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Table of Contents

LETTER FROM THE EDITOR

Augustine Tijerina 4

ABSTRACT CORNER

Abstract: Geoarchaeology, Taphonomy, and understanding Prehistory: Preliminary Research at Najalayegua, SBa- 1309

By Scott Bigney 5-6

Abstract: Ingham Ch. 2: Human Universal – Dreaming

By Marybeth Gilbert 7

Abstract: Schlegel Ch. 4-5: Playing

By Marybeth Gilbert 8

Abstract: Schlegel Ch. 1-3: Learning

By Marybeth Gilbert 9

STUDENT RESEARCH

Progressive Exclusion in Coastal Initial Period Plazas of Peru

By Augustine Tijerina 10-23

Age Gaps in Relationships

By Julie Wennstrom, Alicia Angel, and Greg Altounian 24-34

Keeping Culture Alive: The Trot Dance from Cambodia to Long Beach

By Julie Wennstrom 35- 56

PHOTOS FROM THE FIELD

Archaeology in Action

Photos by Katie Stahl, Richard Dicc Quiloan, and Kim Hinson 57-59

Dedicated readers,

The California State University Dominguez Hills Anthropology Club is proud to present the first issue of the Spring 2010 Electronic Student Journal of Anthropology. Yes, that is correct, due to the high volume of submissions there will be two issues of the ESJOA this semester!

This issue will present the work of graduating seniors. It features abstracts, original research, and photos from the field. It was very tough deciding what articles to feature in the first issue as the quality of work in each submission was outstanding. Ultimately I went for work that was done by graduating seniors in the hopes that their work might inspire underclassmen in the Anthropology Department to engage in a higher level of scholarliness.

On another note, we have decided to keep the Photos from the Field section that was tested out last semester. While it made downloading the PDF file of the journal troublesome, it allowed others to see, and not only read, what students at Dominguez Hills are doing. However, this semester it will be dramatically reduced to save space. I hope you enjoy this semester's first issue.

Sincerely,

Augustine T. Tijerina

Geoarchaeology, Taphonomy, and understanding Prehistory: Preliminary Research at Najalayegua, SBa-1309

Abstract by Scott Bigney

The Santa Ynez River Valley in the back country of Santa Barbara, CA, has been occupied by humans for at least 6500 years. For the last two summers, an archaeological field school directed by Joan Brandoff-Kerr (LPNF), Dan Reeves (independent researcher) and Jerry D. Moore (CSUDH), has excavated at Sba-1309, a Chumash village site called Najalayegua. The archaeological record is challenging to analyze due to the taphonomical processes in the Valley, which include geomorphologic processes, bio-turbation, and anthropogenic turbation.

Geomorphological processes in the valley cause significant disturbance in the archaeological records. One such disturbance is differential preservation of materials, such as asphaltum with basketry impressions, but no basketry, possibly due to fluvial deposition. Bio-turbation, which consists of flora and fauna-turbation, was experienced in all units throughout excavations. A badger skeleton was excavated in unit C; evidence in the strata suggested it died within its den leaving disturbed sediment and artifacts in its immediate surroundings.

Anthropogenic-turbation is of great concern at Najalayegua. The first field school encountered the by-product of looting, excavating in the same location as a looter in 1936. Another historical component of the site consists of a cabin's foundation, and consequently roads for wheeled carts. In modern times, Najalayegua has been graded to remove flammable material from the area, used as a fire fighting staging area, along with a wider cut road.

The taphonomical processes of this area are locally unique, complicated, and will not allow for the interpretation of an intact village site, such as Pompeii. Geoarchaeological techniques will need

more data of the taphonomical processes at Najalayegua, and surrounding areas to elucidate the archaeological record.

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Ingham Ch. 2: Human Universal – Dreaming

By Marybeth Gilbert

The phenomenon known as “dreaming” in Western culture is well understood as a universal attribute of human beings, however wide the spectrum of cultural expression and perception of dreams and dreaming. We experience this psychological phenomenon as a natural occurrence throughout life, and generations of humans have attempted to solve its riddles through a number of interpretational methods. While the awareness of dreaming as something separate from the normal conscious state is nearly universal, the methods of interpretation have been as varied as the environmental and sociocultural factors influencing them.

People have alternately over time addressed this phenomenon via two main routes, which are by no means mutually-exclusive: as literal transportations of the soul to strange and surreal times and places, with various human and non-human actors; and as metaphorical and prophetic visions, usually divinely or magically derived, meant to be interpreted and heeded.

The large psychic industry in the U. S. places dream interpretation as a top priority in life coaching, counseling, and psychic predicting; books on dream interpretation number in the tens of thousands, including dream dictionaries that provide a standardized catalog of themes, images, and other sensory memories commonly recurrent in Americans’ dreams. The self-help industry flourishes because mechanisms like these are highly marketable, especially combined with elements from ancient Classical or Native American traditions for that exotic authenticity. Our inquisitive minds seek to control the “scary” unknown aspects of our existence, such as dreaming, through cultural explanations, and the dream dictionaries, horoscopes, and psychics that exist in all possible media forms in the U.S. today are just some examples.

Schlegel Ch. 4-5: Playing

Abstract by Marybeth Gilbert

Playing may not be the first human survival mechanism to come to mind, but it is nevertheless a vitally important universal trait for all mammals, human beings especially. At its heart playing implies imitation; all mammalian young are born premature and require development through learning, and the primary learning mechanism is imitation. Once we as children learn a particular skill or behavior, we “play at” acting out those adult behaviors, often in ways that exaggerate certain details about the behavior. Playing allows children to practice the social and behavioral skills necessary for success within their sociocultural context. Throughout life playing also acts as a release of sexual tension, aggression, and frustration to diffuse social conflict and to create group solidarity. Since playing is an expression of our mind’s ability to “make-believe” scenarios and identities, it finds relevance across all cultures and age levels.

In his book *Wisdom from a Rainforest*, Schlegel describes *sifà*, the game which the men of the forest Teduray would play that was similar to hackysack. As Schlegel points out, “*sifà* was a game of skill, but it was a *cooperative* skill, not a competitive one. Teduray did not compete with each other in any aspect of their life; it simply was not seen as respectful” (Schlegel 1998:97). Schlegel uses the underlying theme of cooperation within the game of *sifà* as a metaphor for the way Teduray lived and taught their children how to live, and to highlight the stark difference it had to his American fundamental ideals of “healthy competition”. In both ways Schlegel’s example makes the case that playing is a method of acculturation societies use to promote acceptable cultural attitudes and behaviors to its members from childhood to adulthood.

Schlegel Ch. 1-3: Learning

Abstract by Marybeth Gilbert

While the ability to learn is not unique to humans, we are by far the only creature to rely almost exclusively on this ability in order to survive—that is, to create and utilize culture which allows us to survive beyond our biological advantages. It is because culture exists outside of ourselves that we need to be taught; conversely, if there is no teacher there can be no learning. Human learning is what has allowed us to, as a species, accumulate both directly and indirectly-perceived knowledge and transmit it through time with the use of symbols. Learning allows us to perceive the world according to our cultural reality, and relate to it by those same measures. In fact, most of the “normal” behaviors we use every day subconsciously were learned as children and developed over time as we matured; so even the most common and mundane thoughts and behaviors are facets of our cultural reality we had to learn as members of our culture.

Especially as children, we all are hard-wired to learn in certain ways, primarily through observation and imitation. This feature of our species is common throughout all human cultures, but a specific ethnographic example would be the formalized learning we have in place in the American Public School System. This system is setup to provide a standardized education free to all citizens from K-12, and while each grade level maintains its own specific curriculum, learning at all levels is designed around the concept of formalized classroom learning with a teacher spending most of the school day lecturing to the students, who are supposed to remain quiet except for asking questions. This learning style, as we are currently witnessing, is not as helpful for all people because it addresses only one aspect of human learning (formalized); however, it is one example of a culture addressing the human universal of learning.

Progressive Exclusion in Coastal Initial Period Plazas of Peru

Augustine Tijerina

Department of Anthropology

In “The Archaeology of Plazas and Proxemics of Ritual,” Jerry Moore provides a model of architectural analysis of plazas that relies on *proxemics*, or the study of social space on human perception (Moore 1996b). By analyzing the proxemics of the plazas of the Inka, Chimu, and three other Southern Andean cultures, Moore found that “[p]lazas are a form of public architecture [which] are partially shaped by distinctive acts of ritual and ceremony” (Moore 1996b:798). This makes sense considering that Amos Rapoport has suggested that architecture subconsciously encodes cues as to how people should act and behave (1990:13). Since “architecture is symbolic technology” and plazas are architectural forms, looking at the hidden rules and structures that are encoded in the built spatial forms of plazas can illuminate what type of societies built these monuments (Pearson and Richards 1994: 5). By looking at the scale, visibility, and proxemics of the plazas found at Huaca de Los Reyes, Pampa de las Llamas-Moxeke, and Las Aldas, three coastal initial period sites, I hope to find evidence of progressive exclusion which would suggest a religious based society where smaller plazas hold more religious significance and are socially demarcated from the public.

Methods of Analysis

Scale, as defined by Moore, is the size of the structure relative to other structures including residential areas, other public architecture and humans as well. To determine scale, the average of the residential homes found at the site is needed to provide a standard unit of measurement. This would then tell us how much space per person was allotted. Related to scale is *visibility* which attempts to correlate the relationship between social distances and the

proximity of human interaction. Based on the size and scale of a structure, or in this case a plaza, we would be able to ascertain the intended communication style and the effect this might have had on the people in the various plazas (Moore 1996a:139-157).

Necessary to these methods would be the work of Hall in his essay on “Proxemics,” which is also cited by Moore in his work on ritual and architecture. Using both Moore and Hall’s data, I have designed a simplified chart detailing the various levels of contact and how this would affect the visual, oral, and aural perceptions of those in the plazas. I will use this chart to help understand and determine the various communicative effects the size of the plazas and the social distances between spectators in the plazas may have had on the people using the sites of Huaca de Los Reyes, Pampa de Las Llamas-Moxeke, and Las Haldas.

