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Heartbeat in the Sole: A Study of How Appalachian Dance Preserves, Shapes, and Enriches the Culture in Which it is Performed

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HEARTBEAT IN THE SOLE: A STUDY OF HOW APPALACHIAN DANCE PRESERVES, SHAPES AND ENRICHES THE CULTURE IN WHICH IT IS PERFORMED

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has been approved as meeting the requirement for the Degree of Master of Arts in College of Performing and Visual Arts in School of Theatre Arts and Dance, Program of Dance Education.

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ABSTRACT

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The purpose of this research was to both provide space for and aid in the preservation of stories of southern Appalachian dancers. Southern Appalachian dance, also referred to as flat-footing, buck dancing or clogging depending on the region and the individual, is a tradition often passed from family member to family member and in social environments or communal gatherings. In collecting and grouping these stories, the researcher hoped to identify and categorize the impact that southern Appalachian dance in southern Appalachia had on what the dancers perceive as their personal values and successes. The researcher used a short demographic survey and qualitative interviews to gather answers in support of the following essential questions:

Q1 How does Appalachian dance in the southern portion of the region shape values, contribute to successes and enrich the lives of its dancers?

Q2 What is the impact, value or link to success of learning southern Appalachian Mountain dance in the home and in a social community?

A total of ten individuals were interviewed for this study. Represented among the ten are two different family units, including a father and daughter and a grandmother, mother and daughter, and two published experts who are dancers themselves and whose own work and research has centered around southern Appalachian dance. The remaining three participants were interviewed as individuals.

Limitations to the study include the impact of COVID-19 on in-person interviews which caused minor technological disruptions, a lack of representation in regard to persons of color and a lack of participants in a family unit that were under the age of 18. Other limitations included the fact that the researcher designed the survey and all the interview questions and conducted the interviews.

Analysis of data showed that all who participated in southern Appalachian dance felt a strong connection between their experience dancing and what they consider their personal values and successes. Participants noted that, in various ways, the trajectory of their lives was either directly impacted or enriched by their participation in southern Appalachian dance. Finally, the participants in this study helped the researcher in her pursuit of capturing the stories of southern Appalachian dancers with particular regard to how that tradition both preserves and perpetuates southern Appalachian culture.

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homework assignment to my Fisher Price keyboard and beyond. You are nourishment for my heart, my soul, my mind and--thank goodness--my stomach. I will always “Choose You.”

Dedicated to the life, memory, and legacy of Brandy Nicole Tarlton who, with her innate kindness, joy, warmth, and love, embodied all of the good of Appalachia. Thank you for being here with me this whole time. You are, and have always been, a true angel.

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CHAPTER I

INTRODUCTION

Goal of Thesis

The soul of southern Appalachian culture--the thrum, the pulse, the heartbeat--is found in the soles of the feet that dance the dances of southern Appalachia. These dances are found in every corner of southern Appalachia, from living rooms to performance exhibition halls, and from back yard barbecues to wood floor basements. As Phil Jamison wrote in his book *Hoedowns, Reels and Frolics: Roots and Branches of Southern Appalachian Dance*, "The history of these [music and dance] traditions is intertwined with the history of the culture of the region, and an understanding of one sheds light on the other" (xix). Dance is so intrinsic to and inextricable from southern Appalachian culture, that to understand the dance of southern Appalachia is to understand the history of southern Appalachia as well. Synonymously referred to as clogging, flat-footing or mountain dance, southern Appalachian dance is a form of communal expression and connection that both preserves and perpetuates its own culture. The goal of this thesis was to celebrate the dances of southern Appalachia and in doing so, celebrate the culture itself.

With roots based in English, Irish, Scottish, Ulster Scot, African and First Nations, southern Appalachian dance is truly a fusion of movements from different cultures that over time became a singularly American style of dance. The Mountain culture of southern Appalachia is built upon First Nations, African, African American, Irish, Scottish and English cultures, with additional contributions from German culture through the Pennsylvania Dutch.

Participant 1, an expert of Appalachian dance who was interviewed for this study, does an excellent job of colloquially summarizing the cultural makeup of southern Appalachia with the following quote:

> When you go (to) other parts of the country and say Appalachia you know people think you know of a banjo from *Deliverance* to *The Beverly Hillbillies* or something, you know and so it has all the stereotypes attached to it. The early settlers to the region, obviously there were Native American folks here first, Cherokee people in western North Carolina, and when European Americans started coming in now mostly, you know, after the American revolution in the late 1700s, they were primarily Scotts-Irish folks who have left Northern Ireland, landed perhaps in Philadelphia and it's not like they came directly from the boat to here, but their families might've settled in western Pennsylvania or the Shenandoah Valley and the next generation moves onto new lands and new terrain. But by the end of the late at least 1700s around here and Scots-Irish were the biggest group. There were lots of Germans, there were English people and there were certainly African-Americans, both free and enslaved with the earlier settlers. So, the culture has always been a mix… people have this idea of this kind of old English Elizabethan culture which is not really true. But it's just a mix and it's always, you know, it was discovered it was seen as being behind, lagging behind the times as America modernized. Railroads were late getting here and if things were a generation late becoming common here that made it appear antiquated. In the late 1800s, that's when a lot of stereotypes really emerged. Before that time it was just another rural part of the US, it wasn't particularly different than rural people in whatever, Indiana or Pennsylvania or Ohio or wherever. In the late 1800s local color writers writing for newspapers, *Harper's Weekly* and such, writing to

> northern audiences they would write stories about strange and exotic places in the world--you know places like Indonesian, Africa and Appalachia. So they want to know what are the natives like and… it kind of cranked up the oldies, the stereotypes that persist today and that are hard to overcome. But the music and dance has always been seen that way and you know, 100 years ago there was a lot of immigration from southern and Eastern Europe in the late 1800s hundreds and the old-stock Americans--the WASPs, Anglo-Saxons or whatever--pushed back against that and they wanna say 'we are the real Americans, not these Italians and whatever coming over,' you know? And at the time they were reading about these people in the southern Appalachians and have this perception that these are the true American, these are the old-stock Americans, the real Anglo-Saxon's and it sort of… painted the music and dance traditions as Anglo-Saxon when in fact there was so much black influence on it all. The banjo didn't come from England!

First Nation cultures from the Cherokee and Iroquois lands of modern-day Georgia, Alabama, Arkansas, Kentucky, Tennessee, Virginia, and West Virginia provided the earliest historical accounts of the southern Appalachian region. In 1720, the Irish, Scots-Irish, English and German cultures began to immigrate to the shores of North America, or "the new world." The 1763 English Proclamation Act declared that no American colonists were to settle west of the Appalachian Mountains ("Proclamation of 1763 Summary") which created both collaborations and disputes between the First Nations and colonial cultures in the Appalachian region.

The 16th through 19th centuries saw the enslavement of over ten million African peoples, who were forced from Africa and taken to North America through the Atlantic Slave Trade

(Lewis). Many of these enslaved Africans were sold to plantation owners in the southern Appalachian region.

Between the 1840s through the 1890s, there was further migration of peoples from the British Isles to America, accompanied by the migration of Americans from the eastern regions of the country towards the west. This latter trend expanded the migration of European cultures in America. Travel by riverboats and steamboats helped keep southern Appalachian communities connected (Jamison 14). Prior to the Industrial Revolution, many of these communities remained simultaneously contained and linked. With the arrival of the steam train, access became less of a literal mountain to climb, and the southern Appalachian region began to see interaction between its cultures (Wilde). The post-Civil War era also saw great change in the region and began a period of northern interest in southern Appalachia. The pull to preserve the cultures that had established the region began.

Southern Appalachian dance, largely passed from generation to generation in the family rooms and community socials of the region, began as a participatory style of dance at social gatherings and barn dances, and eventually evolved into a performative art that can be seen at festival exhibitions and even competitions. Because learning the style of southern Appalachian dance is rooted within social structures and community gatherings of the region, and not strictly taught in a studio or classroom, it is a dance form that maintains a sense of being grounded where it began: in community.

As more codified forms of southern Appalachian dance began to emerge, so too did the counterculture of this codification, most notably in the form of the Green Grass Cloggers (GGC) from North Carolina. The GGC performance group "…debuted at the 1972 World Champion Old Time Fiddler's Convention on April Fool's Day--a cosmic date for a group of hairy counter-

culture college kids to invade the previously clean-cut clogging world" (Smith 26). The Green Grass Cloggers were originally rejected by various folk festivals for many reasons, the most paramount of which Leanne E. Smith, a GGC herself, explained in her article "Green Grass Cloggers: Folk Dance Group," by saying "…they hadn't learned [their dances] from relatives and locals in the mountain hometowns they didn't have" (Smith 28).

Here, one can see that learning southern Appalachian dance through community connections was so intrinsic to southern Appalachian culture that early diversions from this method of learning were rejected. Still, through these evolutions and indeed because of them, the dance of southern Appalachia continues to both preserve and perpetuate the culture of southern Appalachia. This is a style that honors and celebrates the roots of its origins but continues to evolve to fit new cultural variations and explorations of the genre.

The exploration of the impact of learning southern Appalachian dance, and of learning its roots as it becomes a part of one's own roots, calls forth many questions. As a result, the researcher chose the following two essential questions on which to base this study:

Q1 How does Appalachian dance in the southern portion of the region shape values, contribute to successes and enrich the lives of its dancers?

Q2 What is the impact, value or link to success of learning Southern Appalachian Mountain dance in the home and in a social community?

"While the Appalachian Mountains stretch from parts of Canada to Alabama, the cultural region of Appalachia typically refers only to the central and southern portions ranging from the Blue Ridge Mountains of Virginia, south-westerly to the Great Smoky Mountains, and is called home by approximately 25 million people" (Sepehr). In this study the researcher hoped to highlight the southern portion of the Appalachian Mountain Range mentioned by Robert Sepehr in his documentary *Appalachian People, Culture and History.*

Purpose of Thesis

To better understand the culture of southern Appalachia, one must understand the influence that the geography and topography of the land has on the culture. The following information described the region of Appalachia in greater detail.

> The Appalachian Region, as defined in ARC's [Appalachian Regional Commission's] authorizing legislation, is a 205,000 square-mile region that follows the spine of the Appalachian Mountains from southern New York to northern Mississippi. It includes all of West Virginia and parts of 12 other states: Alabama, Georgia, Kentucky, Maryland, Mississippi, New York, North Carolina, Ohio, Pennsylvania, South Carolina, Tennessee and Virginia. Forty-two percent of the Region's population is rural compared with 20 percent's of the national populations. ("About the Region")

Such an expanse of populated land cannot help but include a similar breadth of cultures. The southern Appalachian region is built upon communities of First Nations, enslaved Africans and European immigrants, all of whom contributed to what became a truly intermixed experience of American life. It is important to credit southern Appalachia with its community contributions to history. Few other cultural regions in the United States can compare to the close-knit communities preserved by cultural events such as those in southern Appalachia. These communities were not only borne out of the cultures that helped settle the region; they are also a result of the configuration of the land itself.

> From the beginning, the topography of Appalachia has proved to be a double-edged sword. The hard-to-maneuver hills and valleys have created a wholly unique, blended culture and communities with remarkable closeness, but also a level of outsider

skepticism and self-imposed isolation that have plagued progress in many areas, from economic growth to health care. (Baird)

Southern Appalachia is a special region that perpetuates its community through personal interactions and gatherings, many of which center around or include dance. These gatherings included barbecues, festivals and socials. A prime example of dance at community gatherings is the famed Mountain Dance and Folk Festival, established in 1928 and held annually in North Carolina. Not only does the festival celebrate southern Appalachian styles of dance, but it bridges the gap between the beginnings of southern Appalachian dance and its perpetuation in the region throughout history. In his essay titled "Finding the Way Between the Old and the New: The Mountain Dance and Folk Festival and Bascom Lamar Lunsford's Work as a Citizen", David E. Whisnant wrote: "It [the festival] constituted an important transitional cultural form between "the old and the new"--between the old, rural, traditional, community and family-based culture, and the emerging urban, industrial, media-dominated mass culture that swept through the mountains as it did through the rest of the country" (Whisnat qtd. in Spalding 91).

Pursuant to the goals stated above, the purpose of this thesis was to highlight, research and embody a uniquely American form of dance born out of its own culture and society. In this thesis the researcher sought to better understand the impact of learning dance in the home from previous generations or introduced in social settings and other similarly unstructured venues rather than being taught and performed in a more formal setting.

Continuing from the subject in the quotation above, Whisnant went on to say "It [the festival] furnishes a complex and instructive example of intentional intervention into traditional culture by a forceful entrepreneur [Lunsford] who did what he did partly because, as he said he 'just liked mountain people,'…." (Whisnat qtd. in Spalding 92). The researcher, who has a

similar affinity to mountain people as Lunsford, hoped to uncover any impact that southern Appalachian dance has on shaping the values, contributions to successes and enrichment of personal fulfillment for southern Appalachia's mountain dancing people.

The overarching intention of this study was to authentically represent the traditions of southern Appalachian dance, and better understand how this dance form both preserves and perpetuates southern Appalachian culture. Related to this goal was the desire to examine the positive impact of Southern Appalachian dance on individuals and families who partake in the dance form and to learn more about how Southern Appalachian dance is taught in the home and at social or community events. Furthermore, the intent was to celebrate Southern Appalachian dance and how it is preserved. The researcher also sought to discover commonalities pertaining to the impact on the success and values that Southern Appalachian dance has had on the research subjects.

Significance of Study

The beauty of experiencing other cultures is found in understanding the human connection between them. The native stomp dances of indigenous peoples of the Appalachian region, fused with the dances of enslaved Africans brought during the Atlantic Slave Trade, mixed with the Morris Dance of England, the step dance of Ireland and, in particular, the reels and dances of the Scottish Highlands were sewn together in a stunning and dynamic tapestry of movement that has become a signature of the Southern Appalachian region.

