

Abstract

With my MFA in Dance Thesis *Tortillas y Lagrimas (Tortillas and Tears)*, I share my experience as a Mexican American Latina woman in the United States, tracking back through my family heritage. As elements of my research, I studied Mexican immigration experiences (particularly my grandmother's), Aztec Dance, digital media for dance, and improvisational practice in the post modern and contemporary dance field. I took classes, conducted oral interviews, attended conferences, and created Dance Labs for experiential exploration. These influences are synthesized in my MFA thesis performance, a dance concert presenting twelve choreographic dance works with traditional Mexican folk music and mariachi music as well as digital media components. *Tortillas y Lagrimas (Tortillas and Tears)* premiered on April 6, 2018 at *Talento Bilingüe de Houston*, and featured my public high school dance students, two professional dancers, and myself. I began my research with a personal investigation and left with a deeper connection to my Mexican and Mexican American culture and heritage, which I plan to continue to explore as a dance artist.

MONTCLAIR STATE UNIVERSITY

Tortillas y Lagrimas (Tortillas and Tears)

by

Elisa De La Rosa

A Master's Thesis Submitted to the Faculty of
Montclair State University

In Partial Fulfillment of the Requirements

For the Degree of

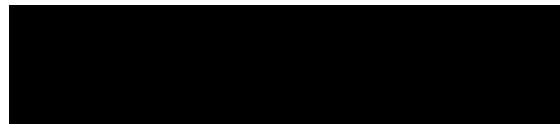
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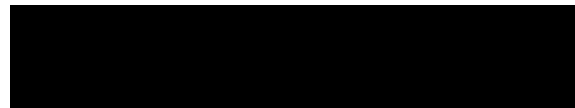
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Montclair State University

Montclair, NJ

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Introduction

Tortillas y Lagrimas (Tortillas and Tears) is a performance-based autobiography of my experience as a Mexican American Latina woman in the United States, tracking back through my family heritage. To prepare for creating the choreography, I studied Mexican immigration experiences (particularly my grandmother's), Aztec Dance, digital media for dance, and improvisational practice in the post modern and contemporary dance field. These are each strong influences in my life, and I brought them together as a synthesis of my research during my MFA studies. I created twelve performance pieces:

- 1) *Mexico Lindo (Beautiful Mexico)* - inspired by traditional ballet folklórico.
- 2) *Improvisado (Improvised)* - structured improvisation based on the contrasting dynamics of sadness and happiness.
- 3) *Plaza en Zacatecas, Mexico (Plaza in Zacatecas, Mexico)* - a choreographic interpretation of women selling flour tortillas in the plazas of Mexico.
- 4) *Xochitalpan "La Tierra de Las Flores" (Land of the Flowers)* - inspired by indigenous Aztec Dance.
- 5) *Lindos Ojos (Beautiful Eyes)* - inspired by Mexican traditional mariachi music.
- 6) *Paloma Negra (Black Dove)* - an exploration of Mexican female empowerment performed to mariachi ranchera music.
- 7) *Triste Recuerdo (Nostalgia)* - inspired by the nostalgic memories of immigrants who miss their home country of Mexico.
- 8) *Redoblando (Huapango)* - audience participation.
- 9) *Tortillas y Lagrimas (Tortillas & Tears)* - exploration of family dynamics.
- 10) *Un Viejo Amor (Old Love)* - a reflection on the challenges of families being separated between Mexico and the United States.
- 11) *inmigrante (immigrant)* - inspired by my grandmother's immigration story, includes choreography integrated with film.
- 12) *Mundo Azteca (World of the Aztecs)* - inspired by the pre-Hispanic roots of Mexican culture, indigenous Aztec Dance.

The dancers, in addition to myself, were my students in my dance program at MacArthur High School (located in Houston, TX), and two professional dancers. My students began with no previous formal dance training, but within the last two academic school years, the dancers have explored movement and self-expression through dance improvisation for performance work, Aztec dance, and digital media for dance, in keeping with my own explorations for my MFA studies and thesis project.

Rationale for Pursuing this Project

There is a need for racial and gender diversity in the arts, in particular in dance. [Camille A. Brown](#), a prominent black choreographer in contemporary dance, explains her experience, “Racism and sexism exist and the dance world is not above it. There is still a clear difference of how females are treated versus males in the industry. It still seems that many critics are unable to comment about the black experience in an informed way. I am fighting on both fronts - being black and woman” (Duggan). Like Camille, I am also fighting on two fronts – being Latina and woman.

Grammy award superstar [Beyoncé](#) is likewise facing cultural hurdles. In an article published in *The New York Times*, Myles E. Johnson speaks on Beyoncé’s Coachella Valley Music and Arts Festival 2018 performance:

She could have decided to play to the majority-white audience with a show that made it easier to forget cultural differences. Or she could be herself. Beyoncé chose the latter. In putting on a show that celebrated the diversity of black people, she conveyed that no matter how much fame or money she has, she will refuse to divorce herself from black culture, even the parts that are underappreciated,

disrespected or misunderstood by white people. Beyoncé was performing her music, but she was also saying that the performance of respectability – the policing of black people’s behavior and appearance to better appeal to white people- is an oppression we don’t need in our lives. (Johnson)

Beyoncé is elevating her culture, and educating others on her culture in her performances. I aspire to do the same through sharing my experiences as a female Latina Mexican American dance maker to educate the greater community on the Mexican American experience through the art of dance.