Table 1.0 Social Distances

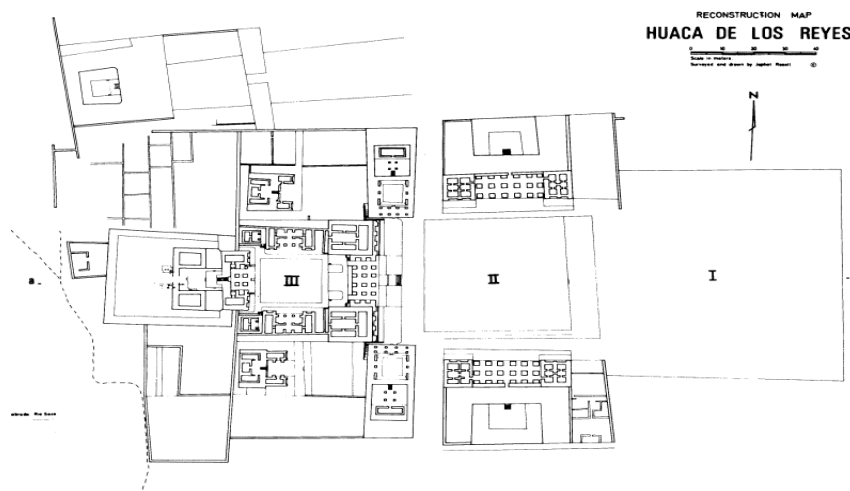
Distance in Meters										
0	1	2	3	4	5	7	8	9	10	
Informal Distances	Intimate/ Personal	Social/ Consultative				Public				
Visual Perceptions	Facial expressions distorted	Gestures/ upper body				Whole body visible and communicating				Person receives importance
Oral/ Aural		Grunts				Modified voice	Raised voice			Full Public Speaking Voice
		Soft voice/ Whispers								

Data from Hall 1968 and Moore 1996a

This provides us with a framework to begin analyzing the plazas, but before I do so it is necessary to clarify what type of religious authority we can expect to find in the plazas of Huaca de Los Reyes, Pampa de Las Llamas-Moxeke, and Las Aldas. In Cultural Landscapes in the Prehispanic Andes: Archaeologies of Place, Moore identifies at least three Andean religious

styles: mediums, ecstatic shamans, and canonists (Moore 2005:62). Shamanic religious traditions would be characterized by architecture which is ephemeral and takes place in an intimate proxemic setting (Moore 2005:86;118). Moore also writes that “canonist’ authority is based on the mastery of a specialized corpus of knowledge” (Moore 2005:118). Because of this, canonist architecture is more ceremonially geared and substantial. In this religious societal alignment, the most sacred and religious structures are those that are hidden from the general population physically and symbolically (Moore 2005:11). Here I argue that in sites where there are series of plazas, the plazas will progressively get smaller in an attempt to keep lower classes out of the sacred areas and thus are reflective of canonist based societies.

Analysis and Discussion



Huaca de Los Reyes is a site located in the Caballo Muerto Complex in the Moche Valley on the North Coast of Peru. The site was excavated by

Thomas Pozorski from July 1973, to December 1974, and was determined to have been occupied from around 1300 B.C. until 850 B.C. (Pozorski 1980:108). Pozorski’s excavation revealed that there were two separate construction phases with the second phase having been built on top of the first. The biaxial symmetry of the site and the congruence of the plazas, sweeping from east to west, is believed to have been attributed to a single architect and built in perhaps as little as 25

years (Pozorski 1980:104; Moore 1996a: 101). Despite no domestic structures having been found, it is estimated that 1,200 people may have resided at the site with a total of 240 males. According to Pozorski, using a “corvée or mit’ a-like system...less than 50 full-time workers would have been needed to complete the structure” (Pozorski 1980:104).

Mirroring the other architectural features which display a mathematical ratio based on the numeral twelve, the three plazas of Huaca de Los Reyes reflect what Pozorski deems the “fractional relationship” of $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, and $\frac{1}{6}$ (Pozorski 1980:101; Moore 1996a:103). The central plaza, Plaza II, is 46 by 44m and $\frac{1}{3}$ the size of the most eastward plaza, Plaza I, which is estimated to be 138 by 132m (Moore 1996a:101). Plaza III in turn is $\frac{1}{6}$ the size of Plaza II and estimated at 7.6 by 7.3m. This represents a careful reduction in size based off of a tightly patterned geometric system.

As previously mentioned no domestic architecture has been found which will make it difficult in trying to define the scale in relative terms to domiciles. However, I will be able to discuss the plazas in terms of what Moore deems the “human scale” (Moore 1996a:151). In his discussions of the proxemics of plazas Moore suggests that a comfortable amount of space for people in social settings is 3.6m^2 . Starting with Plaza I, the total area represented is $18,216\text{m}^2$. This would mean that an estimated 5,060 people would have been able to fit inside the plaza. Based off of Halls data, this would represent a large distance between speakers in such a social setting. Most of the communication would take place in a public zone and would require a full public speaking voice. Unlike the other plazas in Huaca de Los Reyes, this plaza does not contain feline or anthropomorphic friezes. Since feline and anthropomorphic figures were

important in the cosmology of Initial Period societies, the absence of this indicates this plaza was used primarily by a lower class (Pozorski 1980:108).

Plaza II has an area of 2,024m². Inside the walls of the plaza there are friezes of “bipedal, probably human figure[s]” (Pozorski 1980:104). While not quite at the level of felines in religious significance, the human friezes indicate a higher level of social differentiation (Moore 2005:105). It is possible that the fractional relationship discovered by Pozorski was more than just an example of mathematical prowess; it could have been a symbolic measurement dividing up the social classes into a series of carefully rationed groups. This would mean that since Plaza II is $\frac{1}{3}$ the size of Plaza III, the number of people allowed to enter the more sacred Plaza II would have been 400 if the total site was populated by 1,200 people as T. Pozorski suggests (T. Pozorski 1980:109). 400 people using Plaza II would then have had 5.06 m² of space to use. This is not far off from the results I tallied using Moore’s guideline of 3.6m² per person, which led to an estimation of 562 people being able to use Plaza II. Though still in the public zone it would have been a more intimate setting than Plaza III.

Plaza III is the smallest of the plazas and the most intricately designed. Inside the walls of this plaza are feline friezes important to the religious ideology of Initial Period religious traditions (Saunders 1994). Nicholas Saunders believes that feline symbology in pre-Columbian societies is representative of higher social status and authority based off of religious importance (Saunders 1994:108). This would suggest that the small size of Plaza I, coupled with the amount of feline symbology, is evidence of social demarcation and separation from the lower classes. At an area of just 55.48m², very few people would have been allowed to enter. In fact, using the ratio of 1/6, derived from the fractional relationship between Plaza I and Plaza II, approximately

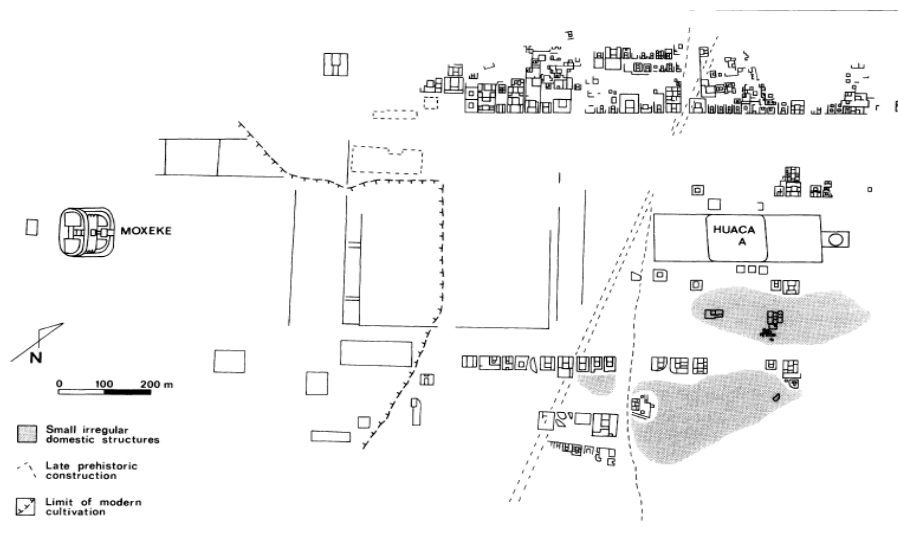
67 people would have been allowed access (Pozorski 1980:101). In this small area there would have been .828m² of space available per person. Alternatively, using data from Moore where he has postulated that a comfortable amount of space per person in such a social setting as plazas would be 3.6m² of space per person (Moore 1996a:149), I found that only 15 people would have been able to enter comfortably into this small area. According to Table 1.0, this would have been a more intimate and personal setting. Since most auditory and visual perceptions would be distorted in this type of social setting, it is most likely that this plaza was a preparation area designed to have the users focus or meditate before entering the even more exclusive mound adjacent to the plaza (see figure 1. Pozorski 1990; Moore 2005:104).

These plazas reflect a progressive exclusion where people were systematically denied entrance into more religiously and culturally significant areas. Plaza I is 6 times larger than Plaza II, which in turn is 3 times larger than Plaza III. The feline iconography, found exclusively in the smallest plaza which could only hold 15 individuals, seems to suggest that only those with a specific mastery of knowledge would have access to this religiously significant plaza. Most of the interactions that took place would have been in a public zone. Moore writes that canonists “tend toward separation,” so the large social distances between speakers and the public would also seem to indicate such a social distinction (Moore 2005:85-86). In this site, the commoners were denied the canonists knowledge by symbolically being separated from the religious elites. In this instance, my hypothesis seems to be sound.

Pampa de las Llamas-Moxeke

Another coastal Initial Period site is that of Pampa de las Llamas-Moxeke. Located on a 2 km² site in the Casma Valley, it was discovered by archaeologist Julio Tello (S. Pozorski

1987:18). Radio carbon dating suggests a time frame from around 1800 to 900 B.C. (S & T Pozorski 1986: 381). The complexity of the site which includes two large mounds, Moxeke and Huaca A, has forced researchers to change their mind about the onset of the rise of civilization. As the Pozorski's mention, "the rise of civilization is [often] attributed to the succeeding Early Horizon [period]" (S & T Pozorski 1986:381). Yet Pampa de las Llamas-Moxeke provides evidence not only of a religious hierarchal structure, but of a highly integrated administrative state making these assumptions about the rise of civilization frivolous.



Unlike Huaca de Los Reyes, the plazas do not get progressively smaller as they approach structures with religious significance, instead

they seem to get larger. Also, whereas Huaca de los Reyes was designed to be entered west to east, this site is built northwest to Southeast. The first mound, Huaca A, which is 124 x 119m, opens from the Northwest with two entrances (S&T Pozorski 1986:383). It is also surrounded on both ends by plazas which are bilaterally symmetrical and approximately the same size at around 115 m x 124m. Going southward there is a large central plaza estimated by Moore to be around 450m x 425m (Moore 1996a: 151). The exact size of the plaza is unknown as it has been eroded by rainfall from ENSO (El Niño Southern Oscillation) and the effects of modern agricultural

systems (S&T Pozorski 1986:383). Further south is the plaza that leads into the Moxeke structure which is approximately 380m x 400 m.

