25:30:00	Learned about the capacities they had that they didn't know they had. They learn about all kinds of things that dance can do for them, not just movement, makes them feel good, calms them, learn language better through it. Teachers and staff are amazed at what they learned when they read what students write	impact to kids
26:07:00	Evaluation; Varies. Depends on grants. But often do journals, talk about what they learned, sometimes at the end when they introduce the show. Really varies on what money, time and what teachers support.	Evaluation
26:55:00	They are very flexible with teachers and kids and schools. A lot on their plates. Not ask for too much between classes.	Flexibility

27:27:00	Any takeaways from having the cultural artist. Kids love it and it's special to have someone come for 10-15 weeks and culminate. Kids are very sad when it ends.	
	Audio Log (Page 4 of 4) File Name: Amanda Dargan City Lore	
28:25:00	They convey their learning of tradition and dance when it's performed. They connect it to their own experiences as many are immigrants. A. Understand others and B. really make connections to their own.	Goal
29:06:00	You tube videos of shows and hear kids talking about it. What it meant to them, what they learned. Always incorporated into their introduction. If part of the theatre then the story itself tells the story.	Resources
30:03:00	Artful stories: Read a story from a particular country. Maybe even have someone from that country come tell the story. Split the classes... 2 work with dance, theatre, visual to tell that story.	Resources
31:11:00	World Beat: Musician and a Dancer	
31:50:00	My explanation of why I'm doing this.	
32:50:00	Becoming American program. What we bring residency in several schools. Theatre piece of play of what it means to be American	
34:12:00	Go to website.. Youtube/citylore... playlists, education, Making connections has a dance residency and Roots, routes and rhythms and features 4 different residencies. RRR professional development for teaching artists. Call and response pattern.	
35:50:00	Artists in the urban classroom video.	
36:45:00	If you don't have artists that don't have time in the classroom. Do what you can. Bring artists in to teach classroom, or dance teacher etc.. Give them the opportunity to work with broker or artist to learn the cultural information. Schools... it's all about education. YOu have to work with what you got.	Local ideas
38:11:00	Teach someone who can do that to pass it on and know the context.	Local ideas
39:07:00	END	

Audio Log Worksheet--Macisco

Researcher: Sandra Sarrouf

Project Name: Traditional Dance Arts, Embracing the American Tapestry

Date Logged: 4/14/18

File Name: Rosalina SBDI 2-27-18

File 1 **of** 1

Format:

Digital file type: ☐ BWF ☐ WAV ☒ MP3 ☐ Other:

Length of recording: 33:09

Date Recorded 2/27/2018 **Location:** Phone interview

Interviewer(s): Sandra Sarrouf

Interviewee: Rosalina Macisco, SBDI founder and Executive Director

Subject: Santa Barbara Dance Institute children's dance program

Copyright Owner: **Restricted?** ☒ No, ☐ Yes, details:

Summary:

Nuts and bolts of dance program. How it's taught, where, goals, impact, Cultural elements

My takeaways:

Music as a key element for exposing different cultures

Language another key element

Classroom control a key element teachers appreciate and use outside of dance class

PE minutes for dance

Relating to each other through dance regardless of academics and background

Movement, connecting mind body, full creative expression and use of bodies

Audio Log (Page 1 of 2)**File Name:** Rosalina SBDI 2-27-18**File** 1 of 1**Sound Quality:** ☐ broadcast ☒ good ☒ fair ☐ poor ☐ unintelligible**TIME CODE CONTENT DESCRIPTION**