José Limón, arguably the most famous Mexican American modern dance choreographer, rarely focused his choreographic attention to specific themes related to his cultural heritage. Although I admire him and see Mexican cultural underpinnings in his work, I aim to focus more directly and penetratingly on my cultural heritage. In this way, my work is more akin to the anthropologically based work of Pearl Primus and Katherine Dunham, and the culturally reflective work of such artists as Camille A. Brown, Bill T. Jones, Alvin Ailey, HT Chen, and others.

I also have a strong interest in improvisation and digital media for dance, and have been cultivating my knowledge of both throughout my coursework in this master’s program. The thesis project melds these major interests of mine.

Research

The research and methodology used for *Tortillas y Lagrimas (Tortillas and Tears)* thesis dance concert and this accompanying written documentation was a culmination of several

special projects I undertook during the course work at [Montclair State University in the Master of Fine Arts Dance Program](#). I conducted oral interviews and employed experimental practice as my primary tools for research as I developed my thesis performance and written documentation. My research focus for the past two academic years has included dance improvisation for performance work, Aztec dance, and digital media for dance. In addition, for this thesis, I researched Mexican immigration. In my final thesis concert, it was my vision to integrate dance improvisation, Aztec dance, and digital media for dance in a full-length evening concert that explored my Mexican and Mexican American heritage with a particular focus on immigration.

Improvisation for Performance Work

In my first Special Project for my MFA in the Fall of 2016, I explored how I could increase my understanding of, and familiarity with, improvisation, to facilitate creating and performing. In my research, I investigated varying tools and exercises that can also be applied towards composition and dance making. Some of the exercises include developing and designing dance improvisation scores. A score sets a boundary that gives the dancer an avenue in which to work. The improvisation score could be about anything, for example, breath: using breath as a means to move, creating different dynamics for breathing, and responding in full body movement. Designing dance improvisation scores allowed me to grow as a dance improvisation artist. As the research unfolded, I put into practice the tools of play and experiment that lead to new possibilities for dance creation. My strong interest in dance improvisation is that I find it to be a key to creating authentic movement, original choreography, and performance work.

In the summer of 2016, my MFA course, Dance Improvisation, was taught by Claire Porter. I was heavily influenced by her teaching. Every session with Professor Porter proved to be a new experience as she was so spontaneous and offered us innovative ways to build our dance improvisation skills. I was amazed that she even found a way to create a dance improvisation class at the Montclair State Student Recreation Center swimming pool. Working with Professor Porter thoroughly inspired me to continue exploring the openness and spontaneity that the world of dance improvisation offers. I learned that with proper planning, improvisation can be about anything and take place anywhere. This experience left me with an immense sense of curiosity and drive towards exploring the endless possibilities of dance improvisation. It sparked the idea for creating and beginning the Dance Lab sessions.

In the fall of 2016, I began organizing, facilitating, and participating in Dance Lab. The other participants included ten to fifteen of my high school dance students, and we met regularly twice a week in my campus studio at MacArthur High School in Houston, Texas where we explored various dance improvisation exercises. During Dance Lab sessions, we played with improvisation structures, tools for contact improvisation, and ended each session with a closing dance jam. These labs became part of the investigation in my MFA special projects course (Fall 2016) that centered on dance improvisation.

I also gathered research for my special project at the 2016 *Texas Dance Improvisation Festival* held at *Sam Houston State University*, in Huntsville, Texas. This festival fueled my desire to commit even further to improvisation for performance work. During the festival, I was honored to teach a class, attend various classes, participate in

dance jams, dialogue/interview, and attend a live performance featuring many different professional improvisational dance artists.

[Amii LeGendre](#) was the official 2016 Guest Artist for the [Texas Dance Improvisation Festival \(TDIF\)](#). During my undergraduate years (over ten years earlier), I was honored to have the opportunity to work with visiting guest artist LeGendre who taught a master workshop and additionally set choreography on *DanceWorks Dance Company* at [Texas Woman's University](#). I remember performing her work *Salvation* that made the Gala concert at the *American College Dance Festival* in 2005. During her choreographic process for *Salvation*, LeGendre asked each dancer to create a mini solo which she then incorporated into the piece.

I reached out to Amii LeGendre for an interview at TDIF, and she graciously consented. As our conversation began, she immediately stated: “Dance improvisation is a form of language processing and communication” (Legendre). LeGendre further expressed her thoughts on improvisation saying it was her oxygen; dance improvisation is part of who she is as a person, an educator, and dance artist. As the interview continued this theme of language returned. Amii LeGendre stated that she studied with dance improvisation artist Nina Martin who leads many workshops on “Ensemble thinking: compose and choreograph as you improvise” (LeGendre). LeGendre then spoke on how Nina Martin focuses on the idea of legibility, which is making improvisation performance work clear to the viewer/audience and even the performer (LeGendre). I asked her to define legibility for me further, and she said: “Legibility: I can read what is being communicated (if it's blurry I can't quite read it)” (LeGendre). The practice of improvising with legibility “trains how we watch, do, how we create legibility in

performance to cultivate a compositional language on stage” (LeGendre). Before meeting with Amii LeGendre, I never actually processed the notion that dance improvisation is a form of language.