> It is clear that the people of Appalachia were not a homogenous Anglo-Saxon stock; they were, rather, a "mixed multitude of all classes and complexions" who, despite the relative isolation of the southern mountains, had contact with the outside world through trade and travel. The hoedowns, reels and frolics of Appalachia likewise were not pure survivals of

> ancient Anglo-Celtic heritage, locked away in isolation, but a constantly revolving folk tradition that incorporated elements of recently popular social dances with older traditions. (Jamison 18-19)

To have a singular culture that is so richly rooted in other cultures makes for a captivating subject of study. Moreover, a culture that continues to communicate through movement and dance, that participates in social gatherings based on shared movement and dance experiences, and that so significantly perpetuates itself through that dance deserves a thorough and significant exploration in order to best celebrate its inherent qualities and values.

Despite such a rich and spirited culture, the amount of research available on dance in southern Appalachia is limited. The resources that do exist focus on the history of the dances themselves, and the evolution from their cultures of origin to their current recognizable states in southern Appalachian dance. This research sought to amplify the voices and experiences of those who dance the dances, participate in them, and live the impact of this often personal, very communal forms of movement.

In this study, the researcher hoped to celebrate the culture of southern Appalachia through the lens of movement and dance. The desire was to reveal a better understanding of this rich and varied part of the United States and the significant impact that learning dance through cultural and social events can have on an individual. The researcher also wanted to shine a light on the rich and vibrant movement culture of the Southern Appalachian Mountain Range.

CHAPTER II

LITERATURE REVIEW

The purpose of this thesis was to highlight, research, and embody a uniquely American form of dance born out of southern Appalachian culture and society. In this thesis the researcher sought to better understand the impact of learning southern Appalachian dance in the home from previous generations or introduced in social settings and other similarly unstructured venues rather than being taught and performed in a more formal setting. Ultimately, the researcher hoped to capture the stories of southern Appalachian dancers, or those whose experiences with southern Appalachian dance had a direct impact on their perceived successes and values.

Geography of Appalachia

The Appalachian Mountain Range covers an expansive geographical area. It stretches 1,500 miles in length from Canada's Newfoundland and Labrador, wending just inland of the east coast of the United States and coming to rest at the top of Georgia and Alabama (*Encyclopedia Britannica*). The range of this area is as wide as 200 miles in some parts ("Appalachian Mountains") and holds an impressive cache of natural wonders, including valleys, rivers, lakes and an expansive array of flora and fauna. The mountains are generally broken into three geographical subcategories: northern, central and southern. The southern region, which is highlighted in this research, includes:

> …the Alleghenies of West Virginia and Virginia; the Blue Ridge range, extending across Virginia and western North Carolina, the northwestern tip of South Carolina, and the northeastern corner of Georgia; the Unaka Mountains in southwestern Virginia, eastern

Tennessee, and western North Carolina (of which the Great Smoky Mountains are a part); and the Cumberland Mountains of eastern Kentucky, southwestern West Virginia, southwestern Virginia, eastern Tennessee, and northern Alabama. (Dykeman)

Figure 1: Map of the length of the Appalachian Mountains.
https://kids.britannica.com/kids/article/Appalachian-Mountains/346081

The Cultures That Built Appalachia

There are number of different cultures which have contributed to what can be described as the Appalachian culture.

Defining Culture

The Peace Corps, an independent agency run by the United States government that seeks to provide global relief, provides the following comprehensive definition of culture: “Culture is a system of beliefs, values, and assumptions about life that guide behavior and are shared by a group of people. It includes customs, language, and material artifacts. These are transmitted from generation to generation, rarely with explicit instructions” (*Defining Culture*).

The Appalachian region was settled by various cultures from different parts of the world. When considering the definition provided by the Peace Corps, the dynamic and rich culture of Appalachia is a direct result of the varied forces and cultures that created it. These native and immigrant cultures brought their beliefs, values and assumptions through customs, language and material artifacts, laying the foundation for a cultural fusion that created what is now understood as Appalachian culture.

Attributes of a Culture

Dance has often been called a mirror of society, a response to historical events as well as political, economic, even religious movements and definitely a social statement--no matter where and by whom it is performed (Kassing 2).

In her book *History of Dance*, Gayle Kassing gave teeth to the Peace Corps definition of culture and how it pertained to dance in particular. Dance, being an intangible, immaterial cultural attribute, fit most appropriately in the customs category of the Peace Corps definition. Dance in society provides a reflection of celebration, grief, ritual and worship. It can be found at weddings, in churches, at joyful and sorrowful times. Dance as a reflection of culture provides a movement platform for the customs of the culture to come alive. Dance can also be used as a tool of communication and could therefore be considered evidentiary of a cultural language contribution as defined by the Peace Corps (*Defining Culture*).

The southern Appalachian region is home to a wide variety of dominant cultural foundations. The histories of those cultures, including their arrivals in North America as well as their evolution through American history, have crafted a unique and singular form of American cultural expression through southern Appalachian dance. America’s indigenous, immigrant and enslaved communities have been influencing each other since their earliest arrivals. Despite the

questionable need to separate and codify cultures still today, the influence of those indigenous, immigrant and enslaved peoples have created an inextricable fusion of a uniquely American culture.

First Nations

Exploring the cultural region of Appalachia begins with the Iroquois and Cherokee nations.

> The Appalachian Cherokee Nation is one of over 200 non-federally recognized Indian tribes in the United States. Our members reside in the states of Kentucky, Indiana, North Carolina, Ohio, Oregon, Texas, Mississippi, Florida, Tennessee, Wisconsin, Delaware, Maryland, Pennsylvania Virginia, and West Virginia...The Cherokee Indians had many Native American villages spread out along the Tennessee River which runs through the Appalachian Mountains and owned territory that stretched from Virginia to the southeastern part of the United States. The Cherokee are considered to be part of the later Pisgah Phase of Southern Appalachia, which lasted from circa 1000 to 1500 [AD] and the original home of the Cherokee, linguistically a branch of the Iroquois, was the southern Appalachian Mountains, including western North and South Carolina, northern Georgia and Alabama, and southwest Virginia. ("Appalachian Cherokee Nation")

Cherokee elders say they have lived in the southern Appalachians forever--that the Creator placed them here and gave them their language and customs. Artifacts show their continual occupation of the area for more than 13,000 years ("Story of the Cherokees: 13,000 Years").

The Cherokee had their first connection with Europeans in 1540, when an expedition led by Spanish conquistador Hernando DeSoto arrived on their land ("Story of the Cherokees: 13,000 Years"). The Cherokee Nation of the Appalachian Region assisted in fighting the

Revolutionary War for the colonies. After the passing of the Indian Removal Act of 1830, 16,000 Appalachian Cherokee were pulled from their land and forced to march west of the Mississippi River ("Indian Removal Act: Primary Documents in American History"). While the majority of the Cherokee Nation fell victim to the eviction efforts of the United States Government in 1838, including 4,000 Cherokee who died on the trail, roughly 1,000 Cherokee maintained residence in Appalachia through various legal and illegal means. Additionally, the Cherokee have returned to the region when it was safe to do so and undertook rebuilding efforts in southern Appalachia, making the region 14,000 Eastern Cherokee strong ("Unto These Hills").

The Atlantic Slave Trade

The Atlantic Slave Trade brought the cultural influences of enslaved Africans to the region in the 18th and 19th centuries ("Appalachia"). See Figure 2 for a map of the routes taken during the Atlantic Slave Trade.

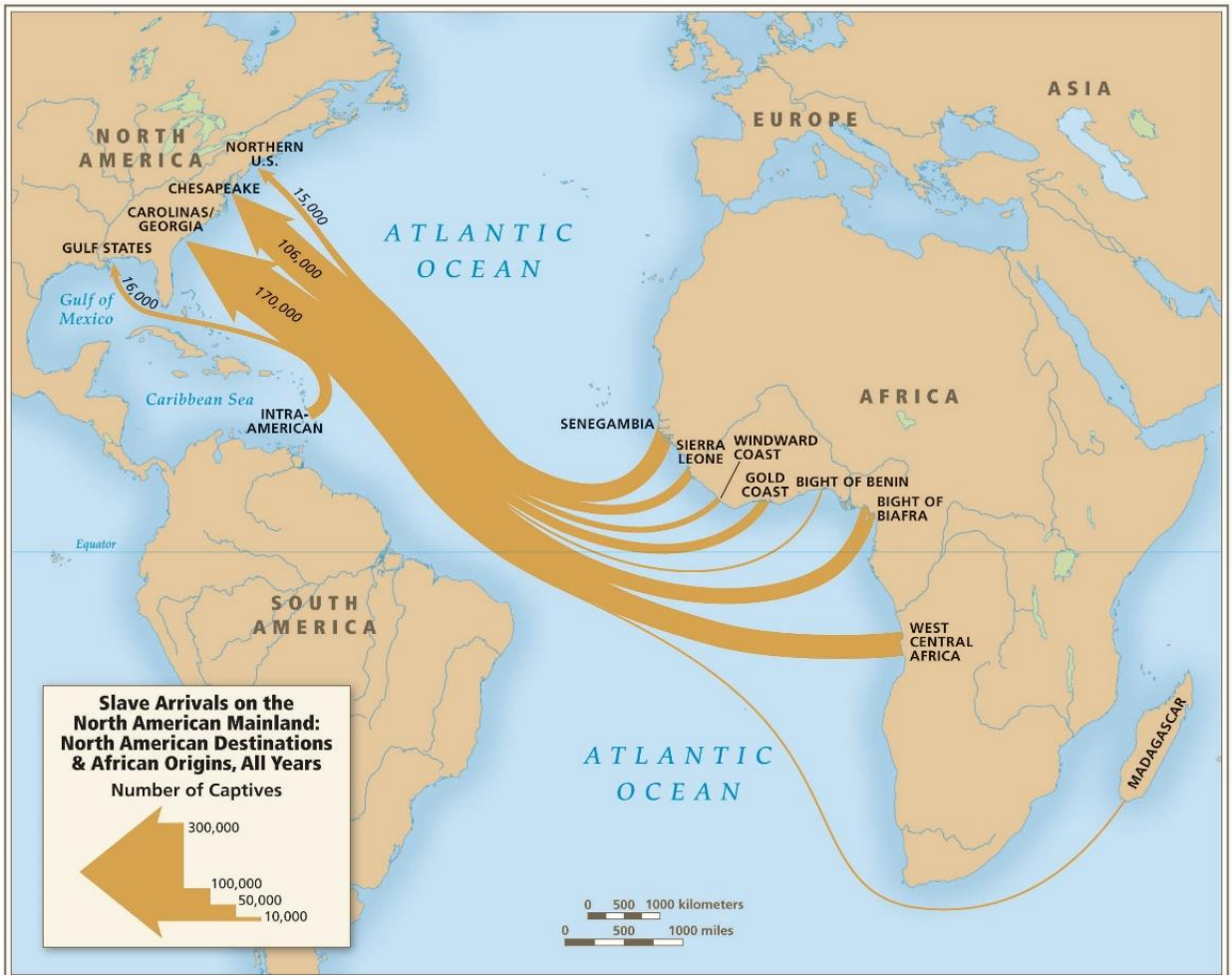

Figure 2: Map of the Atlantic Slave Trade.
https://ap.gilderlehrman.org/essay/origins-slavery-0.

In 1619, Portuguese enslavers stole humans from the coast of Africa and brought them to Point Comfort in what was then called The New World, now called Virginia. Thus began the over two-hundred-year tragedy of slavery in America (Shipp). Of the 12.5 million Africans who were stolen from their homes, 305,326 landed on the shores of the modern-day United States ("Estimates"). Many enslaved Africans who found themselves in America worked on the plantations of the deep south. Fewer numbers of enslaved Africans found themselves in the

mountainous Appalachians, where climate and terrain were less suited for crops and vegetation. Nevertheless, slavery is an ignominious part of the Appalachian history.

> While enslaved people in the Appalachian region were less likely to work on large plantations, their experiences were no less harsh. They often tended small farms and livestock, worked in manufacturing and commerce, served tourists, and labored in mining industries. Slave narratives, legal documents, and other records all show that slaves in Appalachia were treated harshly and punitively, despite claims that slavery was more "genteel" in the area than the deep South. (Clark)

In his article "Afri-Lachia?," writer Michael Twitty explained other ways in which people of African origin found their way into the foothills of southern Appalachia:

> Other Afrilachian people came west by way of Edenton, Wilmington and Charleston, major slave ports of the lower South. Much like the Virginians and Marylanders both, North and South Carolinian planters set their sights on expanding west. It was not uncommon to find early Afrilachians who "spoke the Scots Irish dialect," or Scot Gaelic or even German since they lived in close proximity to slaveholders and neighbors who gave them work orders in their own native languages. Africans coming to Appalachia had very complex identities. Some were the descendants of Central African and Northern European unions in the 17th century before the entrenchment of slavery. During the 18th century, others were from the wave of West Africans coming from what are now the countries of Senegal, Gambia, Ghana, and Nigeria, eventually mixing culturally and genetically with Europeans and Native Americans. (Twitty)

Here, we can see how the individual cultures of Appalachia begin to intermix, thus becoming the basis of Appalachia's own new cultural identity.

The British Isles

The Ulster Scots, British and Welsh immigrants began to arrive *en masse* in the early part of the 18th century. The 1750's saw the migration of settlers from southern Pennsylvania into the northern points of Virginia and West Virginia. Please see Figure 3 for the geographical origins of people from these cultures.