00:00-	Cult element	Incorporate music from other countries. Although dance is not focused. Look at song and piece of music where it comes from. Social Impact songs, wedding songs, song that have been around for eve
:35	Logistics	Bring it into schools by whatever means or whoever might be interested. All of the above, teachers, pta, administration. She is presenting it to whoever will buy in. Partner ultimate: Adelante: Arts Commissioner at the time Another school: Parent got it happening and dealt with administration In 3 rd grades Classroom Teacher: saw her at a 0 period and wanted her to come in to her class, then to principal and all to 3 rd grades
3:17	Funding	Budget: Depends where it comes from... PTA, schools, Adelante it's PTA They charge 30% of overall cost and the rest is her fundraising LCAP that parents can decide how they divide the lump sum of money—parents can advocate for the arts
4:20		Me talking about what happens at Baywood
4:56	logistics	Educational Minutes How does it happen during the middle of the day—part of the educational minutes. Adelante it is the PE minutes for the whole year through PE Dance instead of PE for that day. One of 3 times for PE is dance
6:47	Program	Dance Infusion program to train PE teachers to use dance methodology. Teachers used the dance for all their classes K-6 Orcutt dance school—5000 kids
7:56		Shared what we did at Baywood. I went one day to teach Lebanese line dance
8:52		PE teachers are shy around the dance thing. So dance infusion helps teachers give tools
9:20	Philosophy	National Dance Institute Program Curriculum Getting kids to move on the beat To use their bodies fully—reach—get down low--- rhythms within that— Step step step jump... etc... basic stuff within patterns. Take a piece of music, edited and learn patterns and putting it all together. Choice of music and style is of her own initiative
11:15		Basic stuff, but kids can fully embrace it because it's not about their technique but feeling it and getting the rhythms
11:48		12 years adelante
12:00		Capoeira—don't necessarily teach capoeira but incorporates with the music or part of the end of the show
12:44		Shows at the end of year. One was Bullying, one was about kid on a cell phone all day, Would do it at Marjorie Luke Theatre—all the schools, 300 students coming together but not sustainable after 12 years. Too much money.

		Audio Log (Page 2 of 2) File Name: Rosalina SBDI 2-27-18
14:11	Comm involvement	One school didn't want to do it outside theatre so now shifting it... But schools are center of community so it will still involve the community. Also help schools take ownership of their program
15:06	Cultural elements, Importance of music	Context of music what do you hope the kids walk away with when brining in different music? Her shows are a main focus and what kids walk away with--- "rhythms around the world" "Radio Hour" Making the dance a story, kids get into hooked into it. Music from other countries presents the concept that there is something bigger then CA. Then dancing owns it. They hear the music and recognize it.
17:30	Impact	Adelante school is predominantly Mexican... My question of kids feeling represented through music. The kids love it. Ex: Solvang.... She will decide to only speak in Spanish.. Spanish kids are beaming when she does it. She plays Spanish songs and talk about what is being said. Then she asks kids to say what it means. Feel honored and proud to have their language represented. Other kids minds are opened to the fact that other kids in the class understand it.
21:05	Impact	Impact of kids... Those moments of feeling like the one who knows.. impact the rest of their life. (I speak Spanish in the closet)... makes them proud, it's cool, I'm dancing to it,
21:46	Impact	Teachers anecdotes of kids positive benefits from dance Teachers use a lot of tools for classroom control. That is the key to teaching. How they engage: healthy competition, simple movement that they can do, challenge where they know they can succeed, Teachers excited to have someone else doing music and dance
24:15	Impact/ Benefit. Anecdote	Example of Korean kid. Didn't speak any English. Didn't know how to relate. Dance class he just shined. Other kids saw he was just like them because dancing together. Her method... she pulls out a leader to demonstrate
25:00		My story about a teacher who was teaching Arab dance... Saudi kids.... ... extend it where if the kids were actually learning the dance then Saudi kids would shine Shifts the expertise to kids,
27:00	Cultural Element	Annual reports and anecdotal stories about the program She mentions that culture is not really part of the report.. people might refer to the fact that they love she brings the Spanish language in through music and her own teaching. Or they might express joy at world rhythms show..
28:00	Cultural Element	A friend expressing that it was most Latin integrated program these kids are ever going to get in a predominantly white school. Assembly was all in Spanish. Not sure if there are details in the report Teachers all support it and love but she can go back and ask for more stories
29:50		PBS show about dance.. a really old one. 8 part series and focused on dance for weddings, dance for ritual, grouped it in different areas where dance is used... birthing, ceremony--END