At TDIF, I also interviewed Texas Woman’s University Dance Professor [Sarah Gamblin](#). When Professor Gamblin arrived at Texas Woman’s University, I was an undergraduate sophomore and gravitated towards her work with dance improvisation and contact improvisation. I attended various dance jams that she facilitated which eventually turned into various performance opportunities. During our interview, Professor Gamblin stated that the importance of improvisation performance work is that “It’s still needing to be improvisational, no matter what” (Gamblin). I asked her to explain what she meant by this, and she said, “Each time I am performing it, I’m doing it live; it still needs to be improvised.... like I don’t know what I’m doing and it’s new” (Gamblin). She went on further and said that even if there is a mistake or an unintentional fall that it is still valid and part of the improvisation (Gamblin). What struck me the most in our interview was when she talked about some research she found on jazz musicians: “When people improvise they access a certain part of their brain. What researchers found was that the part of the brain that is stimulated is the part of the brain that does language processing” (Gamblin). She then elaborated and stated that when we communicate verbally we are choosing words that we know, and that dance improvisation is much like this in that “you are drawing from everything you know” (Gamblin). The interviews with Amii LeGendre and Sarah Gamblin were so wonderfully rich and full of brilliant information, which helped me shape *Improvisado*, created and performed as part of my special projects course in the Fall of 2016.

The final product, *Improvisado*, was far more than I had envisioned, and the feedback and comments have been substantial and incredibly supportive. I received comments on the performance (as viewed on Facebook Live) from Montclair State University Professor [Eva Yaa Asantewaa](#), who is a 2017 Bessie Award winner for Outstanding Service to the field of Dance, and writes about the arts and dance on [InfinteBody](#). She wrote:

I most enjoyed your good eye for imagery in the first section of the piece which can inspire the audience to imagine. Your dancers did very well. I was thinking about the word "Improvisado" and its meaning beyond improvised dance.

Thinking about how life can be improvised when you aren't given everything and have to make a way out of no way. I don't know if this reflects any of your intentions, but it's what I felt and saw. Congratulations to you and your dancers for this achievement! (Asantewaa)

After creating my first special project *Improvisado*, I continued to experiment with integrating dance improvisation for performance works in each of my special projects and additional choreographic works thereafter. Although both versions of *Improvisado* are structured improvisations, *Improvisado* in Fall of 2016 differs from *Improvisado* in my MFA Thesis Concert *Tortillas y Lagrimas (Tortillas and Tears)*.

Aztec Dance

My research on Aztec Dance includes studying Aztec Dance forms in the Spring semester of 2017 (as part of my special projects MFA course) with [Calmecac Tonantzin Yolilitzyotl](#) (*Mother Earth Resurrected*), an Aztec dance community located in Houston,

Texas. I journeyed through discovering, researching, and exploring the indigenous dance form that is part of my Mexican American heritage and culture. I attended traditional Aztec dance classes held by *Calmecac Tonantzin Yolilitzyotl* and during these sessions, I deepened my understanding of the indigenous Danza Mexica Aztec dance form, culture, and historical significance. During my Aztec dance classes, I participated and joined the circle of dancers and live drummers. I left the classes feeling energized, inspired, and with a wealth of knowledge on Aztec Dance movement. The Aztec dance classes brought me to a deeper understanding and inspiration for designing the dances in my culminating MFA thesis performance. My interest was to investigate Aztec dance, and experiment by fusing elements of dance improvisation and contemporary dance into the creative process and within the structure of the choreography.

My understanding of Aztec Dance developed further with books such as *Dancing the New World Aztecs, Spaniards, and the Choreography of Conquest* (2013), and *Indigenous Education through Dance and Ceremony* (2014). I brought my research into an Aztec Dance Lab, which I originated and that included ten high school aged dancers (from MacArthur High School) as well as myself. The sessions were held at my campus studio. During the Aztec Dance Labs, we experimented with dance improvisation, Aztec Dance, and contemporary movement.

Digital Media for Dance

During my MFA coursework at MSU I thrived on the opportunity to experiment with digital media for dance. My coursework enabled me to build the skills to create, edit, and design my own digital media films. My research and studies included how to use

smartphone applications and mobile devices to integrate with dance choreography, performance, and production. In my research, I have found that technology has impacted the dance world in many ways. Mobile computing and the invention of the smartphone is transforming the dance community; its impact is shifting the way dancers practice, choreographers create, educators teach, and how the audience experiences dance.

The smartphone has become a form of documenting dance. There is no longer the need to carry digital cameras around as the smartphone has high tech cameras built into the phones with all sorts of different tools for recording and editing photography and video. Within an instant of taking a picture or video, one can upload and share on any social media app, YouTube, Vimeo, email, or post in other places on the worldwide web. In the article "The iPhone's Slo-Mo Video Has Become a Dancer's Best Friend" Christina Bonnington showcases a YouTube video of New York City Dancers, which was shot entirely on the iPhone 6 by Tristian Pope. Bonnington states, "previously high-end camera technology is accessible to almost anyone" (Bonnington). I concur because before the smartphone, as a dance educator/artist I did not have a method for recording my students in this manner. In the YouTube video "[Dancers of NYC - Shot ENTIRELY on the iPhone 6, by Tristan Pope](#)," Pope uses the Slo-Mo video technology to capture the dancers in a different light to create a unique work of art (Pope); one can break down all that goes into a series of movements. The Slo-Mo video relates to my argument that the invention of the smartphone is transforming the dance community in that the dancers may use this one aspect of filming in Slo-Mo to rehearse, review, and dissect movement. Bonnington goes on to say, "For dancers, it's become an incredibly useful tool for honing their craft. The newfound affordability of slow motion has enabled them to improve their

technique, spruce up their audition reel, and isolate aspects of their performance that were once intangible" (Bonnington). This new technology, whether it be Slo-Mo or regular speed using your smartphone or even iPad to record yourself on one end of the studio, is such a useful tool.