Figure 3: Main geographical locations of Europeans immigrants to Appalachia. https://www.stepmap.com/map/British-Isle-1462119.png

The great bulk of immigrants from this region are specifically of Ulster-Scot or Scots-Irish descent. In the documentary *The Scotch Irish*, historian Bruce Weston described the origins of the Ulster Scots, also known as the Scots-Irish: "These people were Scots that had been transported from the lowlands of Scotland over into Northern Ireland to serve as fighters and colonists against the Irish. The English were fighting the Irish and in order to keep the Irish down they brought these Scots over there and these Scots stayed there for about a century" (WPSU).

Valuing religious freedom, the Ulster Scots refused to swear loyalty to the ruling Church of England and fell victim to English persecution. In an effort to avoid this persecution, they began to migrate to the shores of the New World in the eighteenth century and settled largely in Pennsylvania. From Pennsylvania, they worked their way west into Ohio but were stopped by the Allegheny mountains. The Ulster Scots then set their sights southward where they became the dominant immigrant culture of the southern Appalachia region (WPSU).

While the Ulster Scots receive the bulk of the credit for settling the southern Appalachian Mountains, writer David Hackett Fischer did note that immigrants from the lowlands of Scotland were intermixed with immigrants from Northern England (Fischer 618).

The small country of Wales, a rectangular shaped piece of land on the west side of England and to the east of the Irish Sea, shared a similar immigration story to that of the Ulster Scots and the Irish. Similar in topography and geology to southern Appalachia, many Welsh citizens worked in agriculture until the English Industrial Revolution of the 18th and 19th centuries. As a result, "Thousands of poorer farmers were displaced, left with no land or work, so they sailed West, eventually finding themselves in Appalachia" (Tan). While the Industrial Revolution led to Welsh displacement, it also popularized the mining trade in Wales. The mining

industry served as a robust link between Welsh and Appalachian people, as coal mining became the lifeblood of economic prosperity for both cultures (British Broadcasting Corporation Wales).

Germany and Holland

German immigration to southern Appalachia first began in the 1580's, with exploration efforts of the Roanoke area of North Carolina, commanded by Sir Walter Raleigh (Baxley). At the same time, exploratory efforts to settle the New World began in present day Virginia at the behest of Britain's Queen Anne. These efforts solidified into what became known as the Germanna colonies (Harris). Sporadic settlements of Germans continued in the region into the eighteen century but the true influx of German culture began as the population of Germans in Pennsylvania began to spread into the southern Appalachian range. "Because they were migrating from Pennsylvania and because their own word meaning German--"Deutsch"--was not translated very well by English settlers, the newcomers into North Carolina were sometimes termed the "Pennsylvania Dutch" (Baxley).

In comparison to other major immigrant populations in southern Appalachia, German immigrants experienced an added obstacle of a language barrier. Appalachia by its geographical nature is a divisive and isolating region. The mountains, rivers and valleys serve as natural borders between settlements and create pockets of cultures that, unless aided by river boats or until the railroad boom of the 19th century, seldom interacted with one another. The language hurdle of German immigrant populations added to the experience of isolationism in Germanic cultures of Appalachia (Baxley).

Other Contributing Factors

As the population of the United States grew in the 19th century, so too did the reflection of immigrant cultures in the southern Appalachian region. America was finding her pace in

economy, government, society and industry and southern Appalachia became a mosaic of America's varying cultures. With a nation of immigrants clamoring for a foothold in the new, young nation, Appalachia offered a new and booming opportunity: coal. The coal industry helped drive factions of various immigrant cultures from across the United States into the foothills of the Appalachian Mountains.

> In the coalfields, native whites, African Americans, and foreign immigrants lived and worked in company towns where they usually were segregated into sections designated as "Colored Town," "Hunky Hollow," or "Little Italy." Generally, there was discrimination in the kinds of jobs available to each group in the mine as well, with natives or British immigrants serving as bosses or in the technical positions, and blacks and immigrants in the harder, more dangerous, and most unsteady jobs. Still, blacks and immigrants were attracted by relatively high wages. Underground the men worked together, but even on the surface the rigid segregation often became blurred in company towns, and without other employment opportunities, the workers came to focus on their common economic interests in the United Mine Workers of America, the one organization in the coalfields they could control. (Lewis qtd. in Billings 33)

The 19th century gave way to post-Civil War reconstruction and industrialization and with it, the landscape of immigrant cultures in Appalachia and indeed across the United States began to change. Still, the immigrant populations of southern Appalachia, aided by the geography of the region itself, were able to maintain a stronghold on their cultures of origin, which can be so beautifully and distinctly seen in southern Appalachian dance.

Understanding the influence of other cultures' movement expressions to further comprehend the larger impact of southern Appalachian culture on the shape of American culture

is imperative to understanding southern Appalachia. America's indigenous and non-indigenous communities have provided an influential interplay since the earliest arrivals of various immigrant and enslaved peoples. Despite our need to separate and codify cultures, the influence of those indigenous, immigrant cultures and enslaved peoples have created an inextricable and uniquely American cultural expression of movement and dance.

A History of Dance in Southern Appalachia

In the following section, the researcher has attempted to describe how the cultures mentioned above influenced the development of dance in the southern Appalachian region.

Movement from First Nations

The native population of the Cherokee holds significant influence and correlation to southern Appalachian dance. The dances of the Cherokee can be categorized into social dances or spiritual dances. The social dances, like the Butterfly dance and the Lady Fancy Shawl dance, showcase heel-toe patterning, whirling arm circles and impressive agility and suppleness of the knees and ankles. The famous Cherokee Stomp Dance holds both social and spiritual meaning. It is so named because of the shuffling, stomping nature of the movement. The dance features an interweaving of men and women, and usually highlights a male "caller."

> The songs are typically performed in call and response form. The dancers circle the fire in counterclockwise direction with slow, stomping steps set to the rhythm created by the women stomping with their shell shakers. As the dance progresses, as many as several hundred people may join in the circle. The dance continues until at least four rounds or four songs are completed by the dance leader. At this point, the dance concludes until the next leader is called out to sing. ("The Stomp Dance")

Thus, the First Nations of Appalachia contributed complex footwork and intricate formations, with an active and engaged torso and a spiritual meaning behind their movements to the dance of the region.

African Movement

"Much like the dances of the Cherokee, African movement is rooted in a sense of the sacred. "The ideology of Africans in North America could hardly have been more effectively disguised, since dance to most Europeans was empty of sacred content and to Africans sacred like prayer" (Emery 42). Similar to the significance of movement from First Nations, African movement—more specifically West African--brought a deeper sense of meaning and intention to communal gatherings, be they social or religious. Movement from West Africa also brought a variety of rhythms and steps to counterbalance the euro-centric quadrilles and folk dances that would come to saturate the region. African polyrhythm or polycentrism, a defining characteristic of African dance, highlights a relaxed nature and ease of movement. Polyrhythm and polycentrism describe the notion of two different rhythms existing simultaneously in two or more different parts or regions of the body. An example could be a slow, swinging arm movement with fast-paced footwork (Gottschild qtd. in Dils 333).

Like the rich influence of polycentrism, the floor patterns of the African Circle Dance and the African American Ring Shout, with their circular pathways, can also be easily identified in southern Appalachian dance. "The Ring Shout was an ecstatic, transcendent religious ritual practiced by plantation slaves by moving counter-clockwise in a circle while shuffling the feet, clapping hands and patting the body as if it were a large drum" (Hill).

Buck and Wing dances also brought a sense of dynamic movement and polyrhythm to the area.

> During the second half of the nineteenth century, rural Southern step dancing also became known as 'buckdancing,' an American term which, like 'breakdown' and 'hoedown,' originated with the dancing of African Americans. As early as the 1830's, African American males were demeaningly referred to ask 'bucks'--that is how they are listed in advertisements for slave auctions—and their dancing was referred to as 'buckdancing.'… Over time, 'Buck Dancing' combined with 'Wing Dancing'… and became known as the 'Buck-and-Wing, the precursor to modern stage tap-dance.' (Jamison 143-144)

One such example of a polyrhythmic step is the Double Chug, where weight is pushed forward and backward with a percussive and heavy energy, while the arms swing with a slower and more relaxed energy (Shepard-Powell).

Overall, West African movement brought dynamic footwork, polyrhythm and a structurally relaxed nature to southern Appalachia. These less-rigid qualities, when combined with those of the British Isles, gave a unique flavor to what was to become southern Appalachian dance.

Movement from the British Isles

Movement from the British Isles can be viewed through the same lens as immigration from the British Isles: an amalgamation of varying cultures offering similar yet distinct contributions to the formation of southern Appalachian culture, particularly its dance.

English immigrants brought the Morris Dance, a style of dance that uses specific patterns, various props and sometimes specific footwear. Dating back to 1448 ("The Morris Tradition"), "Morris dancing is a form of traditional English folk dance. There are many different groups of both Morris and traditional dancers originating from areas around the UK, who each perform in a

variety of styles" ("What Is Morris"). Like many other styles of cultural dance, Morris Dance has a variety of subcategories, many of which can be linked to different movement styles in southern Appalachian dance.

In particular, the Clog Step of the Morris dance from the northern industrial areas of England, particularly Lancashire, can be linked to modern southern Appalachian-style clogging. In true American fashion however, southern Appalachian clogging is considered more wild and lively ("What is Morris"). Much like Square Dance, many Morris traditions lean heavily on a specific number of dancers weaving in and out of intricate patterns. Morris Dance can also include the spoken instruction of steps verbally communicated by the "squire" of the Morris dance group. The squire can be associated with the square dance "caller" of southern Appalachia (White).

A fusion culture in and of themselves, the Ulster-Scots brought a mix of traditional Irish and traditional Scottish dance to Appalachia:

> A major contributing factor to the evolution of step dancing in the American South was the in-migration of the Ulster-Scots from Ireland in the late 1700s and early 1800s. After migrating to North America, the Ulster-Scots became particularly concentrated in the Appalachian foothills. A composite population, the Ulster-Scots, also known as Scotch-Irish, consisted of people with English and Scottish backgrounds who settled in the Ulster region of Ireland. The dance forms from this part of Ireland most likely bore cultural trademarks from Irish, English, and Scottish traditional dances. ("Appalachian Women's Museum")

Like Morris dance, Highland Dance from Scotland contributed formations and movement patterns between dancers, as well as articulated footwork and structured arm movements.

Highland dance, which began as a way for Scottish warriors to prove their strength and agility (Johnson) incorporates the use of arms and quick steps performed on the ball of the foot. Popular cultural festivals known as Highland Games provide a communal venue to show the stronghold of Scottish influence on southern Appalachian culture.

Irish Step Dance provided similar attributes as those from Scotland. The titles of many southern Appalachian dances, including "jig" and "reel" are derived from Irish culture, and give structure and identification to the rhythms of various dances (Richens and Haurin 6). Irish Sean-Nos dancing can be easily identified in southern Appalachian dance. Originating on the western side of Ireland in Connemara region, Sean-Nos is a more relaxed and loose style of dance than the style of Irish dance seen at competitions today. It is also often syncopated. The Connemara step in Sean-Nós Irish dance is similar to the "Pony-and-the-Pitter-Patter" step in southern Appalachian percussive dance. Both hold the same rhythm, but with slight difference in syncopation and rhythm (Shepard-Powell).

> As the footwork of the Ulster-Scots intermingled with the dance styles from the early Native American and African American communities, the technique went through an adaptation process which ultimately led to a blending of stylized percussive footwork, which is exhibited in clogging, and has evolved from casual dancing patterns to sophisticated performance contexts. ("Appalachian Women's Museum")

German Movement Influences

Similar to movement from the British Isles, German settlers brought their own folk dances to the region. Interweaving and circular patterns danced by couples and groups are clearly reflected in the origins of southern Appalachian dance. The rotating nature of the Zwiefacher, a very close relative of the waltz, is credited as being related to basic Appalachian dance patterns.

The Rheinlander, with its pretzling partners and oscillating patterns, is also a clear link to southern Appalachian dance. Germans also contributed a significant influence on the percussive nature of footwork.

> Second only to the Scotch-Irish, the Germans settled in the Appalachian region in great numbers. Their folk dances did not rely on fast footwork for energy, instead they used leaps and stamps that contributed to the rowdier and bigger movements in American clogging. Shoe slapping comes from a German folk dance called the Schuhplattler, which literally means shoe slapping. Such movements have permeated American country dancing and is aptly demonstrated in the clogging step known as the "ploddle." (Enriquez)

Each of these cultural dances formed what became styles of southern Appalachian dance, including southern Appalachian square dance and clogging. These styles, passed from their origins through familial and community lines of history, perpetuated through social events, regional gatherings and festivals which helped maintain a homegrown sense of community and culture. With music and dance being the main attraction of many of these events, it is not a stretch to say that as the cultures created the dance, the dance in turn created the culture.

The Emergence of Southern Appalachian Dance

"The old house shook to the chimney tops with the cadenced tramp of many feet…so fast and furious was the reel that our entrance was unheeded" (Strother 803).

Early Southern Appalachian Dance

The dances of early southern Appalachia are a true American fusion of the cultures from which the movements and dance came. No one culture can claim a right to southern Appalachian

dance; it is truly a fusion of cultural movement that has not only become singular to the region but has helped establish southern Appalachian culture in its own right.

While southern Appalachian dance pulled individual movement and movement qualities from various cultures, the structure and pattern of the dances are heavily reflected in the reels of English and Ulster Scot heritage, as well as Cherokee and African movement. Southern Appalachian dance takes the four-handed reels of early southern Appalachian settlements and makes them six-handed reels with multiple couples and dancers performing simultaneous movement (Jamison 92-93).

Like the four-handed reels, these six-handed reels did not require a large dance floor which allows them to be easily danced in houses and other small spaces. This, and the fact that attendance at dancing schools was not required to learn the simple repetitive figures, made these dances popular with all classes of people, rural as well as urban. (Jamison 92).