Starting with the two plazas encompassing Huaca A, we see that both plazas are bilaterally symmetrical and roughly the same size. The total area combined is 28,520m², or 14,260m² per plaza (Pozorski and Pozorski 1986:384). Unlike Huaca de Los Reyes, there is no fractional relationship between the plazas. So to determine the amount of people that could fit into the plazas at Pampa de las Llamas-Moxeke, I will rely on data obtained from Moore that suggests a comfortable amount of space per person would be around 3.6m² (Moore 1996a:149). Using this data, each of these Northwestern plazas could contain an estimated 3,961 people. At 3.6m² most of the interactions taking place in these plazas would be in an intimate setting.

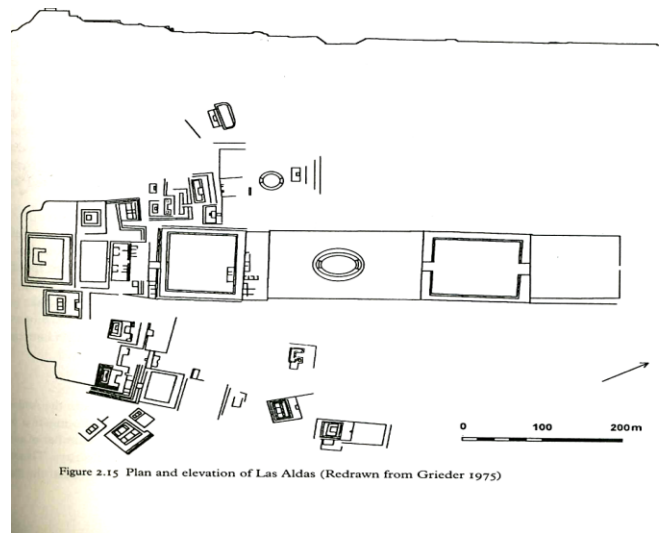
As previously mentioned, the central plaza is 450m x 425m. During the Initial Period, before it was destroyed, it would have had an estimated area of 191,250m². At 3.6m² per person, this would have meant that at least 53,125 people would have fit inside. Whether or not this many people actually did use the plaza is unclear, but it would be highly doubtful that an Initial Period site could have had such a large population. Because of the large size and the total amount of area, the interactions that took place here most likely included processions and other communicative events that take place in a full public zone (Moore 1996). The southerly plaza that opens into the Moxeke structure is slightly smaller than the central plaza but is still massive. Its total area is 152,000m², which could hold approximately 42,222 people. Again the interactions here would take place in a full public zone.

Though there are a series of plazas here, they do not get progressively smaller. In fact they seem to get progressively larger. In Huaca de los Reyes, Plaza III, the smallest plaza on the

site, contained an entrance way into the religious mound structure. At Pampa de las Llamas-Moxeke however, the two smallest plazas are located at Huaca A which S. Pozorski and T. Pozorski have suggested is the commercial headquarters of the local elite (Pozorski and Pozorski 1986:384). Both the larger central plaza and the Southeastern plaza are in axial alignment with the Moxeke structure which is considered “the seat of ideological power or religion” (S. Pozorski and T. Pozorski 1986:383). Here the size of the plazas does not seem to correlate with religious seclusion or canonical superiority. In “Theocracy vs. Militarism: the Significance of the Casma Valley in Understanding Early State Formation,” Sheila Pozorski reviewed the ceramic dispersal and midden deposits of Casma Valley Initial Period sites and came to the conclusion that the Casma Valley was once controlled by a theocratic polity. Early in the Initial period a new, militaristic and secular polity conquered the Casma Valley and changed the base of authority from religion based to a more secular and commercial entity (S. Pozorski 1987: 29). The architectural remains of the plazas of Pampa de Las Llamas-Moxeke would seem to indicate that S. Pozorski was correct in her analysis and that the site is in fact representative of a secular based power, not a religious one.

Las Aldas

The third Initial period site with a series of plazas that I analyzed was Las Aldas. This site has been excavated by a number of people including Terrence Grieder, Michael Moseley, and



Sheila and Tom Pozorski. It is 20km south of the Casma Valley and dates back to 1850 B.C. (S. and T. Pozorski 1987: 18; from Engel 1966:82). The temple mound, that features the four plazas

I analyzed, was constructed during the initial period on a hilltop to the south of the site. The Pozorski's believe that this was done to provide an angular view of the plazas and a panoramic sweep of the entire construction (S. Pozorski and T. Pozorski 1987: 27). The plazas are designed axially to be entered from east to west, and feature a variety of architectural features which limit access as one begins to enter the plazas. Like Huaca de los Reyes, no significant domestic structures have been found from the Initial period, although homes from earlier and later periods have been found (Moore 1996a: 150).

The plazas at Las Aldas are relatively smaller than the plazas at Pampa de las Llamas-Moxeke and could support fewer people. Beginning with the eastern plaza which measures 62 x 60m and has a narrow entrance way, the total area is 3,770 m². At 3.6m² of space per person, this would mean 1,033 people could fit into this plaza (Moore 1996a:152). The communicative events would have taken place in a public zone.

The next plaza contains low walls and two narrow entrance ways, one at the front and one at the back. The plaza measures at 76 x 65.5m and is 4,978 m². With this amount of area, 1,382 people, 349 more people than the eastern plaza, would have been able to fit in the plaza given that each was provided 3.6m² of space (Moore 1996a:152). But considering that the site plan is axial and the entrances are narrow, the number of people that would have had access to this plaza would have been far less (Moore 1996a:160-163). Though the large size of the plaza would indicate interactions in a public zone, the progressive exclusion of the site and the fact that strong winds would impede any sort of public speaking suggests that interactions were far more intimate and processional (Moore 1996a:163).

The largest plaza on the site is the plaza that contains the circular court. It measures 107 x 64m with a total area of 6,848m². At this size, the amount of people that could fit comfortably in the space given would be 1,902 (Moore 1996a:152). Considering that the population was not that large and that access was drastically restricted, it is highly unlikely that 1,902 people would have been in the plaza at one time. Using Hall's data, the communicative interactions that would have occurred in the plaza would have varied from intimate to full public depending on the amount of people actually located in the plaza.

The western plaza that leads up to the religious mound structure is drastically smaller than the preceding central plaza. It measures 58 x 65.5m and has a total area of 3,799m², which could fit an estimated 1,055 people. As previously mentioned, in Canonist societies places of religious significance are demarcated symbolically through the social seclusion of the area. The decrease in plaza size right before entering the religious structure indicates this is evidence of progressive exclusion and possibly of a Canonist based society.

Not much other information is known about Las Aldas, but based on the architectural analysis, the progressive exclusion witnessed in the plazas would seem to suggest a theocratic based polity as S. Pozorski suggested was evident in ceramic samples of Casma Valley sites. I believe the authority held here is Canonist as at Huaca de Los Reyes. First, the architecture is multi-generational; the proxemics place the plazas in a public-distant zone; and the social seclusion is typical of Canonist societies where elites socially demarcated themselves from lower classes through the use of symbolic space (Moore 1996a:142,156).

Conclusion

Analyzing plazas is not easy. As Moore writes, “plazas are somewhat daunting subjects for archaeological analysis” (Moore 1996b:789). In archaeological studies they are often overlooked as unimportant or insignificant. This is perhaps one of the reasons so little information can be found on the significance of plazas in the ancient Andes. However, since the built environment is simply an extension of language and culture which is manifested symbolically (Hall 1968:85), by studying the hidden cues of “symbolic technology” (Pearson & Richards 1994) we can learn much about the people of the past.

Using Moore and Halls data, and doing some small calculations of my own, I was able to determine that in sites where there is an obvious progressive exclusion, where plazas decrease in size or have access restricted through a system of barriers as in Huaca de Los Reyes and Las Aldas, there is a high probability that the plazas reflect a Canonist based authority. I relied on calculations which detailed the amount of people that could fit into each sequential plaza, and the possible communicative actions which may have occurred in those social spaces. Important to this task was the religious iconography also found at some of the sites. The realization that they were representative of higher social status and religious based authority helped immensely in determining whether sites where progressive exclusion was present, were in fact Canonist based (Saunders 1994:108). However, my work here is not done. To further test this hypothesis, it will be necessary to view other coastal initial period sites, not only in the Moche and Casma Valley, but throughout Peru and see whether or not progressive exclusion correlates with Canonist based religious authority.

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Age Gaps in Relationships: A Documentary Film Treatment

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Our documentary is about the age gap and gender differences in heterosexual relationships. The intended audience for our film is going to be the general public in the United States. We chose to focus on the general culture of our own country so we can use the examples from our popular culture and media to better explain our subject. We want people from large metropolises to small rural towns to see this documentary. The goal of our film is to bring to light the huge age gaps that are ever present in relationships and how they are influenced by concepts such as biology, kinship, gender identity, and popular culture. We also aim to compare it to relationships without any age gap and show the public any similarities or differences that are present. We want people to understand their sexual biological makeup, their kinship relationships, and what this means for their own sense of identity. We want people to walk away from the film asking themselves if they think a large age-gap relationship is normal and whether or not it is caused by something biological or cultural. The runtime of our film is going to be sixty minutes and the format will be DVD.

What is new and engaging about our approach is our ability to bring to light the connection between human biology, kinship, identity, and the added influence of popular culture on these specific relationships. Our film will engage and entice the viewer by way of our reporting, interviewing, and using specific visual imagery. We are going to have several different couples to interview that will give personal feedback and insight into the mechanics of these relationships. We plan to have a couple with a much older male, a couple with a much older female, and a couple with no/slight age gap. This will give the three different perspectives that

can tie together gender and age differences. Much of the focus in the past has been only on much older men dating extremely young women, but our film focuses on the variations of the age gaps between the two genders.

Anthropological Concept – Popular Culture.