I used my iPhone camera and several applications such as iMovie, QuickVoice Pro, and GarageBand for the development of my thesis concert and to provide feedback to my dancers. In particular, I used the iPhone camera to record Dance Lab, and new choreographic sessions. I would then share this video by uploading to YouTube and sending a private link to the dancers, usually on the same day after a rehearsal. I also used the QuickVoice Pro application on my iPhone to interview my grandmother, Manuela Sanchez, and dancer, Crystal Reyes-Reyna. Both recordings were then edited on the application GarageBand for the *Tortillas y Lagrimas* thesis concert.

In my second Special Project-*Mundo Azteca* (coursework for Spring 2017), I integrated digital media for dance. I used my iPhone camera to create a film that includes images of nature, which were taken at various Houston parks and Galveston beach. My vision was to create a dance film and choreographic work that visually displayed an Aztec World. I also experimented with broadcasting and sharing *Mundo Azteca* and other work on Facebook Livestream on the [De La Rosa Dance Company Facebook Page](#) as well as through live performance. Together the digital media and dance create a unique world for the performers, live audience, and Facebook Livestream viewers.

Mexican Immigration

According to Wayne Shirey, “The largest and longest-enduring movement of laborers between any two countries in the world has been from Mexico to the United States.” This is a broad overview, an existing fact about life in the Americas that speaks to cultural, social and political ties. But for me, it is also very personal. My maternal grandparents immigrated to the United States illegally in 1953. They made the United States their home, for better or worse, and became citizens, but that initial journey left a lifelong and deeply impactful memory. My research on immigration therefore is centered on my family’s story. In my research, I found that there was a huge immigration movement in the United States during the same time my grandparents migrated. The Library of Congress speaks on Mexican immigration:

The 1940s saw yet another reversal of U.S. policies--and attitudes--toward Mexican immigration. As wartime industries absorbed U.S. workers, farmers became desperate for low-cost labor and urged the government to take action. In 1942, the U.S. and Mexico jointly created the *bracero*, or laborer, program, which encouraged Mexicans to come to the U.S. as contract workers. *Braceros* were generally paid very low wages, and often worked under conditions that most U.S. citizens were unwilling to accept. *Braceros* were treated so poorly in Texas, for example, that for a period the Mexican government refused to send any workers to that state. The program was very popular with U.S. farmers, and was extended well past the end of World War II, not ending until 1964. More than 5 million Mexicans came to the U.S. as *braceros*, and hundreds of thousands stayed.

Ironically, just as one government program was pulling Mexican immigrants into the U.S., another was pushing them out. After the war, the U.S. began a new campaign of deportation, on a much larger scale than during the Depression. The expulsions lasted well into the 1950s, and sent more than 4 million immigrants, as well as many Mexican Americans, to Mexico. (The Library of Congress)

My family, like many Mexican families was pulled into the United States, to work in the fields for low pay and in terrible conditions. Mexican families were contributing to the United States economic growth, without benefits, rights, or fair labor wages. My grandmother, Manuela Sanchez, told me in our interview that my grandfather, Aurelio Sanchez, was a bracero.

On December 29, 2017, I sat down with my grandmother in her humble kitchen located in Donna, Texas. I used a mobile application on my smartphone called QuickVoice Pro to record my grandmother's story. During our conversation, she shared the story of our family's journey to the United States. Below is the interview with my grandmother, Manuela Sanchez, translated from Spanish to English.

Interview with Manuela Sanchez, December 29, 2017

Elisa: Do you remember the other time when you told me when our family crossed the river; can you explain to me again what happened when you crossed the river?

Manuela: We crossed by the Ranch by Santo Domingo, however the river didn't have much water. We passed on foot, and we didn't even get our tennis shoes wet

because there were only rocks and the river was very low. Once we passed we still hadn't fixed our papers; we passed illegally with three small children.

Elisa: Who was it?

Manuela: The little ones, Fernando, Genaro, and Licha, and your grandfather.

But we were very lucky because there was no border patrol around us. Once we crossed the river, we stayed close to the border. There were some houses that we lived by.

Elisa: Is it true that you, grandpa, and the three children lived under a tree?

Manuela: Oh, yes, we did live under a tree.

Elisa: For how long?

Manuela: For a few months. There were a bunch of immigrants in the houses, and there was a very large tree. We stayed there because there wasn't any more room in the makeshift houses. The people were working in the fields picking tomatoes and there was no room in any of the houses. We lived under the tree for about two or three months; we patiently waited for room in the houses. The work we did was to pick the tomatoes, so we worked as we waited for housing. The houses started to slowly empty out, and we were able to move in after three months of living under a tree.