The famed English dance, the Sir Roger de Coverley, became the basis for the Virginia Reel (Jamison 94). Upon seeing the reel for the first time, renowned Shakespearean actress Fanny Kemble described her experience as "…Sir Roger de Coverley turned backwoodsman" (Kemble 290). While the history and significance of the Virginia Reel itself is contested in southern Appalachian culture (Jamison 97) it no less became exactly what the aforementioned quote describes: a style of dance that could be done in any space and within any social demographic.

The traditional figures and patterns of these reels, and dances similar thereto, are the basic structure upon which southern Appalachian dance patterns are built. Weaving configurations, circular figures and changing hands circular figures can be seen in the cultural origins of southern Appalachian dance and are often heralded as the earliest form of the dance

tradition. The infusion of clog dancing into these traditional figures and patterns launched southern Appalachian dance into a new phase in its history, and the tradition evolved significantly.

Clogging

In 1928, Appalachians gathered at the first annual Rhododendron Festival, held in Ashville, North Carolina. The festival had many appealing components including parades and pageants, but also offered a celebration of folk music and dance (Jamison 151). This celebration was organized by a man named Bascom Lunsford, who feared that the traditional sounds and styles of southern Appalachian music and dance were becoming lost in the era of jazz (Jamison 152). Lunsford organized a square-dance competition at the festival, which eventually became so popular that Lunsford's music and dance celebration and competition at the Rhododendron Festival broke off and created a new celebration in its own right: The Mountain Dance and Folk Festival (Jamison 152-153).

The Mountain Dance and Folk Festival, which is still in existence today, carried out the tradition of the dance competition. "The dance style that developed as a result of the annual dance competition at Lunsford's Mountain Dance and Folk Festival is now known as "traditional freestyle clogging" (Jamison 154).

> Although Lunsford's original intent had been to promote and preserve the mountain square dances, by putting teams of dancers on stage in competition, he inadvertently changed the tradition and created a new one. Competition invariably leads to innovation, and whatever caught the attention of the audience and judges one year was imitated by rival groups the next, soon becoming common practice. At first, the dancers at the Mountain Dance and Folk Festival dressed as they would at a community square dance,

> but within a few years (by the early 1930's), despite Lunsford's objections, some of the dance teams started wearing matching outfits. Some also began to include percussive footwork throughout their performances. This no doubt had a powerful effect. One of the first to do this was the Limestone Team, from nearby Henderson County, described by the *Ashville Times* in 1933 as an "all-clogging team." That same year, local radio station WWNC began to provide an "amplification system" for the music. Once PA systems became the norm, it was difficult to hear the dancers' footwork, and by the early 1950's to Lunsford's dismay, some of the dancers began to wear metal taps on their shoes to make the louder sound. Tap shoes had not been worn at the earlier community dances, but they soon became standard attire for the square dancers at Lunsford's festival. (Jamison 154)

Lunsford and many dancers still wished to maintain the original structure, form and style of traditional mountain style dance. In response, the festival held in 1958 split the competition into two categories: Clog Dance and Smooth Dance. Lunsford still maintained a strong sense of tradition, even as his competition bred new innovations of southern Appalachian dance.

Competitions of course created a need for practice, precision and skill. Rehearsing for a mountain dance competition became the norm for competitor--a distinct diversion from the original mountain dance education of families and friends dancing traditional squares and reels in living rooms and at social events.

> Square dancing in this region ceased being a community-based social activity where everyone, regardless of age or ability, was welcome to participate; it, became a rehearsed exhibition of choreographed dance routines and percussive footwork performed onstage by energetic young dancers in front of a passive audience. This was noted in the *Ashville*

> *Citizen* in 1952: 'In the first Festivals, most of the square dance teams were adults, many of the members were middle-aged, and most of them had known how to square dance all their lives. … Today, the square dance teams are mostly young people, many of them teenagers.' (Jamison 155-156)

Participant 4, a southern Appalachian dance expert who was interviewed for this study, elaborated on the changes that competition clogging brought to southern Appalachian:

> Bringing the competition element in changes everything. It just makes people want to do something so that they could win. So they...try develop some sort of a step or choreography that's more impressive and then "let's put taps on our shoes to make them louder." And that's also related to the advent of amplified sound. Of like, "How can we make our feet louder because the band is mic'd now and what can we do to be louder and to be more impressive." ... and also with that stage element comes in is like "Oh well can we wear our regular clothes or should we start to coordinate our clothes?" And then that just snow-balled into "let's all dress alike!"

As with this initial infusion of rhythm and precision footwork into traditional mountain dance, clogging began to take on a life of its own. Likened to the precision lines of the famed Radio City Rockettes (Phillips qtd. in Spalding 129) precision clogging is identified by each dancer doing the same steps and footwork at the same time in the same style. Precision clogging was made famous by James Kesterton and his Hendersonville Cloggers, later known as the Blue Ridge Mountain Dancers. Kesterton's dancers diverted from traditional mountain structures of dance, leaving behind many traditional formations and patterns and creating new ones for crowd pleasure and reaction. The Blue Ridge Mountain Dancers dominated the competition at the

Mountain Dance and Folk Festival in the 1960's, until festival judges changed the judging criteria to promote more traditional forms of southern Appalachian dance (Jamison 158).

Yet another iteration of new and innovative mountain dance, which infused both traditional patterns and squares with clogging, was about to take the stage. The Green Grass Cloggers burst onto the mountain dance scene in the early 1970's. Much more reflective of the culture of the day, the Green Grass Cloggers (GGC), with their patchwork clothing, shaggy hair and general misfit nature, overtook the world of mountain dance. Attracted by the joyful choreography and spirited footwork, Phil Jamison wrote, "It looked like a lot of fun, and I wanted to learn how to do it too" (Jamison 159). Jamison, who has become a leading expert in both the history and practice of southern Appalachian dance, explained that the GGC were a rag-tag group from the foothills of Greenville and, as such, did not have a singular style of mountain dance to promote. This laid the groundwork for creating and developing a style all their own.

The GGC provided a return to non-competitive mountain dance and in an example of circular cultural influence, helped create an avenue back to the traditional steps and patterns of mountain dance origins with some added misfit flair. The GGC had an arm of their organization that toured both the United States and internationally. These performance exhibitions, namely held in the mix of a folk festival, provided a larger pool of dance styles that influenced the GGC choreography. In yet another return to original mountain dance forms and styles, the GGC learned from older dancers that mountain dance had lost its individuality--that they "…had watched as dancing had become increasingly standardized during their lifetime and they emphasized that it should be an expression of individuality rather than conformity" (Jamison 160). Bob Phillips, a famed freestyle clog dancer, described his personal experience with the individuality of clogging:

> Listen to the music and close your eyes. This is the best way I've found. Close your eyes and your feet will kind of, well, want to start moving around. If you put fifty people together, I suspect you wouldn't find two that dance alike. Now my wife dances, I dance, and my son dances, and not a single one of us dance at all alike. We have our own styles. This is your true mountain dance…That's the main thing in mountain clogging is pure enjoyment. This is my relaxation. It's not for the glory, I just thoroughly enjoy it , and I also would like to think maybe that we're carrying on something that has meant so much over the years to so many people in the original form, without diluting it and polluting it. (Phillips qtd. in Spalding 128-130)

The exhibitions and festivals at which the GGC performed provided a casual environment for sharing choreography, steps, style and patterns with dancers from different generations who performed different styles. In this sense, the GGC provided a link back to the early teaching and traditions of mountain dance.

Southern Appalachia and Southern Appalachian Dance Today

The cultural fusion that created southern Appalachian dance parallels the evolution of the dance form as it functions today. Whereas root cultural dances informed certain styles and steps of southern Appalachian dance, southern Appalachian dance, when considered its own original form, has grown many different branches that create new forms of movement exploration.

Southern Appalachia Today

The fusion of founding settlers in southern Appalachia has led to a unique blend of culture that is singular to the area. Today, southern Appalachians are take pride in their

mountains and communities that have been both preserved and perpetuated by the culture they have created.

Southern Appalachia has never been a community synonymous with widespread and equitable wealth. The coal mines that built Appalachian economies were notorious for poor working conditions and underpaying their employees. With environmental conservation agendas gaining traction, many of these mines are closing today, plunging the area further into poverty and sending Appalachians out of their mountains and into more lucrative work forces (Quinton). Still, Appalachians feel a deep sense of rooted commitment to the region that their ancestors settled, established and developed. In an interview with Sophie Quinton of the Pew Research Foundation, Appalachian Billy Church, aged 58, said, "I was born here, I lived my life here, I intend to die here, as my forefathers have done before me. And my son feels the same way" (Quinton).

Southern Appalachian Dance Today

Southern Appalachian dance today takes many different shapes and forms, offers many different styles of choreography and footwork, and encompasses a variety of styles, both modern and traditional. Non-traditional music choices, reaching insofar as hip hop culture, inspire non-traditional movements, patterns and choreography at southern Appalachian dance competitions and exhibitions.

> Some young dancers, distancing themselves from the rural images associated with Appalachia, now prefer to call this modern form of competitive step dancing by a new name., 'Power Tap,' which they describe as a 'blend of clogging and hip hop.' In fact, today's contemporary clogging has evolved so far from its roots in the traditional dances

> of southern mountains that perhaps it should no longer be characterized as ‘clogging’ or ‘Appalachian.’ (Jamison 150)

In response to this ever-shifting and evolving dance history, organizations have set the purposeful intention in preserving traditional southern Appalachian dance. America’s Clogging Hall of Fame and the National Clogging and Hoedown Festival are committed to preserving traditional qualities and elements in southern Appalachian dance, such as patterns, reels, rhythms and sets (Jamison 165).

Impressively, these two schools of thought exist harmoniously. Southern Appalachian dance is a tradition rooted in cultural evolution. The synergic fusion of its root cultures, mixed with the passing of time, patterns of immigration and generational innovation have provided a seat for every dancer at the table, or rather, a place for every dancer in the set, whether the set is a traditional reel, a precision clogging line or a unique amalgamation of the two.

CHAPTER III

METHODOLOGY

Introduction/The General Perspective

The goal in conducting this research as structured was to capture the stories of Appalachians who have learned or studied southern Appalachian dance in one of the following ways: 1) as an academic expert, 2) through family or community traditions, or 3) in some combination thereof. The researcher chose the following two essential questions on which to base this study:

Q1 How does Appalachian dance in the southern portion of the region shape values, contribute to successes and enrich the lives of its dancers?

Q2 What is the impact, value or link to success of learning Southern Appalachian Mountain dance in the home and in a social community?

The Methodology chapter will detail the ways in which the researcher sought to source participants, collect quantitative demographic data, interview each respondent for qualitative analysis, categorize and analyze the emerging themes from the interviews and structure the outcomes in such a way that answers the researcher's essential questions.

In accordance with the best practices of University of Northern Colorado, the researcher submitted all methods of research, risk assessments, data handling, data analysis and benefits of the study to the Institutional Review Board (IRB). Participation consent and assent forms can be found in Appendix A of this thesis. All consent forms were collected via email. Hard copies were

printed and securely stored in a locked filing cabinet in the researcher's home. All quantitative a questions and qualitative interview questions can be found in Appendix B.

Research Design and Instrumentation

In the following section, the researcher described the participants in this study in terms of their gender and educational level.

Participants

The researcher sought to interview three different categories of participants: 1) academic experts on southern Appalachian movement who have themselves participated in southern Appalachian dance; 2) adult individuals who came to southern Appalachian dance later in their lives; and 3) families, including children of southern Appalachian dancers who use southern Appalachian dance as a way to perpetuate family connections and traditions. In sourcing these particular demographics, the researcher hoped to uncover comprehensive through lines of perceived values and successes that could be attributed to southern Appalachian dance.

The researcher posted on various social media outlets to source participants. Additionally, the researcher contacted several organizations with ties to Appalachia to promote this study and to act as a conduit for sourcing participants.

In total, ten participants completed both the survey and the interview. Eight of the ten participants completed the survey without assistance. Two of the ten participants were assisted by family members in completing the online survey. Nine of the ten participants spoke directly with the researcher via Zoom during the qualitative interview. One participant was given the questions and responded via word document.

The collection of data regarding gender gave participants five options for identification: Male, Female, Gender Non-Conforming, Gender Preference Not Listed and Prefer Not to Answer. Of the ten participants that completed the survey, eight (80%) identify as female, and two (20%) identify as male. For reference, see Figure 4.

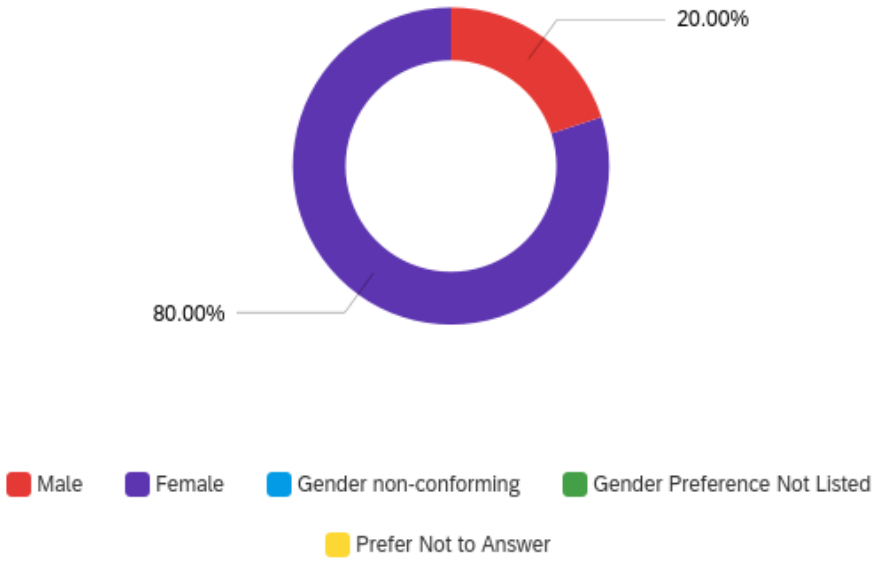

Figure 4: Gender identification of participants.