When most people think of an age gap in a relationship, they automatically think of an older man with a much younger woman. While this is definitely true, age gaps can be seen in relationships where the woman is the much older partner. Here in America we do enjoy the freedom to date and marry anyone we please, with the exception of minors. There is still the issue of whether or not these age gap relationships really work out or not. From her book *Sex, Guys, & Chocolate: Your Essential Guide to Lust, Love and Life*, Dr. Pam Spurr points out that “Older couples may have a greater chance of success as they have similar life experience - while a big gap may mean different attitudes and tastes, even on apparently simple things like clothes and music. Once a gap is bigger than 15 years, there's more generational specific phenomenon to deal with” (Cathy Winston 2005). This type of realistic take on the subject may possibly go unnoticed because of the popular culture that is radiating through our media. There are many movies that portray relationships between older men and younger women, such as; *Six Days, Seven Nights*, *Entrapment*, and *Something's Gotta Give*. These older men that date much younger women have been given the term ‘Silver Fox’. Of course all of these examples found in movies and television portray the relationship working out just fine, which can provide a false belief to the public, as noted earlier by Dr. Spurr. Watching a grey-haired Jack Nicholson kiss a very young Amanda Pete might make some people cringe, but it can also have the affect of making people believe that behavior is perfectly normal and acceptable in society. Another

popular aspect of this is the amount of male politicians who show up in the news with very young mistresses. The most infamous case was the former president of the United States, Bill Clinton and co-conspirator Monica Lewinsky. Another example would be Elliot Spitzer, politician from New York, who was caught involved with a young prostitute who was part of a large-scale prostitution ring. This brings up so many questions: Why are these relationships praised by some people? Why is it looked down upon by others? The positive image from movies may account for why people who are in these relationships approve, but what about the outsiders and those close to them – how do they view the age gaps?

Many people who are involved in age gap relationships must deal with the opinions and comments that come from their friends and family. Sometimes these opinions can be negative and disapproving, which goes against the theory of popular culture having a positive effect on age gap views. According to Justin Lehmler and Christopher Agnew : “Recent research has shown that age-gap couples, specifically, couples with an age difference of greater than 10 years, perceive substantially more social disapproval regarding their relationship than do couples with only a minimal or no age gap.” (Page 2). Even though many outsiders may disagree about age gap relationships it is apparent that some people believe it is acceptable, which may stem from all the movies, television, and media coverage of these types of relationships.

It is more typical in America to see a couple with an older man and younger woman, but there are couples out there who exhibit the opposite trait of that. A term for the older women with younger men is “cougars”. These types of relationships can be seen on television on the shows *The Cougar*, and *Cougar Town*. P-Star Entertainment announced last year the debut of their reality show called *American Cougars* and stated many reasons why their show would be a

hit: “This show will literally seduce its audience as it becomes the next craze in reality television . . . Cougars are now a social phenomena in popular culture. A growing list of well known Cougar celebrities and bold faced names has insured that there will always be a market for Cougars.” (2008). It seems as though the women and the term ‘cougar’ have been turned into a commodity in our popular culture, thanks to television and the media.

“Cougars” and “Silver Foxes” are relatively new terms which caused them to become new concepts in society. It seems obvious that these terms may have helped spark a new ideology about relationships and this most likely stemmed from movies, television, and the media. It would be interesting to find out if the terms themselves hold some sort of power that gives the person more prestige and attractiveness - or maybe they become more sexually desired. Popular culture is all around us and hard to look away from, this is why it is important to study the effects it has on these age-gap relationships in question. Both of these terms are metaphors for animals, which might be explained by our biological makeup.

Anthropological Concept - Biology

Despite the uncontested fact that culture is a fundamental component of our sexual behavior, predetermined biological hardwiring must also be given equal consideration. Both male and female biological changes that occur with aging can be linked to the choices ones makes in picking sexual partners in old age. It is not automatically a biologically complicated issue as innate chemical reactions, or possible evolutionary pulls to reproduce; yet human individuals do adapt in order to express sexuality throughout their life cycle.

Increasingly, sexuality is being looked upon as a positive force with means beyond that of procreation. “The human being is sexually unique by virtue of behavior that is primarily pleasure oriented and not procreative during all life stages.” (Mastroianni, Paulson, 1986) If age gap relationships are not products of primal urges to reproduce, then what justification could there be? One explanation to the increasing amount of age gap relationships in the United States is the correlation between life expectancy and marriage. Differences in sexual deprivation among older men and woman can be linked to widowhood or divorce. Most women typically marry men approximately 4 years older and on average live 7.7 years longer than their husbands. By age 65, 50% of married woman are widely widowed. Unlike 32% of woman who will remarry after the age of 50, 90% of men in the same age group will have remarried. “Since 54% of men over the age 45 will remarry woman 8 or more years younger, there are in reality unavailable to the same-aged female population.” (Mastroianni, Paulson, 1986)

Biologically, the desire to procreate decreases with age, but it by no means ceases sexual desire. By way of being left out of their same age dating pool, men and woman are searching in younger age groups to acquire sexual satisfaction. Studies indicate that on average, “there is a decline in coital frequency of married couples with age” (Jones, 1991) This does not necessarily indicate a decline in desire yet rather reinforces our pleasure orientation as a species, we become bored and require more interesting sexual encounters, either with our spouses or in someone new. Amid higher rates of sexual experimentation in younger generations, it is no wonder that older people are finding younger more vivacious lovers to introduce into their lives and families.

Anthropological Concept - Kinship

Kinship is often defined as a set of complex relationships between related individuals. Relationships are identified either through direct descent or marriage. Relationships of descent are lineage or blood-based and are referred to as consanguineal. Relationships through marriage are referred to as affinal. Cross-culturally kinship is interconnected to all aspects of life including social, economic, and political systems. The “American system of kinship is very complex, although most Americans do not think about Kinship structure” (Wordick, 1973); it affects/regulates aspects of our lives. In discussing the importance of kinship Anthropologist employ common and universal terms Linda Stone defines the following terms:

Monogamy- a marriage between two persons often of the opposite sex
Polygyny- a marriage of a man with two or more women at the same time
Polyandry- marriage of a woman with two or more men at the same time
Exogamy- the rule within a culture that reinforces the necessity of individuals to marry outside a certain social category or group
Endogamy- the rule within a culture that reinforces the necessity of individuals to marry inside a certain social category or group (Stone, 2000).

Ethnographic evidence supports the three forms of marriage listed above and most cross-cultural examples follow very specific rules of exogamy and endogamy. In the United States it seems as though there are no explicit exogamy or endogamy rules, however, some states and religious belief systems prohibit different forms of marriage (incestual marriage, plural marriage and same-sex marriage). In the United States no formal rules of Kinship exist, nonetheless American kinship is very complex. American kinship and marriage patterns seem to follow “rules in areas of acceptable and unacceptable social classes, ethnic group and age set marriages” (Coult, 1964). An age set, refers to individuals who remain permanently attached as the set itself becomes progressively more senior. Most marriages are between members in or of the same age

set. In the United States, relationships often extend beyond one or two age grades, for example a man of 40 may date a woman of 25. In the United States it seems acceptable for a man to date and or marry a younger woman. Today these men are sometimes referred to as “silver foxes.” Yet, there is often a negative stigma attached to a woman dating or marrying a younger man. In fact these women today are classified as “cougars.” Stereotypically these women are portrayed as divorced and on the rebound for a younger man. Both of these terms, “silver foxes” and “cougars” seem to reflect a new acceptance of extra-age set dating and marriage systems.

One unique aspect is if these extra-age set marriages are successful, new kinship roles and complexities are created. For example, a 40 year old divorced male marries a 25 year old woman she may become a step-mother to children from her husband’s previous marriage. Although this form of marriage with age disparity is not unique, relationships formed out of this new marriage are complex. One complexity is that the new wife is younger or in the same age set as her step-children. Further complexities might ensue, disrespect, disregard of set rules, along with anger towards step mother and biological father. A modifier is a “label for relatives, it is specifically to distinguish non-blood relatives, to mark distance between people and the degree of distance” (Stone, 2000). For example a term like step mother may convey negative connotation.

The United States follows an exogamous form of marriage. However, within the United States exogamous relationships and marriages; forms of endogamous can be found. Social class, ethnic group, and age generally adhere to certain norms that create the endogamy within the United States. Today these unofficial rules/restrictions are changing, especially with regards to age. As rules of Kinship continue to change so will the identities of the individual and their kin.

Kinship determines and helps to establish ones social identity. Social identity is complex because of the multiple kinship roles that American individuals maintain.

Anthropological Concept - Identity

The source of ones identity is hard to pinpoint. There are two different anthropological models that may be applied when taking into account human sexual behavior and ones identity. The Standard Social Science Model, suggest that humans are a blank slate “whose contents are determined by the environment and the social world.” (Etkoff, 1999) As we first discussed in concept one, the ability to be shaped by our culture and have learned sexual behavior is plausible. If this theory holds true, then age gap relationships are a creation of what we see in our environments, a big part of which is pop culture, and are culturally relative to our Americanism. We cannot escape it, and by result are molded to have certain behavioral traits as new generations replace to prior.

Another theory is that of the Evolved Mind. This theory suggests that culture is a direct result of an evolved mind and not vice versa. This would suggest that our culture more or less is shaped by our need to adapt. These adaptations may well be the result of increased life expectancy and the inability to find partners of the same age as discussed in concept two. Our identity would then be shaped by the culturally sustained ideas that facilitate our need to adapt as a species. “Culture is not causeless and disembodied. It is generated in rich and intricate ways by information-processing mechanisms situated in human minds. These mechanisms are in turn the elaborately sculpted product of the evolutionary process” (Etkoff, 1999).

Structure

After observing the different methods of representation through film throughout the semester, we decided that our film would be presented in a direct cinema method rather than an advisory film. Our film will be based on hard facts and generalized American pop culture. We aim to represent a neutral position on varying viewpoints of age gap relationships.

In attempt to maintain neutrality, we will not play a major role in our film. If anything, occasional third person narratives to explain certain information will be included. A variety of interviews will also be conducted. Throughout the introducing, while setting up the concept of culture in association with age gap relationships, we propose to shoot similarly to the style of *Sound and Fury*. This film did an excellent job of setting up the film by utilizing still scenes of their lives and personal viewpoints on their own culture. Unlike other films we have watched this semester that use traditional and dry methods of representation, we look to present the material more similarly to the fashionable film and television clips that will be used to illustrate American pop culture.

The middle section of our film is contrasting to the introduction. This portion of the film discusses the biological reasoning to age gap relationships. We also incorporate kinship as a complimentary category of this biological explanation. *The Botany of Desire* best illustrates how we will bring together the concept of culture and biology. Just as in this film, we will present the viewer with facts on the processes of reproduction and sexual behavior in attempts to show yet another reason why couples come together. Interviews with health and science professionals will assign a face to the faces and blend the material.

Our conclusion of the bio-cultural aspects of age gap relations culminates with the concept of identity. How ones environment and family shapes the dynamics of future relationships can be best illustrated with the cinematic methods used in *Born into Brothels*. Similar to this film, we will conclude with various clips of couples interacting together and with their families. This will leave room for the viewer to make up their own conclusions about age gap relationships, their future, and its growing presence in American culture.