One day all of a sudden, the Border patrol came, and surprised everyone. They took so many people back to Mexico. It was the saddest thing, because no one was doing harm. We were all working in the fields to provide for our families. There were so many border patrol agents, as well as immigrants. The

immigrants scattered and ran as the border patrol chased after them. It was a very, very, horrifying, sad, and terrifying day. (Sanchez)

After interviewing my grandmother, I was deeply inspired to create a piece in tribute to my family's immigration experience. I continued to dig deeper into our interview. Once across the border, my family lived on a ranch under a tree for approximately three months. During this time, they worked on the ranch daily. My grandmother then found an opportunity for more work, which meant becoming migrant farmworkers, picking crops and vegetation in the northern states of Washington and Idaho. It served them well as they became successful, annual, migrant farmworkers.

When I sat down with my grandmother, I listened carefully to her as she shared her story about crossing the Rio Grande Valley River. In hearing her speak about the journey, I found that it was my family's first sacrifice of many to come. She did not dwell much on the act of crossing the river; it was what happened subsequently that was more significant. It was the unknown world, the strange land, and the unknown life that they were approaching. She talked about the pursuit of a future, a way to make a living, and a way to create a life for her family. Although my grandparents and their three children initially crossed the river illegally, over the years, they all became productive and legal U.S. citizens.

Methodology

In creating the choreographic work *Tortillas y Lagrimas (Tortillas and Tears)*, many additional elements came into play, such as choosing the right venue, fundraising,

photography, videography, lighting design, promotional materials, and advertising on social media. I wanted to find the perfect theater that would host our event at an affordable rate. [Talento Bilingüe de Houston](#) was an ideal fit as it is a Latino Cultural Arts and Educational Center. I decided to rent the theater for an entire week for technical rehearsals, spacing, lighting design, photo shoots, and dress rehearsal. I produced the show for two nights on Friday, April 6th and Saturday, April 7th at 8pm for a live audience. Although the fee to rent the theater was affordable compared to other surrounding theaters in the Houston area, it was still an expense. I decided to launch a [Tortillas y Lagrimas \(Tortillas and Tears\) Kickstarter campaign](#), and our campaign was successfully funded by forty-one backers for the total amount of \$1,749.00. Our campaign came with rewards for donors such as video social media shout outs, thank you cards with photos, tickets, meet and greet, photo shoot with dancers, VIP seating, and a DVD of our production. Many of our Kickstarter donors were in the audience. During the opening of the show, I acknowledged each of our Kickstarter Donors, and their names were also published in the program.

Throughout my life, I have been to a variety of events and concerts. For a very long time, I have been hungry for a contemporary Mexican dance performance experience, but no such events were being done. To fill this need, I decided to create a tribute to my Mexican and Mexican American culture, and share it with my community as my MFA thesis concert.

I started with the idea of paying tribute to my grandmother in a piece called *inmigrante*, and then I added works (with some revisions) that were previously made in my special projects course work for my MFA, such as *Mundo Azteca (World of the*

Aztecs), and *Sacrificios de Familia (Family Sacrifice)* which earned a new title *Tortillas y Lagrimas*.

By the beginning of January 2018, I was busy creating new work, and rehearsing previous works with my students at MacArthur High School. In February, I asked local professional dance artists Vanessa Martinez and Crystal Reyes-Reyna if they would like to work with me for my concert. They both agreed, and we began rehearsals for their solo works in March of 2018. I continually asked myself: “What else does this concert need?; What can I edit?; What should the order be?” It all came together in fruition with twelve dance works in a Master of Fine Arts Thesis concert titled [*Tortillas y Lagrimas \(Tortillas and Tears\)*](#).

Mexico Lindo (Beautiful Mexico)



Photo 1: *Mexico Lindo (Beautiful Mexico)*. Photo by Lynn Lane. 2018.

Mexico Lindo opened the *Tortillas y Lagrimas (Tortillas and Tears)* Thesis concert and is my interpretation of the traditional ballet folklórico dance (folkloric dance). It is inspired by the energy, culture, and spirit of Mexico. My vision was to create my own interpretation of ballet folklórico dance, one that would blend my Mexican and Mexican American roots. This piece was designed having seen, embodied, and studied Mexico's ballet folklórico dances in dance workshops led by master ballet folklórico teacher Karla Canamar (co-author of *Mexican Folkloric Dance DVD with Music CD*) at the *American Alliance for Health Physical Recreation and Dance* National Conference in San, Diego California in 2011 and at the *Texas Dance Educators Association* Conference in 2015.

Mexico Lindo features seven dancers who are costumed in different colored ballet folklórico skirts. The fast-paced dance to Linda Ronstadt's song *La Marquita* is choreographed with percussive footwork and traditional Mexican ballet folklórico skirt work. *Mexico Lindo* is a tribute piece to my family's beloved home country of Mexico. The dancers enter the space proud and strong with elegant smiles, wearing brightly colored flowers in their hair. The steps include some traditional work such as "el borracho" (the drunken step), performed by stomping in an angled lunge rather than upright.