The collection of data regarding level of education gave participants five options for identification: Some Grade School, Completed Grade School, Some High School, Completed High School, Some College Education, Bachelor's Degree, Some Graduate School, Completed Master's Degree, Some Doctoral School, Completed Doctoral Program. Of the ten participants, four (40%) have completed a Master's Degree, three (30%) have completed a Bachelor's Degree, one (10%) has completed High School, one (10%) has completed Grade School and one (10%) has some Grade School education. For reference, see Figure 5.

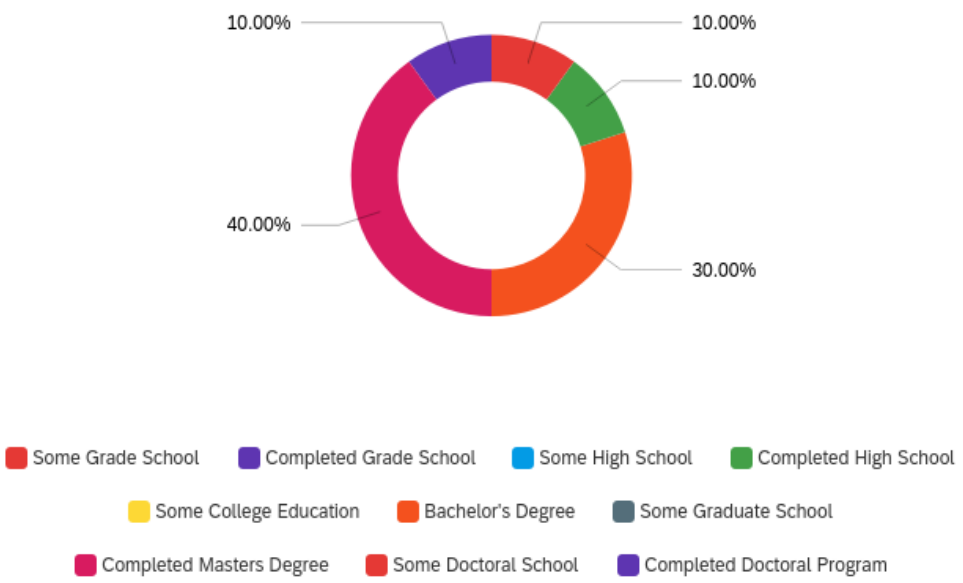

Figure 5: Education levels of participants.

The researcher found that all participants identified as white/Caucasian, with one participant noting some Indigenous heritage in their cultural identity. For reference, see Figure 6.

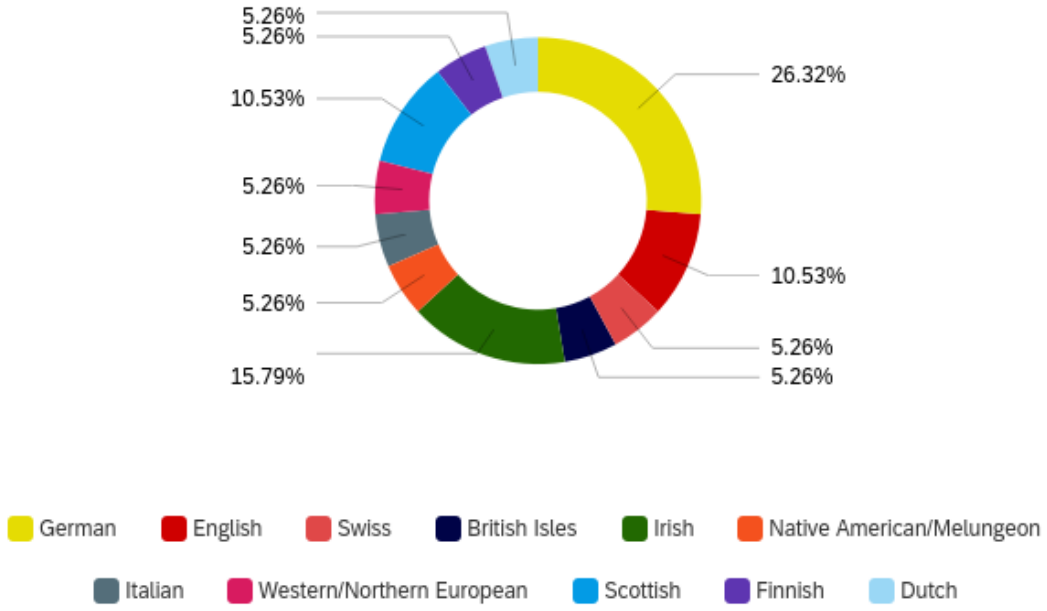

Figure 6: Cultural identification of participants.

Survey

Each participant was emailed a link to a demographic survey on the Qualtrics platform. The survey consisted of seven questions, including five fill-in-the-blank questions and two multiple-choice questions. Through the questions, the researcher collected data on the age, residence, racial identity, cultural background and heritage, gender identity and highest level of education completed. All participants, regardless of interview category, completed the same demographic survey. All data collected from the surveys was analyzed quantitatively. All data was collected between May 27, 2021, and June 30, 2021. All survey results were password protected and stored electronically via Qualtrics technology.

Interview

Interview questions were developed and structured specific to each different interview category. The interview categories included: experts, individuals and families. The questions, which varied in number from eight to thirteen, were phrased in an open-ended format to allow for non-leading and organic answers. The interviews were conducted via Zoom and transcribed by the researcher upon completion. The interviews ranged in length from thirty-two minutes to eighty-four minutes.

The researcher learned that the age range of participants was twenty-five to ninety years old with one participant declining to provide their age. No persons age 18 and under were interviewed for this project, as originally intended by the researcher. The researcher's original intent was to conduct all interviews in person; however, the COVID-19 pandemic eliminated that possibility. Thus, all interviews were conducted and recorded via Zoom technology.

Data Analysis

Both quantitative and qualitative data were collected in this study. Quantitative data was based on answers to questions about the participants' location, age, cultural and racial identification, gender identification and level of education. These questions were asked in either a short-answer format with each participant writing in their answers, or a multiple-choice format. The quantitative data was analyzed via Qualtrics and represented in a comparative format of pie graphs. All graphs were formatted and produced via Qualtrics.

The qualitative data was comprised of answers from the Zoom interviews. For the transcription process, the researcher played an audio recording of the Zoom interviews and transcribed the interview via Google Docs on an iPad. The transcriptions were analyzed to discover common themes and threads in the form of word categories. Once extracted, these themes and threads were combined across all interviews to identify commonalities of perceived values and successes attributed to southern Appalachian dance. These themes were then categorized for data analysis. The transcriptions were then combed for supporting quotations, stories, anecdotes and content that supported the various categories. The subjects are identified by the numbers 1 through 7. These numbers were assigned based on the order in which the researcher conducted the interviews. Numbers 2 and 7 have an addition letter indicator--2A and 2B, and 7A and 7B. These letters indicate that all number 2s and number 7s are related and were interviewed together.

Summary

In using a two-pronged approach, the researcher hoped to capture quantifiable demographic data to counter-balance a heavily qualitative research experience. The qualitative

data collection became the underpinnings of emergent themes that would ultimately help answer the researcher's essential questions.

CHAPTER IV

DISCUSSION

The purpose of this thesis was to highlight, research, and embody a uniquely American form of dance born out of southern Appalachian culture and society. The researcher sought to better understand the impact of learning southern Appalachian dance in the home from previous generations or introduced in social settings and other similarly unstructured venues. Ultimately, the researcher hoped to capture the stories of southern Appalachian dancers, or those whose experiences with southern Appalachian dance had a direct impact on their perceived successes and values.

In the following chapter, the researcher will discuss the outcome of her qualitative analysis of the data. This data was based on the transcription analysis of each interview. Each interview was analyzed through the lens of the question "What three words would you use to describe your experience with southern Appalachian dance?" This question was asked at the end of the interview so as not to unconsciously lead participants to look for these themes in their answers, and to have them share their experiences and stories candidly with the three words being used as a final reflection.

The researcher pulled together the answers to this question across all interviews and grouped them by common themes. Once the interviews were transcribed, the researcher went through the transcription pages and sourced supporting quotes for each theme mentioned by the participants.

In the following content the subjects are identified by using the numbers 1 through 7. These numbers were assigned based on the order in which the researcher conducted the interviews. Numbers 2 and 7 have an addition letter indicator--2A and 2B, and 7A and 7B. These letters indicate that all number 2s and number 7s are related, and were interviewed together.

Introduction to Qualitative Data

Much of the findings from this research were sourced through interviews with the ten participants and analyzed qualitatively. The interviews ranged in length from thirty-two minutes to eighty-four minutes. The researcher structured the order of interview questions to first elicit answers reflective of personal experience, and then transitioned into questions that would distill, summarize and codify these personal experiences into a larger frame of consideration. Personal experience questions centered around earliest memories of southern Appalachian dance: who was involved in those memories, where those memories took place, and how those memories may have shaped or otherwise impacted the lives of the participants today, with particular regard to values and successes. The last qualitative question of each interview centered around codifying these experiences into three words. Once combined across all interviews, all answers to this question were grouped into categories. Four major categories emerged.

Joyful, Fun, Happy

The largest category of synonyms was distilled into the following words: joy, fun and happy. Other words of similar description in this category included funny and laughing. Many participants linked joyful, fun and happy memories to their experience with southern Appalachian dance.

Participant 2B described their experience as creating friendships amidst the communal fun: “They had dances...Thursday, Friday and Saturday nights. They had three different bands

and about six or seven callers came, and it was just a big party, you know? We had a lot of fun doing it. And you make a lot of friends out doing that kinda stuff." Participant 2A, a family relation to participant 2B, echoed this sentiment: "The dances were a place for good old fashioned family fun. Lots of adults but lots of kids too. It was an all ages activity, even if it did go very late at night (10 or 11 PM?). The big circle dances (Cotton Eyed Joe, a cake walk--the best!) always got everyone on the floor and were so simple that anyone could do it, no experience required." Participant 2A amplified the connection of joy of music in saying "…you get the right fiddle player and it's a good time!"

Each participant had their own unique way of expressing the fun and joy derived from their personal experience of southern Appalachian dance. Participant 2 described the feeling of joy as "…just a floating happiness. Floating joy when the elements are right. When it's right, it is so much fun. Floating and flying all at the same time." In relation to their personal successes and values, Participant 3 found that in their adult life, they were chasing the same joy and happiness that southern Appalachian dance provided in their childhood:

> … it's hard to speak to people about this if they don't know, if they have no context and they just… You sound crazy. Now looking back on it you're like they really had very little so little that their instrument was a really old ratty banjo and really spoons and a piece of cardboard and no fancy shoes, just their regular flash… And I just I think now oh my gosh they were so happy. All I saw as a kid was how happy they were. It brings me to tears. The crazy thing now… Still that chasing of what was so simple then. Chasing of it now for happiness. And it's so hard to find out there in the world.

Many participants found the joy derived from southern Appalachian dance inextricable from Appalachia itself. Participant 6 noted: "I've always had a lot of fun square dancing, even

now. I think I always feel more connected to West Virginia or Appalachia when I get to do some of those pieces [dancing] or watch it." Participant 5 described the nature of southern Appalachian dance as a form of Appalachian expression: "Appalachian people are storytellers. We get together and we express ourselves and we play music and we dance and we just have a good time!" Participant 4 noted how expressing oneself through southern Appalachian dance helps create positivity: "It's creating that positive space, positive vibe. But for the most part it's that idea of 'Let's have fun together right now and then let's deliver fun to other people'." Amplifying this idea of expression, and feeding off of the positive energy created by southern Appalachian dance, Participant 7A described how southern Appalachian dance can be used as a form of healing in hard or sad times:

> No matter how hard life is or how sad it is, music has a place and dance can make you feel...it makes you feel alive and happy and I've seen throughout my life our family in real sad times still be able to put on music and dance. Mom always talks about life was so hard--Popaw in the mines and you know, they were just really poor and didn't have water, electricity--and they still took time out of their lives to play music and to dance and that was joyful for them.

They elaborated:

> Participant 7A: Joyous.
>
> Participant 7B: Well I thought joy as soon as you said it.
>
> Participant 7A: Joy when I think of Appalachian dance. It's joy cause it's with the people I love. I'm very proud of our Appalachian music and our Appalachian dance … I want people to portray us in all the glory that we are.

Southern Appalachian dance is not just an enhancement of their Appalachian identities, but rather a foundational pillar of what it means to be southern Appalachian. This joy and happiness is rooted deeply in a sense of community.

Community and Belonging

In its earliest days, communities in southern Appalachia experienced a sense of isolation due to the mountainous terrain. While this sense of isolation was limiting in holding community events, it did establish the homegrown, grassroots nature of southern Appalachian dance. Participant 3 elaborated:

> Most who learn this form learn it from family or friends in small gatherings. The perfection and development of different technique comes through the freedom of isolation. The isolation is another main point you caught upon. It forces community through forms like dance. Without the internet and professional teachers, many experts in dance and certain instruments are made by community/self teachings and the freedom and time that isolation offers. I find it fascinating that art and technique like this can be passed down information through generations.

Despite the challenges of creating community in southern Appalachia's earliest days, settlements relied heavily on gatherings, large or small, not only to combat the sense of isolation, but out of necessity for survival. Community events became the bedrock of southern Appalachian culture. Participant 5 described this sense of community: "The dancing is so important to our culture. It's a way of communication and community. Most of the time the dancing happens at, you know, houses or pickins' or you know, big community events and so it kind of really ties people together, which is nice."