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Keeping Culture Alive: The Trot Dance from Cambodia to Long Beach

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Introduction

Cambodia has a rich cultural history with an array of different art forms present. The day when many of these art forms are performed is on Cambodian New Year. Festivals are very important in Cambodia and may be attributed to religious occasions or politics. In mid-April the New Year celebration includes various dances, singing, gift giving, Buddha decorating, and water throwing (North, p. 149).

The religion of Cambodia is the biggest aspect of the culture. They practice Theravada Buddhism and have strongly believed in Animism since ancient times (North, p. 19). The belief in Animism gives spirits to humans, animals, plants, rivers, and rocks. The idea of Theravada Buddhism is acceptance of life's hardships and maintaining social tranquility. An important aspect of the Buddhist religion is the temples that they pray in. These temples are found all over the country because they are the most important religious buildings identified in their culture.

Before writing the next three sections of this paper I referred back to the article "Mr. Westfall's Baskets" by Howard Wight Marshall. Marshall explains the importance of including a short history of the craft you are reporting on so the reader will understand what the subject matter of the paper is. Next, the importance of including the background history of the artisan's life is explained. This is important so the reader knows how the artisan came to learn their craft. Also, the step-by-step process of the craft is important to describe because it can show the authenticity of the craft performed by the artisan. As Marshall explains: "It is recognized that the simple description of

a cultural process is no longer sufficient when attempting to understand a moribund craft, which until recently was essential to the functioning of the rural community and economy” (Pg. 1). Mr. Tay informed me that the Trot dance was starting to die-out in Long Beach because the younger generations of kids were not being taught much of their own cultural practices. This article helped me understand the great important of collecting information about the art form from Mr. Tay, as well as his life history.

The art form that I researched was the Trot ceremonial folk dance. The artisan I interviewed for this project was Bunsornng Tay, who is a native of Cambodia and well rehearsed in the Trot dance.

Art Form Description

The Trot dance originates from Cambodia in the provinces of Battambang and Siem Reap. This folk dance takes place every year in mid-April on the Cambodian New Year. According to Mr. Tay, it is a ceremonial dance because the purpose of its performance is to “get rid of all the bad luck from the past year and throw it away”. It also is a celebration of the changing seasons and a welcoming of the new year to come. The dance depicts a deer hunt, where a hunter acts out hunting a deer that represents bad luck. In Cambodia the dance is performed as a traveling dance ritual that begins in a particular village and ends at Angkor Vat. Throughout the journey the dance troupe makes stops in every village and at every house to ask for blessings and perform their dance. The dance troupe collects offerings as they pass by each house in each village. When they arrive in Angkor Vat they dance in front of the giant Buddha statues and pray.

The story behind the Trot dance in Cambodia is that a hunter named Pon was looked down upon by the god Inra because he had killed too many animals in the forests. Inra sent a golden deer down to earth to trick Pon into killing it. Pon killed the deer and offered it to the King. The King

was so grateful that he offered for Pon and his wife to come and live in the palace with him. Shortly after moving into the palace, Pon and his wife both mysteriously died. Their deaths were said by Buddhists to be well understood but a tragic result of their sin. The following year on the day of Cambodian New Year, the new King ordered the tragic events of Pon's story to be performed through dance, and this is how the Trot dance was originated.

Culture Bearer Biography

Mr. Tay was born on July 4th, 1949 in the northwest province of Battambang in Cambodia. As a small boy he was an orphan and was raised by a monk, whom he called his great grandfather. This great grandfather is the man responsible for writing the song that is sung during the Trot dance.

In 1971, when Mr. Tay was twenty-two, he joined the Cambodian Air Force. In 1970 Cambodia changed from Royalist to Republican and a civil war began throughout the country. These are the reasons that Mr. Tay decided to join the Air Force in Cambodia. In September of 1974 he received an order to work in Thailand on a mission with the United States Air Force for one year. While he was in Thailand the Khmer Rouge began its destruction. Both Mr. Tay and his wife were sent to the United States only 2 weeks before the Khmer Rouge completely took over Cambodia. Mr. Tay explains that "all my friends here tell me we are very lucky that we made it out and came here".

In May of 1975, the first groups of Cambodian refugees were brought to the United States from Thailand. Mr. Tay and his wife were a part of this group and first arrived at Camp Pendleton, in San Diego, CA. They were there for approximately 2 months before they received a sponsor in Utah. They lived in Utah with their sponsor for 8 years and then moved to Long Beach, CA, to be with the growing community of Cambodians there. He wanted to leave Utah because there were

hardly any other Cambodians living there and he and his wife felt slightly uncomfortable. Once in Long Beach, he really felt comfortable and enjoyed the area because there were so many other Cambodians that he could relate to and make friends with.

Mr. Tay is a warm and friendly man who is eager to share his knowledge of Cambodian culture with the younger generation in Long Beach, CA. About 5 years ago, he founded the Cambodian Culture & Arts Association with the goal of preserving his culture. The interests and hobbies he enjoys are only those that he is involved with at the C.C.A.A. His biggest interest is keeping the Cambodian culture alive here in the United States because many young kids here are becoming less and less interested in learning about the culture.

Mr. Tay is from the province of Battambang and the Trot dance originated there, but he did not partake in the ritual when he lived in Cambodia. He learned about the dance thoroughly when he was here in Long Beach. He did so by reading books and watching a DVD of the performance. He learned all about the dance and did not want it to “die out” like it had already begun to do, so he began to teach young kids.

Description of the Art Process

In Cambodia the Trot dance is performed mostly as a traveling dance performance, but there are some stage performances done as well. The on-stage performances usually take around thirty minutes, but Mr. Tay cut down the performance time for his kids dance group to about 8 minutes. Each player in the dance takes around 5 minutes to get dressed and they all wear pants and shirts that usually match in color. There is one player who is the deer and wears a deer head made out of paper Mache and painted to resemble a deer. Another player is a hunter and wears a bow and arrow hunting set. There is also a giant, which wears a “giant’s mask” and holds wooden swords in each hand. The witch wears rubber witch fingernails that Mr. Tay bought from the Halloween store

and the peacocks hold peacock feather bundles in each of their hands. There is usually only one person for each character, but Mr. Tay sometimes uses more than one person depending on how many kids are in the group at that time.

The performance begins with the deer prancing around and the hunter acting like he is stalking the deer as prey. Then each of the characters take turns coming forward to join the deer and dance around like they are after it. All of the characters are trying to kill the deer, except the peacocks. The purpose of the peacocks is to try and protect the deer by waving their feathers around the deer and in front of the evil characters.

All the while there are some musical instruments being played. Mr. Tay uses Kanhchhe poles used by two or more individuals. Kanhchhe's are long bamboo poles that have bells attached to the top and when hit on the ground make a lot of noise. These instruments are banged against the ground along with the beat of hand drums. The hand drums are also accompanied by a two-stringed instrument called a Tro Sau. It looks a lot like a violin but stands up with a base made of bamboo. There is normally a song that is sung during the Trot dance, but the kids in Long Beach do not know the song so they perform no singing, only dancing. The music that is used sometimes in the background comes from a CD Mr. Tay has.

The end of the dance is signaled by the hunter re-entering the dance performance with the deer. They dance around each other and act out the death scene. The deer is killed by the hunter's arrow and falls to the ground, where it dies and signifies the end of the bad luck from the previous year. At this time, there is a player who is holding a bamboo offering pole with a bag attached to the end of it. This player walks around and collects money from the spectators.

Mr. Tay's dance group also performs the Trot dance while marching. This is done for the Cambodian New Year parade. Mostly everything is the same except there are around 8 players who

hold offering poles so they can be in multiple places and on both sides of the street to collect as much money as possible from the on-lookers. Also, since they are moving the Tro Sau instrument is not used, and neither are the Kanhchhe poles. The only musical instruments used are the hand drums because they are small and easily portable. Also during the marching performance, water is thrown by the spectators at the evil characters to symbolize throwing away all their bad luck from the previous year.

Report on Exhibition

The Cambodian Arts & Handicraft Exhibition on December 6, 2009 was a great success. I arrived on time and helped my partner set-up our tables to showcase the Trot and Chayam dances. I hung my laminated label on the pole of my booth and helped Mr. Tay arrange the costume props from the Trot dance on top of our table. I also made sure that the tables had several programs on them for guests who passed by. The final thing I did to set up was help my partner attach the C.C.A.A. banner to the back side of our booth.

I was luckily able to watch the Trot dance performance, which for me was the highlight of the Exhibit. I put some money in the bag of the offering pole when it came around through the crowd. I also was telling others who were standing next to me what was going on throughout the performance so they could better understand what they were seeing. There was a point in the exhibition where we learned to dance and everyone in the class joined it. It was very fun and quite enjoyable. At the end of the day I helped Mr. Tay take down and put away his props.

During the exhibition I was able to get away from my booth once and go check out the other booths. One thing I would do differently is make sure I had several pictures of the Trot dance on the table for people to see. I would have done this because Mr. Tay unexpectedly took back all his costumes, instruments, and props back to the Homeland center across the street from the

library. So there ended up being about 2 hours at the end of our exhibition where people stopped by my booth and I had no pictures to show them.

Reflection on the Class

This class was one of the most reading and writing intensive classes I have had, but also one of the most informational. I knew there were different cultures and practices around the world, but never knew how to pick out the differences and similarities they had to my own culture. It was completely new to me to learn about another culture and make inferences about it. I learned all about how to do participant observation, interviewing, and writing fieldnotes before I was sent out in the field to gather my information. Something I found extremely helpful before the initial interview was Briggs' "Listen before you Leap" article because it taught me to have communicative competence of my own language and that of the interviewee so I could avoid misunderstandings and procedural problems (Pg 1-2).

Another article which really helped me in this course before my interviews was Michrina's "Oral History". I learned that an informant's recollection of historic events may be slightly different than what I have researched before going to the interview. This allowed me to be prepared to ask Mr. Tay about the differences between how he explained the Trot dance, and how it was explained in a book I had already researched. Also, from this article I learned to pay attention to special events in Mr. Tay's life to use them as markers. As Michrina points out: "You will benefit from keeping track of each informant's 'time markers' so that you can refer back to them if necessary" (Pgs. 1-4).