Improvisado (Improvised)

This dance features two sections, both of which are structured improvisations. My idea was to further explore the title of the thesis concert, *Tortillas y Lagrimas (Tortillas and Tears)*, with a two-part structured improvisation. In Mexican and Mexican American

families such as my own, there are many trials; however, our families unite as a force and we find a way to come together and move through those trials as a family unit. The two sections of *Improvizado* are split with that up and down family dynamic of sadness and happiness – section one *La Llorona (The Weeping Woman)* being the sadness, and section two *Cumbia*, the happiness, which includes the dynamics of a traditional Mexican dance to upbeat music.

Improvizado (Improvvised):

Section one: *La Llorona (The Weeping Woman)*



Photo 2: *Improvizado (Improvvised) La Llorona*. Photo by Lynn Lane. 2018.

Section one: *La Llorona (The Weeping Woman)* is inspired by the legend of *La Llorona*. As Kathy Weiser notes, “*La Llorona*, Spanish for *The Weeping Woman*, has been a part of Hispanic culture...since the days of the conquistadores” (Weiser). The

dancers enter the theater from the wings of the house in the audience with small, lighted candles glued on to wooden tree branches. The accompanying song *La Llorona* is performed by Chavela Vargas, who sings with a rustic, raspy voice. The performers' instruction for the structured improvisation for this section was to enter the performance space with a cloud of mystery and darkness, while some dancers danced with a small, lighted candle.

Improvisado (Improvised)

Section two: *Cumbia*



Photo 3: *Improvisado (Improvised) Cumbia*. Photo by Lynn Lane. 2018.

Section two: *Cumbia* is a celebratory free style dance that is performed to upbeat music. The cumbia offers room for the dancers to blend the basic traditional step of the

cumbia with dance improvisation structures and contemporary dance. In solos and duets, they use varying spatial pathways including moving into the audience space.

Plaza en Zacatecas, Mexico (Plaza in Zacatecas, Mexico)



Photo 4: *Plaza en Zacatecas, Mexico (Plaza in Zacatecas, Mexico)*. Photo by Lynn Lane. 2018.

This dance is an interpretation of the Mexican women who sell fresh tortillas in the plazas of Mexico. Tortillas have historically been an essential part of Mexican and Mexican American life. At the age of thirteen, I visited Zacatecas, Mexico with my mother and my grandmother, and I watched the Mexican women set up their Mexican blankets on the concrete floor section around the plaza, and then work on their knees for several hours in the day making and selling tortillas. Ruth Hellier-Tinoco, author of the book *Embodying Mexico: Tourism, Nationalism & Performance*, speaks on Mexico's tortilla makers:

The performance of preparing tortillas became an essential element of the visitor experience on Janitzio. As a quintessential Mexico foodstuff, tortillas have had their place at all levels of society, but they have had particularly strong associations both with pre-Hispanic Mexico and with contemporary indigenous peoples. In oft-reproduced images (for example those by post-revolutionary artist Diego Rivera) a pan-indigenous woman is depicted in a kneeling position preparing tortillas. The process for making tortillas necessitated grinding maize entailing hours of back breaking work kneeling on the ground in front of a metate, a slab of black stone near ground level. (Hellier-Tinoco)

In my research, I have found that tortillas have been a staple in Mexico for centuries even before the indigenous era of the Aztecs. In an article about Tortilla history, Agust Gayt, a chef and Mexican cuisine historian notes:

Sometime about 3000 B.C., people of the Sierra Madre mountains in Mexico hybridized wild grasses to produce large, nutritious kernels we know as corn. Mexican anthropologist and maize historian Arturo Warman credits the development of corn with the rise of Mesoamerican civilizations such as the Mayans and the Aztecs, which were advanced in art, architecture, math and astronomy. The significance of corn was not lost on indigenous cultures that viewed it as a foundation of humanity. It is revered as the seed of life. According to legend, human beings were made of corn by the Gods. (qtd. in Stradley)

My piece, in addition to the tortilla making, gives a snapshot of the life of the Mexican women in the plaza.

Xochitalpan “La Tierra de Las Flores” (Land of the Flowers)



Photo 5: *Xochitalpan (Land of the Flowers)*. Photo by Lynn Lane. 2018.

Xochitalpan “La Tierra de Las Flores” (Land of the Flowers) is a solo dance work, performed by me and inspired by my research into indigenous Aztec dance forms. *Xochitalpan* is in the Aztec language of Nahuatl, and translates to “land of the flowers.” My choreographic exploration centered on creating an Aztec dance world in tribute to mother nature. In the dance, I experiment with using large sunflowers and colorful feathers. The piece includes both set choreography and set dance improvisation structures that allow for open movement to happen within a framework. I set structures for the beginning, middle, and end with various happenings but left much room for

improvisation. Through rehearsals and in live performance, the work was performed in this way, so that each time the dance was new, different, yet with continuity because of the Aztec world I was creating. As a dance maker and a soloist performing my own work, I find that in creating a dance, when I allow room for new movement to be improvised during a live performance, it brings continued new life to the piece.

Lindos Ojos (Beautiful Eyes)



Photo 6: *Lindos Ojos (Beautiful Eyes)*. Photo by Lynn Lane. 2018.

Lindos Ojos is a dance work that also experiments with dance improvisation for performance. My inspiration for this work came from my early years as a young girl. My mother, Olga De La Rosa, would play the Mexican traditional mariachi music of Linda Ronstadt in our home as she would clean on weekends when we were living in Dallas, Texas, which is approximately eight driving hours from the Rio Grande Valley. My

mother, who is a first-generation Mexican American, would sing along to the Mariachi music in a tone that showed how she longed to be near her family in the Rio Grande Valley. This Mariachi music sung by a female voice resonates strongly with me.