Audio Log Worksheet--Moser

Researcher: Sandra Sarrouf

Project Name: Traditional Dance Arts, Embracing the American Tapestry

Date Logged: 4/19/18

File Name: Brent Moser.mp3

File 1 of 1

Format:

Digital file type: ☐ BWF ☐ WAV ☒ MP3 ☐ Other:

Length of recording: 29:10

Date Recorded 4/13/2018 **Location:** In person interview

Interviewer(s): Sandra Sarrouf

Interviewee: Angela Tahti, Former Executive Director for Arts Obispo and cultural leader in Arts education

Subject: Arts Education programs in our County Schools

Copyright Owner:

Restricted? X No, ☐ Yes, details:

Summary:

Audio Log (Page 1 of 2)**File Name:** Brent Moser.mp3**File** 1 of 1**Sound Quality:** ☐ broadcast ☒ good ☐ fair ☐ poor ☐ unintelligible**TIME CODE CONTENT DESCRIPTION**

:59	How he got into the position. Was VAPA coordinator in CLOVIS unified in district near Fresno. 50,000 students and had always had a VAPA coordinator. Had job for 13 years. 2 years ago the SI of Paso contacted him.	
1:45	Paso wanted to put visual and perf arts back into the curriculum after many programs had to be cut in 2010. He was brought in to oversee implementation of programs K-12, monitor quality, oversee facilities.	
2:10	First VAPA coordinator for the past 10 years probably.	
2:32	Why? More then integration. It's dedicated arts instruction for all k-5 th graders. 3 years ago they weren't getting any. Every school, every grade is now getting dance, music and art.	
3:10	In addition to comprehensive program.. Ex; Drama had not been option in Flamson High School. Now they have drama and plans. Part of a 3 year plan that all the programs which were cut were put back in and made bigger and better.	
3:33	Funding? All district generated. Some have booster clubs. Comes from LCAP funding, from state b/c there are provisions to be used on VAPA. Also the district gov. board and SI go out of their way to make sure programs are funded, through district funds. LCAP is part of district funds. Not sure how neighboring districts are allccating funds but it is definitely allowable.	
5:15	VAPA framework for state. Are they revamping them for the state? Yes standards and framework are just guidelines because no testing. The VAPA framework is what curriculum is based on that.	
6:14	Are there curriculums for each grade level? Yes. In art, dance, and music.	
6:29	Each teacher has their own curriculum and develops their own. Lessons do tie into the standards. They are working on developing a comprehensive program for each grade level so that all kids are getting the same thing in each grade. For example scope and sequence is the same but lessons are not same. They want to make them more uniform.	
7:15	Every K-5 student gets 35 min of dance, music and art once /week. Art is only 3, 4, 5 grades because of parameters clean up. K-2 grades, there are art docent programs that is integrated into the classroom.	
8:11	Credential VAPA teacher, there is a music teacher, art, dance teacher.	
8:41	Familiar with Folk Arts Education? Is not to familiar, one of dance instructors might integrate into the curriculum	
9:04	Folk arts means, historical, relevant to American history, traditions....	
9:35	Dance teacher, Rebecca, does incorporate folk dance. I explain a bit about folk arts education	
11:20	Folk Traditional artists in the community... not really. Studios in the park gallery they work a lot with. Possibly folk artists through there	
12:30	Individual sites might have brought groups in the past through PTA that have more of a focused cultural art. They connect with Fresno County office of edu and vina robes that put on Peter and the wolf. Took 1800 students too, it wasn't culturall diverse but something that kids had not been exposed to before	
13:35	Experience with teachers in integrating arts into the classroom? Most teachers very accepting of it. Most are pro arts. One elementary school is a magnet VAPA school and get additional arts. Teachers there really want to incorporate it into day to day lessons. Professional development? Not yet, part of the plan	