When it came time to conduct my interviews I had knowledge of how to write down my jottings during the interview and also write up my fieldnotes once I was finished. This knowledge I got out of the book Writing Ethnographic Fieldnotes by Robert Emerson, Rachel Fretz, and Linda

Shaw. The first four chapters explain everything you need to know about participant observation in the field, how and when to write your jottings, and the different ways to write up your fieldnotes.

This helped me to create complete and accurate fieldnotes that included all the information I gathered from my interviews, as well as my own personal experience and feelings about the interview. Chapters 5, 6, and 7 helped prepare me for analyzing and processing my fieldnotes and writing up my final report.

This course and everything I learned from the readings and Dr. Needham thoroughly prepared me to handle the task of doing ethnographic research with Mr. Tay and the Khmer culture. I was also well prepared for our exhibition and was able to answer any questions anyone might have about Cambodian culture and the Trot dance. The training and preparation I got from this course helped me to get Mr. Tay's story and the art form of the Trot dance out to the public for all to learn about and enjoy. I acted as a medium for helping the visitors at the exhibition understand and appreciate Cambodian culture and its art forms.

Mr. Tay was so excited to have me come and ask him questions about himself and the Trot dance at the beginning of the semester. He was also pleased to be able to perform the Trot dance during our exhibition and posed for many pictures with the dance group. When the exhibition was over Mr. Tay told me how much he liked my laminated label and was so excited that it had his name on it. He eagerly asked me if he could keep the label for himself and get an emailed copy as well. His reaction to my label made me feel like he was so proud of himself and thankful to me for helping get his story out to the public. We both worked very hard and were extremely pleased with each other and ourselves.

I believe the Cambodian community in Long Beach was very happy to have us put on this exhibition. It was a chance for them to show off many of their handicrafts and art forms to the

community they live in. The other artisans I spoke with were very happy about being able to participate in a Cambodian arts and handicraft exhibition which highlighted their culture in a wonderful way.

When watching the Trot dance performance during the exhibition in Long Beach, my eyes kept fixating on the visual costume differences. The style of clothes, personal adornments, and character props were so much different from what I had read and heard were “traditional” in Cambodia. Richard Handler and Jocelyn Linnekin opened my eyes up to another way of viewing tradition when they stated that “. . . tradition is not a thing sui generis but a symbolic construction – an interpretation and representation of the past made by people in the present” (Pg 1). There could be people out there who might have viewed the exhibition themselves and protested that the art, food, or dances were not authentic. However, I believe that Handler and Linnekin hit the nail on the head when explaining how a culture moves forward and times change, thus their cultural traditions and practices change as well. I was able to notice that the Trot dance performance at the exhibition was different from what I had previously read about, but thanks to this article I knew that it was still authentic and a tradition in the Cambodian community in Long Beach. Something I found very interesting was when Mr. Tay would talk about his performances here in Long Beach he thought of them as traditional, even though he knew that there were some differences between his dances and the ones performed in Cambodia. Through Mr. Tay’s and my eyes, the Trot dance performance and the other crafts at the exhibition were indeed authentic and traditional.

The biggest thing I learned from this class and exhibition was the differences not just in cultural practices, but also how people can view the world and situations differently. For example, I found myself running into some problems when I interviewed Mr. Tay. Sometimes he did not understand what I was asking and other times I did not understand what he was trying to explain. I

was able to understand that was normal because I had it explained to me beforehand and I knew of the cultural differences.

This class taught me so much about other cultures, how to interact, how to ask questions, how a festival is put on, how to conduct fieldwork, and how to type up fieldnotes. I feel completely confident now to go out in the field again and do participant observation or another oral history. I also feel completely at ease about talking to other people and asking them questions. I truly am forever grateful for the experiences and knowledge I gained from this class.

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Appendix A-1

Field Notes – 10/3/09

I started off the day meeting Mr. Tay outside the front door of the Homeland Cultural Center in Long Beach, CA. David Seitz was also present to conduct his interview with him as well. Mr. Tay was very excited to meet me and started to talk about the Trot dance instantly. He began to explain that he always has a minimum of ten people involved, but usually has around 25 participants. As he was explaining, Dr. Needham showed up to say hello and make sure everything was alright. David and I both said we fine and so Dr. Needham left the cultural center. Right after that a man arrived to open the door and we all went inside.

We sat down with Mr. Tay and begun the interview by first asking if it was alright to tape-record the conversation. He said yes and we both turned out recorders on. There were about 5 young kids in the room and they were off to the side, talking and playing pool. It was a little noisy but we just continued with the interview. I asked Mr. Tay if he was born here in America and he responded that he was born in Cambodia in 1949, and everyone in America celebrates his birthday, which is July 4th. We all laughed and the mood was very lighthearted. He proceeds to tell me that the Trot dance was born in northeast Cambodia, along the border of Thailand. He says there was a small original tribal group, he believes is called Samre. He says the Trot is from the Bali language and Buddhist religion. It translates into Cambodian as “throw all the bad luck from the past year away, and terminated the past year, and start from that a new year”. He says the original Trot group is diminishing and almost gone, he has no idea how many generations back it goes, and they only perform the dance on the Cambodian New Year in Cambodia. He says in his generation it is almost gone because hardly anybody knows about it, even in Cambodia. That one group in the northeastern are is the only group that performs it and knows about it. David asks if the dance ever spread to other areas. Mr. Tay replies that it did not ever spread because each group basically has their own dance and they are only concerned with their one dance. David asks if it is a good idea to get the kids involved and Mr. Tay replies “yes”. He also says it is hard to keep the kids involved in the dance group; they usually stay in for about 1 year only.

David then asked Mr. Tay about how he came to migrate to America. Mr. Tay explains that in 1971 he went into the Cambodian Technician Air force. In 1970 Cambodia changed from Royalist to Republican. During this time his country was involved in a civil war, and that is why he decided to join the Air Force. He explains that his Country fell in 1975. In September, 1974 he had a mission to go work in Thailand for one year, where he worked with the U.S. Air Force. He brought his wife out of Cambodia and into Thailand only 2 weeks before the Khmer Rouge took over. He explains that everyone believes him and his wife and very lucky for their lives. When he came to the United States he did not have any relatives already here. He was part of the first group of Cambodians that the United States brought over from Thailand in May of 1975 and he stayed in Camp Pendleton in San Diego, CA for two months. He then got a sponsor in Utah so he went to live there for 8 years, before moving to Long Beach. He says that as he has explained to Dr. Needham before, he really wants to preserve the Cambodian culture, and that is why he tries so hard to get the young kids involved. This is why he created the Cambodian Culture & Arts Association five years ago.

I asked Mr. Tay when he first started to do the dance in Cambodia. He explains that he is not a dancer at all, he just knows that dance from his province. He has become a trainer for the Trot

dance since the first Cambodian New Year Parade in Long Beach. He said they already had the musical instruments, but no dance trainer. He agreed to teach people the dance from his memory and saved documents and books. He immediately watched a DVD he found and rounded up some high school kids to start teaching them as soon as he could. David asks if the kids also had to be taught how to play the musical instruments. Mr. Tay replies that the instruments are all made in Cambodia and all the instruments he uses are from the country. He says sometimes they crack and he tries to find materials to fix them. David asks if any instruments made in Long Beach sound different than the Cambodian made ones. Mr. Tay explains that he uses the same materials and so they always sound the same. I then asked if there was anything else Mr. Tay was involved in with the CCAA. He replied that he is the founder and his purpose is to preserve the culture, like he already told me before. He wants the whole nation to see the culture. His main job right now is to find someone who already has knowledge of the music and the instruments. He said this year he does not have many, but he hopes that soon more people will be found. He explains that they all practice with the traditional Cambodian music as well. He says that all the kids here grew up in the United States, so they do now know already how to sing any Cambodian songs. Right now he has to play a CD for the music and he hopes in the future to not have to use the CD during the performances.

David asks him if he ever travels around the United States or Cambodia to promote the Trot dance. Mr. Tay responds that the CCAA is such a young association; it is only 5 years old. He explains that he tries to show different people the dance, and one time he had the group perform at CSULB. He says that anytime he knows someone wants to see the Trot dance group perform, he knows he can bring the group to show them. I then asked Mr. Tay if he has changed anything from the Trot dance. He replied that he had not, and said he had already told us again and again that the CCAA does not create anything different.

At this point I became slightly embarrassed and uncomfortable because this was the second time he had said that he already told me something. I could not tell if he was angry or irritated, so I just tried to figure out if I had asked the wrong question, or maybe asked it the wrong way. I was mostly uncomfortable because I have never been in that room before and never met any of those people in my life. I admit I was pretty scared.

David then asked if there were any special musical instruments or outfits involved with the dance. Mr. Tay said yes, he has costumes for the trot dance and the royal dance as well. He tells us the trot dance is also called “traditional” dance. He lets us know that he just had costumes donated to him for the royal dance, another dance group he teaches. David then asks if most of the Cambodian songs and dances are based on storytelling. Mr. Tay says 75% of the songs are related to royalist or the Buddhist religion. He says they have traditional religion and Brahma religion. Some relate to one or the other, sometimes incorporated in both. He says the story behind the trot dance is from the Brahma religion and that there was a hunter who was very poor and uneducated. One day he could not find any animals. In that religion they believe that if you do something in life you are not alone, like a spirit animal. The spirit will help you when you do things. On this particular day, the hunter took all his tools and put in one spot and prayed. After this he finally caught a golden deer. He took off the golden skin and gave it to the King. The King nominated him as the governor of the state, even though the hunter knew nothing of being in this position. One part is related to the Buddhist religion, and one part is related to society and the King.

I then asked specifically about the costumes that they wear during the dance. He explains that there is a star of the dance which is the deer, and this person wears a deer hat. The hunter wears a bow and arrow and clothes to make him look like a hunter. This is the way it has been for a very

long time. He says that the University of the Arts in Cambodia uses costumes like this as well. David asks if there are any special tools or ways of making the drums that Mr. Tay has sitting out on the floor. He says his country is poor so everybody makes things by hand. He then brings one of the drums over to us and shows us the carvings in the wood base of it. He lets us know that the type of wood used is very expensive in his country and they take a whole log and carve it from that. He says the animal hide used on the drum is Buffalo, and the strings that tie it on are fishing strings. I then asked if they are all made in Cambodia, he said 80-90% of the instruments are made in Cambodia. David asked about the specific markings on the drums. Mr. Tay says most instruments are made with the same carvings on them. He says that the Thai make their drums. He ordered the drums he has from Cambodia and they are very expensive because it takes a long time to make. Each drum costs \$100 plus shipping costs. David asks who owns the drums. He says the CCAA owns the drums and other instruments. He then shows us some cracks in the drum that he had to fix with glue. David asks if the cracks change the sound of the music. Mr. Tay says no it does not change and he beats on the drums to let us hear. David asks if the kids get involved and Mr. Tay again stresses how he thinks it is important to make the kids learn. He explains that he met two girls last week that he told to come, and another kid he met on the bus and told him to come as well so he can teach them. He really tries to get high school kids involved. Usually a high school kid comes and performs with the trot group for about 3 years. David asks him if he tries to get the parents of the kids involved. Mr. Tay says he has tried once to get adults involved, but they do not have any background experience at all. He tried at the California Recreation Center to get an adult group of about 20 people. He tried to get them to perform the dance, but they did it once because they just thought it would be a fun experience. He also tries to recruit kids younger now, around 7 or 8 years old.