In the creative process for *Lindos Ojos* we played with varying imagery such as: hanging laundry; cleaning house; the Virgin de Guadalupe (The Virgin Mary) traveling in the back of a semi-truck to the United States; dreaming of a new life in America; and, dreaming of a perfect love. The structured improvisation includes a duet couple and six additional dancers who move in the space experimenting with creating movement with sheer colored fabrics. During rehearsals, the dancers were given freedom to explore, through personal movement, ideas that connected with the lyrics, and vocal and musical dynamics of the song. Although the core of *Lindos Ojos* is dance improvisation for performance work, it also includes set structures for choreographic unison moments. The duet between the lead female performer, Jacquelyn Pena, and the lead male performer, Alejandro Mares, was created from dance improvisation, but then became set. During rehearsals, I guided the duet to create movement that emphasized their love for each other. As the piece developed, we worked on building contact and partnering moments that came out of dance improvisation explorations.

Paloma Negra (Black Dove)



Photo 7: *Paloma Negra (Black Dove)*. Photo by Lynn Lane. 2018.

This dance is inspired by Mexican female empowerment and is performed to an iconic ranchera song *Paloma Negra*. This song is predominantly sung by male artists; however, this version of *Paloma Negra* is performed by avant-garde Mexican American singer-songwriter [Lila Downs](#). My ultimate goal in creating *Paloma Negra* was for it to tackle and confront Mexican male machismo (for which Mexican men are traditionally known) and empower Mexican and Mexican American women who suffer from every day heartaches related to male machismo. Richard Parker describes machismo:

Machismo is a concept that dictates many aspects of Latin American male behavior; it has particular relevance to male sexual culture. In terms of machismo, males have an “expansive and almost uncontrollable” sexual appetite, and it is their right to satisfy that desire in the ways they choose. In contrast, female

sexuality is seen as an object over which the male has control. Females are expected to have only one sexual partner, none before or outside of marriage. Machismo sexual behavior is a source of pride for males and men must prove their manliness by upholding their sexual dominance. (Parker)

This piece was performed by professional dancer, Vanessa Martinez. During our rehearsals, she described to me her personal struggles and identified immediately with the lyrics of the song and the meaning of the dance, which gave the piece greater emotional depth.

Triste Recuerdo (Nostalgia)



Photo 8: *Triste Recuerdo (Nostalgia)*. Photo by Lynn Lane. 2018.

This dance is inspired by the nostalgic memories of immigrants who so miss their home country of Mexico. Leaving their country of Mexico also means leaving their

families and loved ones, and they must deal with the emotional effects. In my family, we gather outside my grandmother's house in Donna, Texas where we dance and celebrate to the music of Mexico. These family gatherings and "bailes" (dances) give my family a time to reminisce, imagine, and dream of Mexico. *Triste Recuerdo* is also my maternal grandfather's favorite song, sung by Antonio Aguilar. Paying tribute to my grandparents comes easy at our family gatherings; we always play and dance to the song *Triste Recuerdo* in my grandfather's memory.

Redoblado (Huapango) Audience Participation



Photo 9: *Redoblado (Huapango)*. Photo by Lynn Lane. 2018.

This dance called for audience participation. Following *Triste Recuerdo*, the dancers went into the audience and asked members of the audience to join them for the next piece, which was the Huapango. The Huapango has a simple basic step, and it is

performed at various events in the Mexican and Mexican American culture, including Quinceañera (sweet fifteen celebrations), weddings, and back yard parties or fiestas.

Valeria Peñavera states, “The word ‘Huapango’ comes from the Aztec language Nahuatl ‘Cuahuitlipanc’ which is a word made up of three words: ‘cuahuitl’: wood; ‘Ipan’: on or above; and ‘Co’: an adverb of place; which implies that it’s a dance that is performed on top of a wooden stage or platform” (Peñavera). Peñavera continues to say that the Huapango has been a cultural traditional dance form in Mexico since the 16th Century (Peñavera). The Huapango step is very similar to Aztec dance, with its percussive, weighted, and stomping qualities. When the music starts for Huapango in such events, the dance floor or backyard is quickly filled, much like when the music starts for a popular line dance. Huapango consists of shuffling and stomping of the feet. The dancers move through the space in relation to the other dancers in a circular clockwise pattern. Peñavera describes the dance steps of the Huapango by also mentioning that Huapango includes improvisation forms: “The dance movements are distinguished by the tapping of various phases alternating with music, melodious singing and improvised verses. The dance starts with slow tempos, and gradually its pace accelerates, the steps resonate on the stage until the music stops” (Peñavera). As Peñavera indicates, the Huapango allows for some creative choices.

My idea for this piece was for the dancers along with the audience to dance in duet, or groups doing the Huapango. Adam Castaneda of *Dance Source Houston* wrote a review titled [*Elisa De La Rosa's Tortillas y Lagrimas*](#) and spoke about this audience participation segment:

Before the first half ended, there was an audience participation segment which invited anyone interested to go onstage and dance the Huapango, a folk dance that's often-performed at large Tejano parties. The visual image of all those bodies on stage joined by a simple step was incredibly beautiful. I think it's what I will remember most about this concert – the image of De La Rosa's community in tandem, a community she's created through her own dance life. (Castaneda)

Community is an essential part of Mexican and Mexican American culture. The Huapango brings family and friends together through dance and that was my intention in this performance too – to bring the audience and performers together in community as well as to break the performer/audience barrier.