Many participants noted the ease in which anyone can participate in southern Appalachian dance. Participant 6 explained that "Everybody's a dancer. Everybody can move your body." Participant 3 described the ease in which anyone could step into a dance: "There were still dances every weekend just the locals and people wanting to gather. Anyone would show up and hang out and dance. So I guess that's how I associate it, Appalachian dances with community." Participant 1 elaborated on these social connections:

> Well, historically it's been a way to bring people together. It creates social bonds and creates community and I find that if I go to a place where there's a dance, or music and people dancing and, even if I'm just there for the evening and I don't know people by the end of the evening I feel as if I know some people. I've made some connections and just getting out on the floor when the band is playing and doing whatever with my feet and other people are doing the same thing even if I don't know their names or anything about them it creates social bonds and if I come back the next month to the same place and see the same people it's just like you're meeting old friends and you have something in common. We could be on totally different ends of the spectrum politically or in any other way but that doesn't really matter. I think it's very important for creating social bonds within the community and building community.

Participant 4 indicated:

> So, because I want to hang out with the people who are in the old time community… it's just from wanting to do that and wanting to spend time with the people who are GGC [Green Grass Cloggers] and who are in the music and dance world cause I like them. They're fun, interesting people...It's safe to say that people are here because they felt something and it's not just because they were from a particular geographic or ethnic

> background or whatever...regardless of any of that they felt something when they heard the music or saw the dancing and they have that bond because of that.

Community gatherings and events became staples for many families and friend groups. Though, as noted, newcomers were always welcome, many events saw the same families and friends gathering on a regular basis. Participant 2A described this experience:

> Oh gosh, well like I said my parents went dancing almost every Friday and Saturday night and danced with the same people. It's the same people that came to the dances usually. And so, those were just the adults in my life. I mean, my mom is from a big Appalachian family. She was one of ten kids--eleven if you count the cousin they also raised--so, we had a big, very close family on her side and when we would go dancing those were just more the extended family I guess you'd say.

Participant 2B echoed this statement:

> Every year...all kinds of people came. You finally got to learn several of them after a couple years…You get to be part of the group. Once you've been there a time or two you kinda get to be part of what's going on and it's uh a yearly thing everybody does. It gets bigger and bigger as time goes on, people learn about it…It's just the fact that being part of what's happening in our state. And once you get involved in it and you meet a lot of these people, then you're like, part of the group. It makes me happy. It sure does.

Participant 6 noted the line between family and friends blurs at these events in saying: "I met a lot of cool people there [at the dances] that were not really my family, but this music has kind of all brought us together." They continued "…the dance, the music and getting together is important for our family dynamic. You don't want one person missing from this. You don't want one person missing out."

Participant 4 spoke to the idea of extended family as well: “Having fun as a community. A lot of times people use the word ‘family’ where it is their extended family.” Participant 7A noted the inter-generational and familial influence on learning southern Appalachian dance: “When I was in school they had us…we did Cake Walks…and Maypole Dances...it wasn’t that we planned it, it was like our grandparents and parents had them for us as far as like to remember our culture.”

Participant 6 cited the importance of passing on these communal dance traditions to the next generation, with particular regard to the importance of human interaction as opposed to screen-based interaction:

> In this day and age I also find that kids really enjoy dance because they can’t be doing anything else at the same time basically. So they can’t you know be on their phones or be that distracted because they’re there and doing it the whole time. So I honestly find that of all the events I ever work, I have the least issues with kids at Dance Weekend because I think that, well they’re tired out, A, but um B I think they’re having a really different experience than they do at a lot of things now. So that’s one thing I also see value in--that they feel like they can be up there learning it easily and having a different type of human interaction. It’s a lot of face-to-face interaction too, that they’re not always getting anymore. And a lot of Appalachian dances, especially square dancing which we do a lot of, you change partners a lot… you’re mixed in, too which I know is the purpose of square dance and contra dance and that sort of thing. So that’s something too that they’re not always used to breaking out of, even adults are not used to breaking out of their friend groups or known groups.

Culture, Heritage and Tradition

In becoming a core tenant of southern Appalachian communities, southern Appalachian dance has distinguished itself as a core tenet of southern Appalachian culture. Thus, the preservation of southern Appalachian culture quickly became a critical theme among interview subjects. Many subjects made clear that their formed identities were shaped in large part by being Appalachian. Participant 5 confirmed, "Where I'm from kinda describes me." Much of that identity was reflected in southern Appalachian dance. A conversation with Participants 2A and 2B described this inextricable connection:

> Participant 2A: I think it would be hard to kinda disentangle just the dance piece from being Appalachian. It's a different kinda place. Like, when you're there...when you're there, you're not anywhere else. It's not like anywhere else, and I think kinda like what dad's describing, this feeling of like, um, community, togetherness… 'hey, come on! You can learn! Get in the square!'
>
> Participant 2B: Yeah.
>
> Participant 2A: 'We'll teach ya! It don't matter if you don't know the steps, just have a good time.' That feels very much like Appalachia to me. That's just the way it is….that's just the kinda place that it is, so it's very...I feel like sometimes Appalachia gets a bad wrap for being not inclusive, but that...that's not necessarily true. I feel like it's a place where...that you can really easily develop community if you want to cause people are so willing to just take you in.
>
> Interviewer: And you see that reflected in the dance?
>
> Participant 2A: Oh for sure. For sure in the dances. I mean it would never fail if somebody showed up...it didn't matter. We still had a good time even though they

> didn't know all the right steps. Or if new people kinda wandered in and didn't know anything about what was going on. I guarantee you they had a good time. They weren't sitting down because nobody wasn't including them.

Participant 3 noted: "It's so engrained in where I'm from. It was everywhere. It was such a thing that I didn't realize it was a thing. I didn't realize it was different or unique until I left." Participant 6 defined southern Appalachian dance as a "…commoner's dance. You know it wasn't something you had to practice a ton." They elaborated:

> Well, I certainly think the fact that Appalachian dance can be done in regular shoes, cowboy boots typically… or work boots so you know the fact that it's a dance that can be done without special equipment, especially the bands would've been traditionally instruments everyone had anyway and you can kinda join in. I especially think square dance calling or even the traditional vocal Appalachian singing doesn't require a lot of training--more watching or mimicking. So, I think that's one aspect of it--it's really easily put together, square dancing. You don't have to come with a square or that sort of thing. Maybe a partner helps but you can always find one as well. I think that piece that it can be easily put together with any amount of people because in small communities you don't always know how many you're going to get to come together but as long as you have four to eight. I think that kind of rhythm piece is just you know being in tune with the music and the land and that sort of thing. I'm thinking like, flat-footing as well. Again, also not something that requires something...I've seen people flat-foot on a board in the woods. I think that actually is a big reflection of that and certainly just that kind of --bluegrass always...I don't know how to put it into words well, but I just feel like bluegrass and kind of square dance-esque cause, you know, WV square dance is different

> than like, Western square dance just because it's way more blue-grassy and it's not typically done to pop music...I think that piece of connecting the music to movement and there's a lot of improvisation just because it's when people can relax and get out there. And the fact that all these dances can be held in a barn or a community center, things also easily accessible and easily booked—no stages or bigger pieces to put together.

This ease of accessibility allowed for an immersion of culture through dance in southern Appalachia. Many interview subjects cited their earliest memories of southern Appalachian dance taking place in their own homes, or in the homes of family members. Participant 7B shared an early memory: "What we remember is my mother dancing a lot. She always danced, we always had music…anytime there was a get-together there was just music and dancing." Participant 5 shared a similar experience and recalled early childhood memories of their mother dancing in the kitchen:

> Anytime there was bluegrass or country on she would flat foot. She was like 'Alright I'm a teach you how' and she would cut a rug and she would go for it and I just remember mimicking her. She would teach me what she had learned over the years and then I would do it as well. She would teach me all the moves and then of course she did correct me because she was a studio dancer as well and... my whole life I wouldn't remember a point where we wouldn't flat foot in the kitchen.

The popularity of southern Appalachian dance was just as much born out of necessity as it was accessibility. Because of this, everyone participated, as music and dance were the main form of entertainment, particularly prior to the popularity of the television. Participant 1 stated: "The music that people made was in their communities and they didn't sit at home watching TV. Dancing was one of the biggest recreations in the entire country, not just here, but everywhere."

Many of these community events centered around weekend socials, which revolved around food, music and dancing. Participant 2A described a typical social event involving southern Appalachian dance:

> We would be there sun-up to sun down Saturday and Sunday all day. They had dances...talk about perpetuation of culture, it was really like a festival open to the whole city so lots of people would come you know and just kind of learn about clogging or square dancing just for the day...but then there was actual dances where we would spend hours just dancing and clogging and there's people just pickin' and grinnin' under trees all over.

Participants 7A and 7B noted a strong family relationship born out of these events. Participant 7A said: "Where mom was, if there was music, she was dancing, and we were all up with her." 7B added: "She met her husband now square dancing! Bluegrass Barn, they called it, and they would go dancing Friday and Saturday night and that's how she met her husband." Participant 5 recalled her earliest memories of southern Appalachian dance taking place at such events:

> They have this community center where they used to do all type of Appalachian dancing, and I remember my mom took me over there to visit my great-grandma and they were all just dancing. I remember being little and not really knowing what's going on but even my mom tells me, like even I was raisin' my hands up in the air and they started tryin' to pass me around and everybody was like 'Yes she gets it!' And they would pass me around and I would just dance and do my thing--not that I knew what I was doing but that was definitely my first exposure to me remembering what was going on.

Participant 5's recollection of early childhood memories from community events are not singular; many interview subjects recalled similar experiences, particularly with regard to

generational ties. Participants 2A and 2B recalled how the movement was passed between generations in their family: 2A commented: “Did I just pick it up from you, or did you actually teach me? I don’t know. I don’t remember that far.” 2B said: “Well, when I went dancing you watched me and you just, you just did what I did, you know? And pretty soon you had her down pat!”

Participants 2A and 2B went on to describe how these early experiences with southern Appalachian dance came full circle at another special family event: Participant 2B stated: “I got to clog at your wedding!” Participant 2A explained: “Instead of like, a traditional father/daughter dance, we clogged instead!”

These generational connections were detailed across many interviews not only as a retrospective, but as a hope for the preservation of southern Appalachian culture in the future. Participant 7A described the importance of passing on the dance traditions of southern Appalachia:

> Now every time that goes on there’s me and another fella named {redacted} and we always flat-foot and now these kids want us to teach them how to flat-foot...but they’ve never seen flatfooting until they see us do it... They don’t see it like my mom’s generation did and my generation did. But right now, anytime I go...then I spend a solid thirty minutes tryin’ to show the 20–somethings how to flat-foot! But I think it’s important! I really, really think it’s important. So I gotta put on my basic ‘How do you say you’re from Appalachia without saying you’re from Appalachia’ and you’re flat-footing! It’s something I don’t want us to lose and I really am invested in...I actually watched some tutorials to see how they describe how to do it so I could describe it to

> them. But yeah, I invest time into it. I think it's important to our culture and um, I want it to carry onto the other generations.

Participant 7B continued: "It's part of our history. It's just part of our heritage here and it has been for...this is part of my growing up." 7A elaborated:

> I definitely think it's part of our culture and recognition, but I want it to continue in that um, it's how we bond together and relax together and have a good time together. It's like [7B] was saying with canning food and raising your garden--all these things have value... but it's like an extinct animal--once it's gone, it's gone. And I don't want it to be gone. It's part of our culture.

Participant 2A amplified the notion of passing the tradition of southern Appalachian dance onto future generations:

> I mean for me, because I didn't stay [in Appalachia], I'm glad that I have it I'm glad that I have that touch-point back to home… you know my daughter is really interested in learning...I think, just being able to like, pass it on and--that's what I mean about like being able to disentangle it, like there are so many things about home that are unique to there--dance being one of them--so many things about home that we did there and the culture of there that it's just one more of those things that I feel like is unique that I can pass on that keeps our tradition alive.

Participant 7B reiterated the inextricable nature of southern Appalachian dance to southern Appalachian culture: "…it was always music and dance. It's always been who we are." Participant 6 described how dance made them feel more connected to all aspects of their Appalachian heritage:

> I think it just made me feel maybe a little more Appalachian or West Virginian. Both sides of my family are from West Virginia since before it was a state so I felt pretty West Virginian in a lot of aspects just because of that piece, but no one [in my family] ever talked about dance and they didn't dance. So I think learning it made me feel like another piece of it fell into place like that. It's interesting to put together how it made me feel more Appalachian… it was a piece of the puzzle for me as far as just being really interested in Appalachian culture and history and food and all that I still am teaching and being involved with. I think I always feel more connected to West Virginia or Appalachia when I get to do some of those pieces or watch it.

Participant 1 noted the longevity and impact of southern Appalachian dance on their identity:

> It's a It's a big part of my identity. It's part of who I am. I realize that… I think I went to my first contra dance...when I was, like 16 or 17. For 50 years now this has been a part of my life, music and dance. For 50 years acoustic music and these kinds of social dances have been a big part of what I am interested in. This has really been my identity and I really value that, having that as part of who I am.

Participant 5 concluded:

> You do have this weird Appalachian pride and you feel so connected. People dance, of course, to normal music but I mean if… Lord, if 'Rocky Top' comes on, it's everybody on the floor. Game over. Here it goes. Everybody gets together and dances and it's great. It doesn't matter, upper echelon or whatever. You'll still flat-foot and get down. You're never too good to flat-foot.

Spiritual, Euphoric and Soulful

The earliest iterations of dance in human history were performed for ritualistic, religious ceremonies, many of which centered around what dance historian Gayle Kassing called "Supernatural and Religious Dance" (Kassing 25). Kassing wrote: "Superstition, religion and belief in the supernatural were deeply intertwined and a major focus of early humans. These dance themes varied with the tribes' views of their relationship to their environment and the superstitions and religious beliefs that helped them gain control of their world" (25).