	Audio Log page 2 of 2 File: Brent Moser.mp3	
14:24	When VAPA staff come in it's art for arts sake. Some teachers do reach out and partner with VAPA staff.	
15:05	One teacher has integrated a large amount of theatre into her classroom but at magnet. Typically not happening but there are some example.	
15:45	How would you see a traditional dance program would receive to a folk arts/trad arts program brought into schools? Some might be very for it others not. Some might prefer comprehensive widespread, tap, ballet, hip hop, and not want to lose out on what they are already getting. Most principles and teachers are pretty happy with what they have.	
17:50	I gave the example of Folklorico. Something that ties into the community would be more exciting to instructors and administrators.	
18:15	Ideal arts education program? They are pretty far ahead of other districts. VAPA 3x a week. Always trying to refine and better deliver the instruction. They are looking at adding folklorico into the dance and mariachi into music at High School. Backwards map to see if it could reach down to elementary. They do feel very strong about the programs they have now.	
19:45	Ideally it would be nice to have teachers integrate it. But he does support art as it's own subject. Profound to have a dedicated drama, art, music...	
20:57	We know that industries today are really looking for the creative type, the imagination, ability to integrate on the fly. A skill set that is good for kids to use creativity and the arts to build that logical side of your brain.	
21:35	Right Conditions for Arts Ed Program? Need support from the governing board and SI that highly value the arts. Without it, it's virtually impossible to accomplish.	
22:04	K-5 own model of delivery. Dedicated elective programs at 7-12 where kids can take art classes, photography, video, drama, music, theatre... Kids get more of a choice. Idea is that once they get to the secondary level and have experienced art on some level they can make decisions on what works best for them.	
22:55	Fine Arts Focus? Yes Is there any interest in arts that represent cultural heritage? Yes it is part of the fw standards. They want kids to get it but are also focusing on VAPA program they have.	
24:30	Templeton is separate but they do also have an arts program.	
24:48	Assessments? They are so early in the process they are looking at participation data. Wanting to make sure kids are actually receiving instruction. They will know in next few year as kids enter middle and high school if they are choosing art based classes, music, dance etc...	
25:45	Waiting for tidal wave to hit after 3 year. After cuts in 2010 they took a big hit. So now they will see the results happen after a few years.	
26:22	No evaluation of teachers and impact on learning. Ideal down the line.	
26:51	Other arts leaders Sasha Irving... managing director of studios in the park. Receive ArtSmart grants in delivering program to kids. sasha@studiosonthepark.org	
28:31	Art gallery for kids to showcase their stuff.	
29:05	END	

Audio Log Worksheet--Tahti

Researcher: Sandra Sarrouf

Project Name: Traditional Dance Arts, Embracing the American Tapestry

Date Logged: 4/19/18

File Name: Angela Tahti 4-6-18

File 1 **of** 1

Format:

Digital file type: ☐ BWF ☐ WAV ☒ MP3 ☐ Other:

Length of recording: 50:43

Date Recorded 4/6/2018 **Location:** In person interview

Interviewer(s): Sandra Sarrouf

Interviewee: Angela Tahti, Former Executive Director for Arts Obispo and cultural leader in Arts education

Subject: Arts Education programs in our County Schools

Copyright Owner:

Restricted? X No, ☐ Yes, details:

Audio Log (Page 1 of 3)**File Name:** Angela Tahti 4-6-18**File** 1 of 1**Sound Quality:** ☐ broadcast ☒ good ☒ fair ☐ poor ☐ unintelligible**TIME CODE CONTENT DESCRIPTION**