Mr. Tay asks if there is anything else he can help us with or tell us. I ask if he could tell us a little bit more about his experience here in America. Mr. Tay then starts to talk to one of the high school kids about using the drums outside. They are having a conversation about another teacher who is supposed to show up. Mr. Tay begins talking again and says he continues to try to get kids involved, but usually does not have any luck with the adults. He says he does try to have contact with adults who might have children who would like to get involved in the dance. He says when the children complete the class and dance, he issues them a certificate.

Some adults walk in and they all start talking with Mr. Tay in Khmer. I have no idea what is going on at this point and I am just sitting in my chair watching them converse.

Mr. Tay begins talking to us again, and explains that he has to try to keep the children happy. He says he buys them soft drinks and chips to keep them interested in coming to the class. David asked if he tries to get the kids involved in the parades and other ceremonies.

There is a woman sitting close to us on her cell phone. She is talking very loudly and it is distracting me a little bit at this point. I felt like I had my train of thought broken. I began to wonder if this was considered rude in their culture or not. I found it to be rude because Mr. Tay told her he was talking to us for a little bit. But maybe in their culture it is not rude at all.

I then tell him that I had been reading about the trot dance from the book that Dr. Needham had given me and ask him if there is a part of the dance that involves rain. He says that is true, but it is from a different story involved with the trot dance. Mr. Tay is interrupted again and briefly talks with the other man in the room in Khmer. We then get back to talking and he explains that in Cambodia they grow a lot of rice but they do not have a good water system, so they depend on the rain to grow crops very fast. He says that the other story is about praying to the gods for rain. He says there is a cat that they pray to in a small container. He says they dance around it and at each

home the people throw water onto the cat. This is to make the cat pray for more rain for us because he is cold. I ask if they are both correct, just different. Mr. Tay says that is correct. I ask what exactly happens when the dance troop goes to each house. He says at each house the residents throw money, to get rid of all the bad luck from the previous year. He says in the deer dance, there are peacocks who dance around and a giant also. These people represent the demons and bad stuff. They throw water on them to throw the bad stuff away from the previous year. They believe this will get rid of it.

Mr. Tay then starts talking about all the instruments on the floor, and explains how each one functions. Some have strings; some have wooden pieces that you beat on. David asks if the wooden parts of the instruments are bamboo, he says yes. He is standing up at this point, picking up each instrument and showing us the details of them. He is also playing each instrument to show us how they sound. Mr. Tay says that one instrument uses wood instead of bamboo. He tells us that some are made with coconut shells and some with wood. There are adults playing with some of the instruments on the floor at this point. The sound of the kids playing on the pool table is really starting to get on my nerves at this point. Mr. Tay again talks about the use of animal skins on the instruments. He then goes back over to where the adults are sitting with the instruments and begins talking with them again.

The adults then decide to play some songs for us and I turn off my audio recorder to preserve the tape I had for more questions later. We sit in our chairs and listen to the adults use the traditional Cambodian instruments and play us three different songs.

Mr. Tay then comes back over to us and I asked him if he came to Long Beach right after he was at Camp Pendleton. He said after he was at Camp Pendleton he got a sponsor in Utah where he stayed for eight year, then he came here. I asked if it was easier to live in Long Beach because there was a larger Cambodian community and he told me yes, that is true. I asked if it has been a good experience in Long Beach. He said yes, especially for the kids to preserve the culture. He said other places in the United States do not have many Cambodians. I asked if he has any other hobbies and interests besides music and dance of his culture. He said he has no other hobbies because in his mind he is focused on trying to preserve the culture. That is what is important to him. I asked if the trot dance is connected to religion more than anything else. He says the aspect of society and religion come together in this dance. He retells certain parts of the trot dance story to prove his point about certain parts being focused on society and a certain part focused on religion. I then ask if the singing involved is only prayers. He replies that the deer dance involves singing that talks about the story and they sing of asking permission to enter the yard and dance. The other song is for the cat story and they pray to the gods about not having enough rain.

He asks us if there are any other questions we have about the dance. We said that we were done for the day and planned on seeing him again the next Saturday at 2:00 p.m. We said bye to everyone and walked out of the Homeland Community Center in Long Beach.

Appendix A-2

Fieldnotes – 10/10/09

This was my second meeting with Mr. Tay and this time Christopher Thomas came with me. I felt much more comfortable and calm before my second meeting with him. Chris and I were waiting outside for about 5 minutes and then Mr. Tay came to open the door. He brought many boxes with him, which I assumed were full of costumes and props. I walked inside and felt very comfortable this time, since I had already been there once before. I watched as Mr. Tay introduced himself to Chris and started to tell him some things he already told me because Chris was a new person to him. While he was talking to Chris he was simultaneously pulling all the costumes for the Trot dance out of the boxes on the table he had brought in. He began explaining why they use certain colors on some props of the dance, and this is because they use all the same colors that can be found in the Buddhist flag. When I heard some things Mr. Tay was saying that I had not heard before I grabbed my tape-recorder and started to record from that point on.

Mr. Tay begins by saying that the dance performance usually only lasts eight minutes. He also says that his great grandfather wrote the song for the Trot dance. He explains that there are two dances, one is called regular and they mostly perform during Cambodian New Year. The other dance is called Trot Neang (cat) Meov (sound of a cat “meow”). This one is performed during the dry season so that they can ask for rain for their rice crops. They believe the cat can tell the spirits directly to bring rain. They throw water on the cat, the cat becomes cold and tells the spirits he is cold so they can make it rain.

He then explains that all the costumes and props are usually made in Cambodia. Usually the offering sticks are made with bamboo, but they are too heavy for him so he modifies them to be made of plastic. I ask about the bag on the end of the offering pole and he says that is where the people throw their money as offerings. Throwing the money in there represents throwing away all the bad luck from the past year away. Chris then asks if that is specifically part of Buddhism religion. Mr. Tay says in Cambodia the money gets donated to the Buddhism temple and here the money gets donated to the CCAA. He explains that he gets no grant money for the CCAA and he spends all of the money from his own pocket. When instruments or props break he has to order new ones because he does not know how to make them himself. He then shows us some damaged props. I ask what the deer head is made out of and he explains that it is paper Mache with a glaze over it. He explains that the deer is the star of the Trot dance. He then shows us the giant’s mask, which is made with bamboo. He says they are very heavy and puts it on a small boys head to show us what it looks like on somebody. He explains that the bamboo fingernails usually worn are very heavy too, so he buys rubber witch nails from a Halloween store, because they are much lighter and easier to wear. I then asked if it mattered if males or females are the players in the dance. He explains that in the book it states that most of them are female, but it does not matter to him as long as they can dance the Trot dance well. He also needs as many kids as he can to participate so he can not be too picky.

He then shows the hunter's props. He then explains that in the dance there is usually two of everything (two giants, two peacocks, two oxen, two witches). But in Long Beach he has more than two players for the offering pole character because in the parade they are constantly moving. He needs 8 offering pole holders so they can collect all the money from the people in the crowds while they are moving.

We are then interrupted by some kids who came in and Mr. Tay tells them they must go to practice the Chayam dance. He then explains that the Chayam dance is important during this time of year and that is why they are not currently practicing the Trot dance.

He then goes back to explain how there are two people for everything, even the drums. If he does not have enough people to perform he will just use one person for the drums. I then asked if there was significance for having two people perform for each player. He explains that the DVD he saw they use many people, so it really does not matter. He shows us some pictures in a book he has from a large Trot performance. The picture shows many people participating in the dance which may have had 100 people. We then discuss the Kanhchhe, which is a musical instrument that people bang against the floor. I ask what makes the noise, and he said bells. Chris asks if performers wear bells on their bodies as well. Mr. Tay says yes but sometimes they do not have time to attach bells, so some performances they have them and some they don't. It is not necessary. Chris asked about what kind of clothing the players wear. Mr. Tay shows us pictures of the players wearing clothes. The pants are a piece of cloth that they wrap around and bring up in the front to create pants. He says that takes a long time to prepare before a dance so in Long Beach they just wear regular pants. The shirts are very similar to western style shirts.

I then ask about the performances either being on a stage or somewhere else. Mr. Tay explains that there are two kinds. One is a walking performance and one is on a stage. The stage performance has the killing of the deer in it. In the walking performance they have the deer and hunter but they do not do a performance where the deer is killed by a hunter. They just act a little but everyone has to keep walking so a performance is not really possible.

We are then interrupted again by a woman who walks in and she and Mr. Tay start speaking in Khmer to one another.

He then explains again about the point of killing the deer. I then ask if his troop performs the Trot dance involving the cat. Mr. Tay says he does not use the cat version of the dance at all. He said he might use it next year, but he has never used it. Chris asks to make sure that the cat dance is only during the dry season to ask for rain, Mr. Tay responds "yes". I then ask if the deer version involves praying for rain at all and he says "no". The deer dance only represents getting rid of the past year. I ask about people throwing water at the characters in the deer dance. Mr. Tay says that they try to get donations or food before the people throw water on them. He says according to the book he has sometimes there is water thrown at people, sometimes not. When the people throw water it means they want the bad spirits to hurry up and go away.

He then shows us all the different costumes and props. He explains how each item is used and how he hopes to get more and new items in the future. He then shows us his brand new peacock fans that he is going to use in their next performance. He bought two of them so far and he got them from a place here in Long beach that originally got them from Cambodian. But they were a little expensive so he only bought two. Chris then asks what the roles of the peacocks are in the performance. Mr. Tay explains that they try and protect the deer from the hunter, giant, and the witch. They will dance around the deer and flap their wings to offer protection, even though the deer ends up dying anyway.

I then ask specifically about which musical instruments are used during the Trot dance performance. He explains that there are Kanhchhe poles, hand drums, and the instrument with two strings called a Tro Sau. I ask if they use hand symbols and he said “no”. Chris asked about bells and he said “Yes”. We were then interrupted again by another adult speaking to Mr. Tay in Khmer.