Many interview subjects described their experience with southern Appalachian dance in a similar fashion. The words spirituality, euphoria and soulful quickly surfaced as a common thread among participants, both in the roles of dancers themselves, and as audience members of the dance. Participant 2A likened their experience with going to church: "We thought maybe the best way to describe it was fellowship. It was kind of like going to church. We sat in the same place, with the same people every weekend." Participant 5 described their choosing the word "spiritual" to describe southern Appalachian dance:

> You're almost like, your body's here... but your head and your brain, everything's up here kinda watchin' down, you know, as you're doin it and you're...and you're going around the room and you just see the people and the faces...non-stop you're going for it...And you see the smiles on people's faces and you see...people getting along… it's wonderful to see people who can just, you know, come together and we're smiling and you hear laughter and you hear bluegrass...all together, it's like this spiritual experience. It's a time for you to sorta… You're there doing this experience and then you come back, you know?...After you've been with this people...these people will come together and

> make you feel better and you have fun and you let stress out and you come out of this experience feeling better.

Participant 5 went onto elaborate with a personal experience:

> It isn't even a big moment but it's kind of like a full circle moment. Me and my mom and dad had went to a bar… and this band was playing and I had, you know, been to college and I was kinda at a point in my life that I thought I would maybe…possibly move out because I wasn't sure if I'd get a good job here. And I remember you know my mom being like 'let's go dance.' My mom loved to dance and she wasn't talking about like studio dance, it was like flat-footin'. And we went out there and we danced until like we were sweatin' and you know my dad was just clappin' and going on and everybody was loving it and it was just me and my mom sort of like in this moment. And she [mom]...had to stop. And I was like, I wanna be here not only for like my mom but like this sort of full circle. Everybody is together. My dad's clappin'…we just had a good time… you just kinda realize like you love these memories that you've made here. Just, everything my mom had taught me and like my family values in that moment kind of happened and then I was so sad when she started, like... couldn't hardly breathe you know and I was just like...I don't know, that did something to me. I know that sounds like the sad like, what is that one defining moment that you like to remember. I just like to remember me and my mom in that moment and like everything that she had taught me and my dad, too, being there. We're a close-knit family it's just kind of like you're there and you just love, love, love it. You just love being there, love spending that time with them and in that second, you know, you come back to reality you realize 'I wanna stay' sorta in this moment, you know? So good memories associated with Appalachian dance.

Participant 7B echoed the emotions of Participant 5: “Music in Appalachia helps speak emotion. That’s how they [Appalachians] show love and support for each other without having to speak it.”

This deeply rooted sense of emotion and spirituality was not only experienced as a participant in the dance but also as an onlooker. Participant 6 described a trance-like state in consuming Appalachian dance as an audience member:

> Watching Mack flat-foot for us. It was in the assembly hall. He was, at the time he was in his late 70s at least but, everyone would get in kind of a semi-circle and watch and I mean there were at least three hundred of us all being really quiet to listen because he wasn’t doing it to--he was sometimes doing it to music but not always--sometimes he would just flat-foot. So I always--that really stands out to me just because it was just neat because I knew not a lot of people had seen it after I had seen it. And watching them learn about it...I always like to watch it and do it, too. It’s neat to watch a good flat-footer. I feel like I’m still entranced by it because my favorite thing at the Appalachian String Band Festival in Cliff Top is to watch the flat-footing contest. I’m definitely mesmerized by it or maybe it’s because from that first experience of watching it. It’s definitely one of my favorite things to see.

Both as observer and participant, Participant 5 commented on the emotion associated with Appalachian dance: “I went to those pickins every Friday. It gets into your blood and into your bones. Something about you hear the music and you just want to dance and you want to… it’s something that resonates. It’s kind of emotional... You get almost addicted to it.” Participant 7B agreed with this sentiment: “It just gets in your bones and just comes out of you, and you just want to dance!”

Participant 3 described the deep-rooted connection of southern Appalachian dance as both a comfort in childhood, and a missing piece in adulthood:

> I have such great memories of… I keep going back to the old man picking in the park but I also I remember times when, like they found a meth lab in the trashcan in the same city park. So, all of these memories are kind of mixed to me… And that might be why I glorify some of the stuff in my head, because we did see a lot of bad things. It's unique, but the music and the dancing did help a lot to get through some stuff. As an adult I feel something lacking, something… I feel like I'm lacking that community that I really saw as a kid. It's actually really sad. I feel now I see that those dances were needed because there's nothing else to do. I mean you're an hour away from… When I was growing up there wasn't a Walmart within an hour so you're very isolated and that brings you together and I just, I miss that as an adult.

Participant 3 elaborated on these experiences by touching on the benefits of isolation that southern Appalachia inherently provides: "…seeking that freedom from the rest of society. The freedom of having nothing. It's crazy…It's freedom from the rest of the world." They concluded with the following thought: "Just a feeling of 'This is belongingness.' Almost euphoria. Euphoria. Just happy everyone is happy to be there and dancing."

CHAPTER V

CONCLUSION

The purpose of this research was to highlight and embody the uniquely American form of dance born out of southern Appalachian culture and society. The researcher sought to better understand the impact of learning southern Appalachian dance in the home from previous generations or introduced in social settings and other similarly unstructured venues rather than being taught and performed in a more formal setting. Ultimately, the researcher hoped to capture the stories of southern Appalachian dancers, or those whose experiences with southern Appalachian dance had a direct impact on their perceived successes and values.

The values identified through southern Appalachian dance are those that have been identified as simply Appalachian. In other words, the dance perpetuates the values of the culture and, in doing so, perpetuates the culture itself.

Perpetuation of Culture

The culture of southern Appalachia is as varied as the communities that comprise the geographical region. In order to see how southern Appalachian culture is perpetuated through dance, the researcher first needed to discover what southern Appalachians themselves considered valuable. The researcher chose to have participants identify what they felt was most valuable about southern Appalachian dance through the lens of three descriptive words. These words, when analyzed across all interviews, quickly became the foundational pillars of southern Appalachian values. The interviews were then sourced for evidentiary support via quotes from all participants. Southern Appalachian culture through the lens of southern Appalachian dance

can, thus, be described as joyful, fun, happy, community, belonging, cultural, heritage, tradition, spiritual, euphoric and soulful.

Participant 7A stated "…that's just who we are." All of these descriptors, both felt as a participant in southern Appalachian dance and seen as an audience member when viewing southern Appalachian dance, are identified as what southern Appalachians value as a culture. The common thread between these descriptors is one of a holistic existence that relies on connection between oneself and their community, their spirituality, and their geography.

Impact on Values and Successes

Many participants indicated that their experience with southern Appalachian dance directly resulted in what they consider their personal values and successes. Participants 1, 4, and 6 all have careers directly related to their experience with southern Appalachian dance and noted the link of southern Appalachian dance to their professional successes. Participant 4 described the blurred line between personal and professional experience when it comes to their love of southern Appalachian dance. "I still do get consumed by it… it's something I enjoy doing. I'd say a lot of people that I do interact with are either dancers or people I've met through festivals. I guess part of that's intentional, but part of that is just also that if I wasn't working, when I had time to do social things, it was this. Some people might say 'Get a life' but I feel like I have one."

Participant 3 noted how southern Appalachian dance instilled a sense of agility both on the dance floor and through life in general: "It's made me very sociable. I can jump in anywhere and do anything. When I think of the dances, it's just it didn't matter who you were or where you were from, no questions were asked. Someone would grab you and started swinging you around and listen to the caller."

Participant 5 has used the connections they made at community dance events and festivals to enhance their professional experience in bringing live entertainment to their work environment. Participants 2A and 2B observed how the tradition of southern Appalachian dance continues through their family line with Participant 2B having taught 2A, and 2A and now seeing that interest in their young daughter. Participants 7A and 7B distilled the joy of southern Appalachian dance as a sense of sharing community. They connected southern Appalachian dance to the non-profit they started, which helps furnish homes in underserved Appalachian communities. They stated: “Some of the most selfless people you’ll meet are Appalachian. That’s just who we are.”

Interpretation of the Findings

The cultural values identified as being southern Appalachian through the lens of southern Appalachian dance were noted as having a distinct impact on what the participants would consider their greatest successes and personal values. Many participants described their Appalachian identities as their ability to hold hard times and joyful times simultaneously. The balm for the sad times and the exultation of the good times share a common expression in Appalachian dance. Finally, all participants noted that their Appalachian identity, or relationship with their Appalachian identity is critical to their sense of self, and has had a deep impact on their complete personal identity. This sense of Appalachian identity is expressed in the traditions of southern Appalachian dance, thus preserving and perpetuating the culture of southern Appalachia.

Limitations

The researcher had originally intended to interview three different groups of subjects: an expert in southern Appalachian dance, individuals who have experienced southern Appalachian

dance, and a family with children under the age of 18 who have learned the traditions of southern Appalachian dance in their home. The researcher found that while two family units were interviewed, no participant who was under the age of 18 participated in the study. The researcher further discovered that among the ten participants in this study, all identified as white/Caucasian, with no persons of color represented with one participant noting some indigenous heritage in their cultural identity.

The researcher further noted that while she had achieved the number of interviews initially hoped for, ten participants does not offer the scope and breadth of southern Appalachian dance experience that a larger number of participants would have offered.

The researcher's original intent was to conduct all interviews in person between the months of January and May of 2021. Due to the COVID-19 pandemic, all interviews were conducted via Zoom between the months of May and July 2021.

The researcher acknowledges that a stable internet connection proved challenging for one participant, which caused a slight auditory disruption during parts of the interview. Further, as access to technology and broadband internet in specific areas of Appalachia can be a challenge, the researcher-notes that the original call for participants may not have had as wide a reach as initially hoped due to the advertisement of the study being primarily based on social media and electronic mail systems.

The researcher was the writer of the interview questions as well as the interviewer. It is reasonable to assume that, through follow-up questions and conversational introductions, the interviewer presented an unconscious steering of content and themes for participants.

The researcher acknowledges that the amount of content produced from each interview was extensive. Thus, many thoughts, ideas and quotations that did not fit into the themes

identified through the tool of the three-word description were not included in the Discussion chapter of this thesis.

Further Research

Fully capturing the culture and values of southern Appalachia is a never-ending venture. The researcher, however, would hope to continue this study with future subjects, integrating their answers into the research presented in this thesis. The qualitative and narrative nature of this research allows for a perpetually unfinished story, which could be considered an unending opportunity to learn more. The researcher would hope to fill in the demographic gaps presented in this study to provide a more holistic picture of the experience of southern Appalachian dance.

Final Thoughts

Few experiences offer the immQense responsibility, honor and privilege of capturing someone else's story. The trust built through the interview process between researcher and participants allowed the researcher a front-row seat to what the participants considered the most valuable parts of their lives--the most successful parts, the joyous parts, the hardest parts and the most human parts. The privilege to hear these stories through a lens that highlights and celebrates the experiences of the participants is immeasurable. To do so through a lens of movement that identifies, preserves and perpetuates southern Appalachian dance both underpins and honors the certainty that the heartbeat of southern Appalachia is indeed "in the sole."

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APPENDIX A

INSTITUTIONAL REVIEW BOARD DOCUMENTATION

CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO

Project Title: *Heartbeat in the Sole: A Study of How Appalachian Dance Preserves, Shapes and Enriches the Culture in Which it is Performed*

Researcher: Rachel Marlowe, Candidate: MA, Dance Education, University of Northern Colorado
Phone: xxx.xxx.xxxx
Email: Marl7205@bears.unco.edu

Purpose and Description: The primary purpose of this study is to explore the impact of Appalachian dance on Appalachian culture. The exploration will focus on how Appalachian culture both preserves and perpetuates itself through Appalachian dance. Family units, individuals and experts will be surveyed for demographic information, and subsequently interviewed either individually or within a family unit to discuss the impact of Appalachian dance on the subjects' value systems, perceived successes and family and community life.

The initial survey will electronically collect data centering around a subject's demographic information. Questions could include, but are not limited to age, race, ethnicity, hometown and years dancing. This quantitative data will be placed in graph form to add visual aids to the research, and to underpin emerging themes of the interviews. The survey should take about five (5) minutes.

The interview sessions will take place in person or via video call on Zoom depending on the global circumstances surrounding COVID-19. Interviews will be recorded via iPhone or iPad, or via Macbook if conducted through Zoom. Interview questions will explore the personal stories and connections of the subjects to Appalachian dance, including family history of Appalachian dance, personal experience and impact on values and successes. Interview questions have been left open-ended to elicit a conversational experience. Enough time will be given for the interview to allow each participant to fully answer all questions, and to allow for any final thoughts of the subjects not otherwise discussed in the answers. These interviews will probably last 60 minutes.

Subject's Initials: _____

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NORTHERN COLORADO

Regarding writing of the research: every precaution will be taken in order to protect your confidentiality. I will assign a subject number to you. Only I will know the name connected with a subject number and when I report data, your name will not be used. All data collected will be stored on a password protected computer in a password protected account. The computer will be stored in the home of the researcher in a locked cabinet. Once the research is complete, all interview materials will be discarded into and permanently deleted from the computer's "trash bin."

After the conclusion of the written portion of the research (thesis,) there is potential to create a short documentary highlighting the findings of the research. By signing the final line on this form, you are consenting to the use of your interview recording for the purposes of this film or documentary.

Potential risks in this project are minimal. While questions are intentionally open-ended, and center around the experience of the subject, the interview may be stopped at the request of the subject at any time.