00:00-	What is being done to incorporate Arts in Schools? Loaded question because County office of Edu and alliance with Arts Obispo around arts education. Organizations were in process of hiring which she was applying for and 2 agencies could not agree so the alliance was broken. She can only speak with what she knows is happening.	Arts in schools locally
:141	Very supportive County Super Intendant for the arts. He has been working with SI of 10 districts to encourage more arts focus. For the last 2 years have worked withim to write grants to support arts in the schools. One grant awarded through NEA—activities beginning this summer recruiting teaching artists into a 3 night 4 day program to work with teachers from 6 schools in highest needs... ELL% and low income factor—free and reduced lunch. Targeting schools that don't have foundations in supporting the arts. Teaching teams from those schools, principals, and teaching artists. Will have expert teaching artists come in and work with these 3 groups through summer program.	Summer program Supporting ELL and high needs schools
3:20	She is working on that project for summer institute. There will be follow up activity. In those schools Collaborations between teachers and artists so artists can come in and be in residence or a culminating activity or a kick off activity. They have also imparted a way to the teacher so that teachers are trained in being able to do the activity. Design the lessons together and employ them in the schools. Partnership and patterns developed to work together.	Summer program
4:27	Goal is so that teachers understand how to deliver arts either integrated, correlated or discipline discreet.	Goal of summer program
4:43	Integrated: dance with math Correlated: 2 subjects correlating with history or...	
5:02	County wide for this particular grant. Other programs are encouraging the addition of organizations to do field trips. Ex: of Opera SLO performed at Vina Robles... 3000 kids went.	
5:45	She did an audit of the LFC, local funding control plans for every district. LCAP. Definitely a long way to go. You can tell by the language or lack of language of the arts. Those are put together at the administrative level.	
6:07	Goal of the alliance to get in there and do inventories of all the school districts. Help them to do their own inventories to see what was there and what was missing. Help the schools develop a plan to mitigate the gaps with implementation over time. So if they had no music program, what's the plan, how soon, what mechanisms, plan that includes personnel and funding.	Top down approach
6:51	Work first from the district level and put together a district arts team that would include, admin, teachers, community members, parents and students.	Top down approach

	Audio Log (Page 2 of 4) File Name: Angela Tahti 4-6-18	
7:15	Paso and VAPA coordinator. Have a strong program. Templeton has a strong program. Over time goal is to encourage the districts to view this as a way to go to increase the quality of a comprehensive ed... not really comprehensive if it doesn't include the arts. Art is education and needs to be there. So many studies. "We don't really need to prove it anymore, we just need to figure out the mechanics to get it in. But that takes the where with all of districts, boards, pd of teachers and organization within arts community.	Goal ideal program
8:52	Her opinion of Paso program The district arts planning is important. Every school district can benefit from a district art plan even if they have it. Everyone's on a continuum.	District plan
9:40	Statewide, adopted national standards for VAPA. Framework was in place. CA is adopting the national standards instead of redeveloping standards of CA.	
11:00	Folk arts components in VAPA: In former standards folk arts comes into one of the 5 strands under. New standards there are 4 strands. Cultural component is there somewhere.	Folks arts in VAPA
15:50	Arts Obispo involved until dec. 20 th . Now she is hired as independent consultant.	
16:11	Familiar with folk arts education. Supportive of it but not familiar of how it is being carried out, outside of traditional arts programs. There are programs that make it a priority to bring in folk artists ie; Sacramento. Worked with folklorico in her kids school so that anyone could participate. We programmed in for opportunities to interact with the schools. Would like to see more of that happen here locally. Once the groups are identified and have more of a relationship with the schools.	Folk arts perspective
17:48	Me explaining: Explanation of folk arts education Her interpretation: what does it mean, how is used throughout the year, what are the foods connected" I explain the reflective and ethnographic component of FLE	Folk arts
19:22	Lessons from California Superintendents Initiative of the Arts. Lessons that have been developed by districts on the move. There might be one focused on folk arts. Trying to figure out the acronym	Standards language
20:50	Sharing a little about Deffenbaugh's thesis on free ducat and tolerance Art is also the informal knowledge	
21:50	Acronym. California county superintendents Educational Services Association. And then the arts initiative.	
23:46	Who are the traditional dance artists she knows: Me and Sylvia and another hula group. Connect through Sandy at leadership program through chamber. Sylvia and her were connected.. don't know the backstory	Local traditional dance artists
24:50	I share a bit about those I have come across.	