I then asked if he will be performing at the exhibition in December, he said “no” and that they will only be there wearing the costumes (hopefully). He said that he has another dance that he has to pay more attention to at the moment, which is the Chayam dance. He then begins to speak about the royal dance a little bit. He shows us pictures of the clothes that they wear during the royalist dance.

Chris asked if the Trot dance was considered happy. Mr. Tay said “no” it is a traditional dance where they perform seriously. He then shows us some more pictures of dances from his book. He says they pick up the dance from the Brahma religion. I then say that Americans watching this Trot dance might describe it as playful, but how do Cambodians view it in their culture? He says that when people do not know the background of the dance or culture they will think it is a playful dance. In his culture people see it as a way to throw bad stuff away from the past year; it actually has a real and serious purpose. Chris says that at the exhibition we want to have a good explanation of the purpose of the dance for other cultures to see and thanks Mr. Tay for explaining everything so well.

We then ask Mr. Tay if he will be there again at the center next Saturday at 2 p.m. and asks permission to film the class. Mr. Tay says “no problem”. He asks if we have any other questions and tells us to please go ahead and ask him. I double checked with Mr. Tay where the trot dance originated and he said Siem Reap and Battambang provinces. I then ask where he was from and he tells me he is from Battambang. I ask about his great grandfather again, who was a monk that created the song that goes along with the trot dance. He says that in Cambodia at the University of the Arts they are trying to keep the dance in existence. He then says the dance is usually a half hour but for his troop in Long Beach he reduced it to only eight minutes. I asked if all the players in the dance are involved in he singing and he said “yes, in Cambodia”. In his troop in Long beach nobody knows the song so nobody sings when they perform. He still tries to teach the kids the group part of the song. He translates it from Cambodian to English so they can learn better.

By this time there were many kids and adults in the room. Everyone was talking and the music was playing. It was a little difficult to hear Mr. Tay, as well as myself. It seemed like a good time to try and wind up the interview since a few people were already starting to dance and practice their music.

I then ask if his troop will be performing the Trot dance next Saturday in class, instead of today. He said that they are getting the instruments ready to dance now. He said tomorrow they are doing the Chayam dance at a temple on Hill Street, because he teaches that dance also. Chris asks how long he has been teaching the trot dance. Mr. Tay replies that he has been training people for 2 or 3 weeks before each performance. He said it is very hard to find kids to even participate in the dance. He says he gives the kids 51 hours and then gives them recommendation letters for college and an appreciation certificate. He also explains how he spends his own money to buy drinks and food for the children to keep them interested in staying at the practices to learn the dance.

We told him that he answered all of our questions and that we would like to stay for a bit to watch the dance practice they were doing that day (which was not the trot dance). He said that was not a problem and Chris and I sat down to watch. We stayed for about 15 minutes and watched a woman teach younger girls to dance and the Mihori music group were there playing their musical instruments.

Appendix B-1

Tape Index

Tape #1 - Side A

Informant Name: Bunsong Tay

Date tape was made: 10/3/09

Location of Interview: Homeland
Cultural Center, Long Beach, CA

Major Subject: Trot Dance & Oral
History

Tape Section	Tape Segment	Context
1	0	Background and birthday. Background of Trot dance in Cambodia and location
2	03	Continued history of dance. Purpose of performance at Nee Year.
3	06	Keeping High School kids involved. More of Mr. Tay's background. History of Cambodia in the 1970's & what happened when he came to the U.S.
4	09	His experience after arriving in the U.S. Why he teaches the Trot dance here.
5	12	Personal history of learning the Trot dance. His first performance of the Trot dance with the CCAA
6	15	Why he teaches the Trot dance. Saving all documentation of the dance at his house. Info on the musical instruments.
7	18	His involvement with the CCAA and the other activities he is involved with. The song and music involved with the dance.
8	21	Where the Trot dance performs. History of the CCAA and it's financial situation. His goal to keep everything in the dance the same.
9	24	The music group he teaches. The story behind the Trot dance.
10	27	Continued story of Trot dance.
11	30	Costumes involved with the dance. The characters involved and why they are important. How the musical instruments are made.
12	33	Continued making of musical instruments and the materials involved. Where they are made and how they get here.
		End of Tape

Appendix B-2

Tape Index

Tape #1 - Side B

Informant Name: Bunsong
Tay

Date tape was made: 10/3/09

Location of Interview:
Homeland Cultural Center,
Long Beach, CA

Major Subject: Trot Dance

Tape Section	Tape Segment	Context
1	0	Continuation of how musical instruments are made, who they belong to, and who pays for them.
2	03	Who learns to play the musical instruments. Who performs the dance.
3	06	Continuation of who performs the dance (kids).
4	09	How he gets kids to become involved with the dance.
5	12	How he keeps the kids happy while practicing the dance. Why he wants the kids involved. Story of the Trot dance involving the cat.
6	15	Continuation of story. Explanation of going from house to house during this dance.
7	18	Continued explanation. More explanation of the musical instruments.
8	21	Continued explanation of all the musical instruments and materials involved.
9	24	More explanation and demonstration of musical instruments. More info on when Mr. Tay came to the United States.
10	27	His experience living in Long Beach, CA. His hobbies. The Trot dance being both a religious and social dance.
11	30	The prayers involved with singing during the dance. The two different performances have two different prayers/songs.
		End of Tape

Appendix B-3

Tape Index

Tape #2 - Side A

Informant Name: Bunsong
Tay

Date tape was made:
10/10/09

Location of Interview:
Homeland Cultural Center,
Long Beach, CA

Major Subject: Trot Dance

Tape Section	Tape Segment	Context
1	0	His great grandfather wrote the song for the dance. Description of two stories behind the dances. Description of props used during the dance.
2	03	Continues description of props involved, how they are made, how much they cost. How exactly the offering poles are used and who buys them.
3	06	Description of the deer head. Description of the giant mask. Description of nails worn by the witch. Male or female players involved.
4	09	Description of the hunter. Two of each character is traditional, he uses more. Importance of the dance during the Cambodian New Year.
5	12	Describing the drums and how many people play the drums. Significance of having two players for each character. Describing Kanche poles.
6	15	The performers clothes and what else they wear. Limiting the performance to only eight minutes. Description of the walking and the stage performances.
7	18	Continued description of performances. Buffalo tries to kill the deer.
8	21	Going over the purposes of the different versions of the dance. Throwing water at the characters to make bad luck go away. Donations to the dancers.
9	24	Description of the peacocks. Handheld feathers. Where he got these from, how expensive are they. The role of the peacocks in the performance.
10	27	Which musical instruments are used during the two performances.
11	30	Troop will not perform at our exhibition. Short description of the royal dance. How long it takes to get dressed and ready for the dance.
		End of Tape

Appendix B-4

Tape Index

Tape #2 - Side B

Informant Name:
 Bunsong Tay

Date tape was made:
 10/10/09

Location of Interview:
 Homeland Cultural
 Center, Long Beach, CA

Major Subject: CCAA

Tape Section	Tape Segment	Context
1	0	Explanation of other dances (coconut and royal). Seriousness of the dance in Khmer culture. Americans view it as playful.
2	03	Asking permission to film the dance class. Where exactly the Trot dance originated. Where Mr. Tay is from. Great grandpa was a monk. No singing during the performances in Long Beach, kids do not know song.
3	06	Confirming seeing Mr. Tay the following Saturday. Talking about teaching the Chayam dance class. How long he trains the kids for the Trot dance.
4	09	Gives kids 51 hours of credit, letter of recommendation, and certificate of appreciation. CCAA gets no grants. He spends his own money for the Assoc
5	12	Discussing watching the dance that is about to be practiced.
		End of Tape

Appendix C

Exhibition Label

Trot Dance

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Bunsorng Tay Long Beach, CA

The *Trot* dance of Cambodia is performed at New Year to rid the people and land of all the bad luck accumulated during the previous year. It has been performed since ancient times, in the provinces of Siem Reap and Battambang. Trot dancers dress in brightly colored costumes and go from house to house collecting money and offerings from the community for the local temple. The elaborate dance has several characters, including a Hunter, Oxen, Giants, and Witches who attempt to kill a Deer while peacocks try to protect it. Hand drums and *Kanchhe* poles with bells are used for the music of the dance.

Bunsorng Tay was born in Cambodia, in the province of Battambang. He joined the Air Force at age twenty-two and came to the United States in 1974. He has been living in the Cambodian community in Long Beach, CA since 1982. Bunsorng was asked to teach a Trot dance group to perform at the first Cambodian New year Parade 5 years ago. He knew about the Trot dance from his own Province in Cambodia. He did more research in books, photographs, and DVD's for additional knowledge to train performers for this dance.

The Trot dance originated from the same province that Bunsorng was born in. He is thoroughly connected to the culture and traditions that are associated with this province. Bunsorng also created the Cambodian Culture and Arts Association, located in Long Beach with the main purpose of keeping the Cambodian culture alive overseas. Many of the performers Mr. Tay trains are Cambodian American middle and high school boys and girls. He instills part of the culture into them at an early age to pass on to their children.



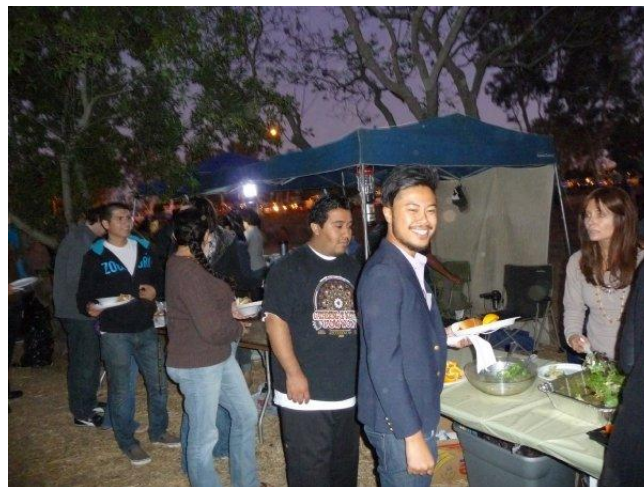
ANT 313 Students at Rancho Dominguez Photo by Katie Stahl



Unit-B Rancho Dominguez Photo by Katie Stahl



Richard's Trip to Machu Picchu Photo by Richard Dicc Quiloan



Eating at the Tongva Bear Dance 2009 CSULB
Photo by Kim Hinson



The Hottest Spot on Campus
Photo by Katie Stahl



ANT 313 Working Hard Photo by Richard Dicc Quiloan