Participation is voluntary. You may decide not to participate in this study and if you begin participation you may still decide to stop and withdraw at any time. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference. If you have any concerns about your selection or treatment as a research participant, please contact Nicole Morse, Office of Research, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

Subject's Signature	Date
Researcher's Signature	Date
Permission to use interview content in film or documentary	Date

Subject's Initials: _____

PARENTS' CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO

Project Title: *Heartbeat in the Sole: A Study of How Appalachian Dance Preserves, Shapes and Enriches the Culture in Which it is Performed*

Researcher: Rachel Marlowe, Candidate: MA, Dance Education
Phone: xxx.xxx.xxxx
Email: Marl7205@bears.unco.edu

To Whom It May Concern:

My name is Rachel Marlowe, and I am a candidate for a Masters of Arts in Dance Education at the University of Northern Colorado. My research centers around Appalachian dance, and the impact and value that it has on both family units and communities. The primary purpose of my study is to explore the impact of Appalachian dance on Appalachian culture. The exploration will focus on how Appalachian culture both preserves and perpetuates itself through Appalachian dance. Family units, individuals and experts will be surveyed for quantitative demographic information, and subsequently interviewed either individually or within a family unit to discuss the impact of Appalachian dance on the subjects' value systems, perceived successes and family and community life.

There are two components to my research: a short survey to collect data on demographics, and an interview, where all participating members of a family will be interviewed at the same time. The survey should take about five (5) minutes.

If you grant permission and if your child indicates to us a willingness to participate, I will offer a short survey to your child regarding their demographic information. The initial survey will electronically collect quantitative data centering around a subject's demographic information. Questions asked of your child could include, but are not limited to age, race, ethnicity, hometown and years dancing. In the thesis, this quantitative data will be placed in graph form to add visual aids to the research analysis, and to underpin emerging themes of the interviews.

Once the survey is complete, we will conduct an interview session with the entire family unit. The interview sessions will take place in person or via video call on Zoom depending on the global circumstances surrounding COVID-19. Interviews will be recorded via iPhone or iPad, or via Macbook if conducted through Zoom. Interview questions will explore the personal stories and connections of the subjects to Appalachian dance, including family history of Appalachian dance, personal experience and impact on values and successes. Interview questions have been left open-ended to elicit a conversational experience. Enough time will be given for the interview to allow each participant to fully answer all questions, and to allow for any final thoughts of the subjects not otherwise discussed in the answers. These interviews will probably last 60 minutes.

I foresee no risks to subjects beyond those that are normally encountered when asked questions regarding their own experiences with creative and artistic outlets. Your child's participation will be solicited at the convenience of all interview subjects in your family. The questions are fairly simple and the only feedback to your child will be positive (e.g., "Thank you so much" "What a fun answer" etc.). This study is not designed to change the narrative of your child's experience. My hope is that your child will likely enjoy the questions and the positive attention received. Should your child feel uncomfortable, they may stop the interview at any time.

I will videotape the interview to back up the notes taken during the research. Be assured that we intend to keep the contents of these tapes private for the purposes of the thesis research and completed thesis. To ensure confidentiality, all subjects will be identified with a number only. There is the possibility that these interviews will be turned into a student documentary film to highlight the positive impacts of Appalachian dance and the rich cultural experiences it provides both to family units and larger social communities of the region. The final signature on this form grants permission for the researcher to use footage from the videotaped interview for this film. Once the research is complete, all interview materials will be discarded into and permanently deleted from the computer's "trash bin."

Please feel free to phone me if you have any questions or concerns about this research and please retain one copy of this letter for your records.

Thank you for assisting me with my research.

Sincerely,

_____

Participation is voluntary. You may decide not to participate in this study and if you begin participation, you may still decide to stop and withdraw at any time. Your decision will be respected and will not result in loss of benefits to which you are otherwise entitled. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference. If you have any concerns about your selection or treatment as a research participant, please contact Nicole Morse, Office of Research, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

Child's Full Name (please print)	Child's Birth Date (month/day/year)

Parent/Guardian's Signature	Date

Researcher's Signature	Date

Permission to use interview content in film or documentary	Date

UNIVERSITY OF NORTHERN COLORADO

ASSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO

Hi!

My name is Rachel Marlowe, and I am a dance and theatre teacher! I have always been interested in studying dance from different cultures, countries and regions. Right now, I am very interested in learning more about dance in Appalachian culture! I was hoping to talk to you about your own experience with Appalachian dance, which you may know as clogging, flat-footing or mountain dance. Your answers will help me write my thesis, which is a really long paper that explains all of my research. I'm going to videotape our interviews so I can go back and listen to your answers over and over again. This will also help with my research! My dream with this project is to take your interview and turn it into a short movie about Appalachian dance. You and your grown-ups will decide if it's alright for you to be in my short movie.

If you want to talk with me, I'll start by giving you a short survey about who you are. These are simple questions about where you live and how old you are. I will then interview your whole family together, and ask you about when you started dancing, what you love about it, how it has helped you in different parts of your life, and if, or how it helps bring your family and friends together. For each question I will want you to explain your answer. But, this isn't a test or anything like that. There are no right or wrong answers and there won't be any score or grade for your answers. I will take notes on what you say. It will take about an hour to interview you and your family, but we can talk for as long as you feel like talking! I'll ask your grown-ups for the best time to talk with you so that you don't miss anything too important.

Talking with me probably won't help you or hurt you. Your grown-ups have said it's okay for you to talk with me, but you don't have to. It's up to you. Also, if you say "yes" but then change your mind, you can stop any time you want to. Do you have any questions for me about my research? If so, please feel free to call or email me! I'd be happy to answer your questions!

If you want to be in my research and talk with me about Appalachian dance, sign your name below and write today's date next to it. Thanks!

_____ _____

Student Date

_____ _____

Researcher Date

UNIVERSITY OF
NORTHERN COLORADO

Institutional Review Board

Date:	01/14/2021
Principal Investigator:	Rachel Marlowe
Committee Action:	**Expedited Approval - New Protocol**
Action Date:	01/14/2021
Protocol Number:	2010012354
Protocol Title:	Heartbeat in the Sole: A Study of How Appalachian Dance Preserves, Shapes and Enriches the Culture in Which It Is Performed
Expiration Date:	

The University of Northern Colorado Institutional Review Board has granted approval for the above referenced protocol. Your protocol was approved under expedited category (7) as outlined below:

Category 7: Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies. (NOTE: Some research in this category may be exempt from the HHS regulations for the protection of human subjects. 45 CFR 46.101(b)(2) and (b)(3). This listing refers only to research that is not exempt.)

All research must be conducted in accordance with the procedures outlined in your approved protocol.

If continuing review is required for your research, your project is approved until the expiration date listed above. The investigator will need to submit a request for Continuing Review at least 30 days prior to the expiration date. If the study's approval expires, investigators must stop all research activities immediately (including data analysis) and contact the Office of Research and Sponsored Programs for guidance.

If your study has not been assigned an expiration date, continuing review is not required for your research.

For the duration of the research, the investigator(s) must:

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Institutional Review Board

- Submit any change in the research design, investigators, and any new or revised study documents (including consent forms, questionnaires, advertisements, etc.) to the UNC IRB and receive approval before implementing the changes.
- Use only a copy of the UNC IRB approved consent and/or assent forms. The investigator bears the responsibility for obtaining informed consent from all subjects prior to the start of the study procedures.
- Inform the UNC IRB immediately of an Unanticipated Problems involving risks to subjects or others and serious and unexpected adverse events.
- Report all Non-Compliance issues or complaints regarding the project promptly to the UNC IRB.

As principal investigator of this research project, you are responsible to:

- Conduct the research in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Obtain informed consent and research privacy authorizations using the currently approved forms and retain all original, signed forms, if applicable.
- Request approval from the IRB prior to implementing any/all modifications.
- Promptly report to the IRB any unanticipated problems involving risks to subjects or others and serious and unexpected adverse events.
- Maintain accurate and complete study records.
- Report all Non-Compliance issues or complaints regarding the project promptly to the IRB.

Please note that all research records must be retained for a minimum of three (3) years after the conclusion of the project. Once your project is complete, please submit the Closing Report Form.

If you have any questions, please contact Nicole Morse, Research Compliance Manager, at 970-351-1910 or nicole.morse@unco.edu. Please include your Protocol Number in all future correspondence. Best of luck with your research!

Sincerely,

Michael Aldridge
IRB Co-Chair, University of Northern Colorado: FWA00000784

Carter Hall 2008 | Campus Box 143 | Greeley, CO 80639 | Office 970-351-1910

UNIVERSITY OF
NORTHERN COLORADO

Institutional Review Board

Silvia Correa-Torres
IRB Co-Chair, University of Northern Colorado: FWA00000784

APPENDIX B

RESEARCH INSTRUMENTATION

CHILD QUANTITATIVE SURVEY
POWERED BY QUALTRICS

Default Question Block

What is your name?

How old are you?

What town and state do you live in?

What is your race?

Which choice best describes you?

Male
Female
Gender non-conforming
Not Listed as a Choice
Prefer Not to Answer

What grade are you in?

ADULT QUANTITATIVE SURVEY
POWERED BY QUALTRICS
PAGE 1/2

Default Question Block

Please state your name. Note: Your name will remain confidential and will not be shared within the written research. You will however be asked to introduce yourself in the filmed interview.

Please state your age

Please state your place of residence (town and state only)

Please state your racial identity. If you prefer not to say, please write NA

Please describe your ethnic background/heritage. Please indicate all known countries of origin.

Please indicate your gender identity

Male
Female

ADULT QUANTITATIVE SURVEY
POWERED BY QUALTRICS
PAGE 2/2

Gender non-conforming

Gender Preference Not Listed

Prefer Not to Answer

Please indicate your highest level of education

Some Grade School

Completed Grade School

Some High School

Completed High School

Some College Education

Bachelor's Degree

Some Graduate School

Completed Masters Degree

Some Doctoral School

Completed Doctoral Program

Interview Questions for Expert of Appalachian Dance

Project Title: *Heartbeat in the Sole: A Study of How Appalachian Dance Preserves, Shapes and Enriches the Culture in Which it is Performed*

Researcher: Rachel Marlowe, Candidate: MA in Dance Education, The University of Northern Colorado

1. Please state your name

2. Can you tell us briefly about the history of Appalachia, and the facts you find most informative and impactful to the development of the region?

3. Can you tell me a little bit about the history of dance in the region?
   What did what we know and understand as Appalachian dance/mountain dance/clogging take the shape we recognize today?

4. Where was Appalachian dance originally taught?

5. Where was Appalachian dance originally performed?

6. How was/has Appalachian dance been perpetuated through the years?

7. How has the dance form changed or evolved in the 20th and 21st centuries?

8. Can you tell me about the "new wave" of Appalachian dance? Regarding groups like the Green Grass Cloggers, and clogging exhibitions and competitions?

9. In your opinion, what is the greatest value or gift Appalachian dance has provided to those who participate in it?

10. In your opinion, what is the greatest value or gift Appalachian dance has provided to the region and communities of Appalachia?

11. Is there anything else you would like to share that you feel would be pertinent, helpful or interesting to this study?

Interview Questions for Adult Individuals on Experience with Appalachian Dance

Project Title: *Heartbeat in the Sole: A Study of How Appalachian Dance Preserves, Shapes and Enriches the Culture in Which It Is Performed*

Researcher: Rachel Marlowe, Candidate: MA in Dance Education, The University of Northern Colorado

1. Please state your name.

2. What is your earliest memory of Appalachian dance? How old were you?

3. When did you first begin to perform Appalachian dance?

4. Did you first experience Appalachian dance in your home, or in your community?

5. Do you play any musical instruments? If so, do you play these instruments to accompany Appalachian dancing? Can you tell me more about that?

6. Do you feel your experience with Appalachian dance has had an impact on your family life? Please explain your answer.

7. Do you feel that your experience with Appalachian dance has had an impact on your social or community life? Please explain your answer.

8. Do you feel that Appalachian dance has had an impact on your core values? Please explain your answer.

9. Do you feel that learning Appalachian dance in your community or in your home has had an impact on the direction of your life, and on what you consider your successes or greatest achievements? Please explain your answer

10. What three words would you use to describe your experience with Appalachian dance?

11. What is your favorite memory tied to your experience with Appalachian dance?

12. Are there any other experiences, or is there any additional information you would like to share about Appalachian dance and how it has informed your life?

Interview Questions for Family Units on Experience with Appalachian Dance

Project Title: *Heartbeat in the Sole: A Study of How Appalachian Dance Preserves, Shapes and Enriches the Culture in Which It Is Performed*

Researcher: Rachel Marlowe, Candidate: MA in Dance Education, The University of Northern Colorado

1. Please state your name.

2. Can you tell me about the ancestry of your family? From where did they immigrate? If not Appalachia, where did they first settle when coming to the United States? When and where did they settle in Appalachia?

3. How far back can you trace the tradition of Appalachian dance in your family?

    a. Follow Up: Could you tell me more about who introduced Appalachian dance to your family, and how its presence in your family influenced your family traditions, values, and otherwise made an impact on your family story?

4. Who in your family first introduced you to Appalachian dance?

    a. How did this family member introduce Appalachian dance to you?

    b. How old were you when you were first introduced to Appalachian dance?

    c. Where were you first introduced to Appalachian dance?

5. What is your first memory of Appalachian dance in your community or in a social setting?

6. How do you feel Appalachian dance has impacted you in the various stages of your life? How has your relationship to Appalachian dance evolved? Please explain your answer.

7. Do you feel that learning Appalachian dance in your home has had an impact on the direction of your life, and on what you consider your successes or greatest achievements? Please explain your answer.

8. What three words would you use to describe your experience with Appalachian dance?

9. What is your favorite memory tied to your experience with Appalachian dance?

10. Are there any other experiences, or is there any additional information you would like to share about Appalachian dance and how it has informed your life?