	Audio Log (Page 3 of 4)	
	File Name: Angela Tahti 4-6-18	
25:47	My long term goal of bringing master artists to teach local community traditions to pass on to their own kids. Based on some sharing they can only rely on you tube now. Angela comments how that could be integrated into the summer program she is doing or into the extension of the program if I have a list of people to be invited that can teach.	
29:50	Chit chat about who I have come across locally	
30:49	Her experience with teachers integrating art into their curriculums She has done professional development programs with teachers over the past 20 years and developing arts plans. With elementary and high schools.	Prof dev in arts integ
31:47	If you approach the subject in a safe space both for teachers and administrators and those who control funds. They have to feel comfortable, say what they know, what they fear, what interests them, put it on the table what are the roadblocks and windows. Help them see the path through professional development Stigma in the arts—People will say I can't even draw a stick figure. Teachers are people and they are worried, not artistic, I don't know how to dance. Gave the example of they teach science but are not rocket scientists. Arts are something you can learn and teach without being a subject expert. – Correlate, integrate, or directly on its own. Get help... bring a teaching artist, group, residency etc... Always start with the willing!!!!	Method for approaching subject
34:29	Set up a series of pd experiences for teachers and then study the results. It's always the number one experience for teachers. They loved the most was the art professional development. She saw this in 2 different districts. They get a lot more then just their classroom. It's a release for them, it's joyful, I learned a lot, I got to do something with other teacher... ' Teachers are built to be alone and they don't get a lot of contact. Arts prof dev, theatre, choreography etc... helpful to have that exchange and be a little silly. Touch that place that gets squashed out of us after K	Prof Dev.
35:59	Our edu system tamps out that creativity without realizing it. Seats, rows, standardized testing,	
36:25	Arts integration in Marin County. Familiar with Arts integration professional development. With common core that was adopted it really opened up the window for integration.	
37:25	WE are going through 2 generations of teachers of who have not had arts as part of their training in their education. They are getting into their classrooms and if asked to teach arts it's very scary, deer in headlights, you need to soften that landing. Vehicle to do lesson plans and integrating. Time is the other big issue... well how about if you were able to transfer the information of multiplication tables with dance. Ex: sing abc's. They enhance transfer. It works, it saves time, it makes the students more engaged. Principals are a key but also have the fear of teachers and have issues of time and knowledge. Can be the opening or roadblock	Flexibility Impact
39:35	CSI is very supportive of arts integration. Teachers and artists will form teams to Develop backwards design lesson plans. Summer program will incorporate all this!	Summer program

	Audio Log (Page 4 of 4) File Name: Angela Tahti 4-6-18	
40:50	<p>How would they respond to a traditional dance program. Need to understand how it helps the student learn. Couch it in student learning and excellence. There is always data. Someone has done it somewhere so we know it works. Find the data. Folks arts... beyond tolerance to understanding. Schools that is very diverse...great because they can learn about each other Not diverse... very important to understand the world outside of them</p>	Using language to support program
43:03	<p>Book and its cover. Individual experiences can be different then community as a whole. CA is transitory.. broken from our family traditions because not living with granparents... go beyond what do you do.. ask your grandparents and the elders... reach back to recognize</p>	Folkarts Language for program
44:25	<p>Ideal: Every day, every school, every child, every medium over the course of the week. They get some of it. Can do so much for the student and the schools.</p> <p>Integration is part of it but there is value in the arts taught discreetly. Integration gives reasons for the teachers but there is also important for kids to know art on it's own. Brining in guest artists etc...</p>	Ideal program
46:45	<p>Robust program: Willingness, comprehensive plan for the district, development of the plan would include teachers, principals, parents, students, arts community, artists and an administrator and funding person. Out of the finance department so they can juggle the money around.</p>	Ideal program
48:15	<p>Lots of opportunities to integrate dance in SS? Dance fit anywhere in the world hrough ss Dance over time Dance by culture Dance to tell a story Dance across the ocean Dances that emanated from the US Dances with messages of rebellion, freedom.. So many ways to get dance in there. Could say that with music and thetre.</p>	Dance impact
50:00	<p>Dance there is so little of it. When doing inventories dance is pulling up the rear. Same with theatre. Teambuilding comes into play.</p>	Dance