Tortillas y Lagrimas (Tortillas & Tears)



Photo 10: *Tortillas y Lagrimas (Tortillas & Tears)*. Photo by Lynn Lane. 2018.

In *Tortillas y Lagrimas (Tortillas and Tears)*, I continue to investigate (like in *Improvisado*) the ever-changing dynamics of families (support, strength, struggle, and unity). The creative process of piecing together the framework for the piece was rapid. I threaded together modern dance, dance improvisation, and contact improvisation structures. Incorporating improvisation brought life to the dance work, in that it was never the same, but by giving some structure, I created elements of security for the dancers. Family life and dynamics are ever changing, and the improvisational structures mirror that.

The piece incorporates a dining table and two eight-foot ropes that the performers use throughout the piece. The decision to incorporate the table came from my connection to family gatherings for meals. The table represents the energy source of a family gathering. In utilizing the table, I reflect on the times that my family and I sat together to eat in my grandmother's kitchen to bond, talk, and share. A significant element of contact improvisation is "risk," and in incorporating the table, I knew that I had to explore this further. Combining the table was at first very tricky yet became a central concept for building the structure for the piece. We explored multiple ways of sharing our weight with the table, and the dancers became comfortable with making contact with it. The table became a central focus for the piece. In the creative process of building the choreographic structure, I realized that the entire piece was not going to be 100% contact improvisation. Instead, I found myself blending the idea of individual family members in solo improvisation work with the concept of family in contact improvisation structures, such as experimenting with weight sharing, finding the rolling point of contact, and supporting through duet and small group lifts.

The use of the eight-foot ropes was inspired by my family’s journey of migrating from Mexico to the United States. In the opening section, the dancers are each moving together gripping onto the rope. The rope allows each of the dancers to be separated as individuals yet connected to each other. This symbolizes being united as one family, just as my Mexican and Mexican American family is united despite the distance between us. No matter if we are near or far, our family will still be there to support and love each other.

Un Viejo Amor (Old Love)



Photo 11: *Un Viejo Amor (Old Love)*. Photo by Lynn Lane. 2018.

Un Viejo Amor is a dance inspired by broken Mexican families. Historically some Mexican families are separated due to immigration or deportation. A family might choose to stay in Mexico while the husband migrates to the United States to build a future; or a

family member might be deported, leaving some in the United States such as a mother and children while the husband is sent back to Mexico. *Un Viejo Amor* is a solo work, which begins with a short-pre-recorded voice dialog of the performer, Crystal Reyes-Reyna, speaking in Spanish. The recorded speech is a collaboration between Crystal Reyes-Reyna and myself, inspired by Reyes-Reyna's mother-in-law's current struggle of losing her husband to deportation. Reyes-Reyna and I decided that we wanted the language to be simple, abstract, and open to interpretation. In the opening section, Reyes-Reyna enters the space with a structured improvisation to the dynamics of her voice. Immediately following the section with Reyes-Reyna's voice, she performs to the traditional ranchera song (Mexican folk song) "Un Viejo Amor" sung by Ana Gabriel.

inmigrante (immigrant)



Photo 12: *inmigrante (immigrant)*. Photo by Lynn Lane. 2018.

immigrante (immigrant) is a dance and digital media dance work inspired by my maternal grandmother, Manuela Sanchez. During December 2017, my grandmother and I sat down in her humble kitchen, in the small border town Donna, Texas, and my grandmother shared the story of our family's migration from Mexico to the United States. (Excerpts from the interview are in the Research section of this thesis.) My grandparents did not have an education, but they had a dream, which was to leave poverty, to work, and to create a future for their family. My grandmother, my grandfather, and three small children crossed the Rio Grande Valley River illegally around 1953. The interview with my grandmother inspired the creation of *immigrante (immigrant)*.

My vision was to create a live dance piece with a projected film that documents the journey of a Mexican immigrant crossing from Mexico into the United States. A key idea I wanted to portray was the risk that my family took when they chose to cross the border illegally. Although my family's journey to cross the Rio Grande Valley River is its own unique story, it has similarities to other Mexican immigrants' illegal crossings: the long arduous trek, fear of being caught, trying to survive, and the difficult choice to leave one's home country. My goal was to portray each of these aspects.

The piece is in collaboration with my cousin, filmmaker Kasandra Sanchez-Alvarado. To depict the crossing of the Rio Grande Valley River and entering the United States, we included actual footage of the Rio Grande border wall-fence. Being that Kasandra Sanchez-Alvarado is familiar with the Rio Grande Valley, it was easy for her to scout and plan areas for the film. It was essential to create a piece that was a true representation of the story that my grandmother shared with me, expressed through dance, film and music.

I researched possible songs for the piece and selected: *Alma*, by Gustavo Santaolalla, and *Cielo Rojo*, by Lila Downs. The songs served well for adding to the dynamics of both the film and the dance.

Part one of *inmigrante (immigrant)* is titled *Entrevista con Abuelita (Interview with Grandma)* and depicts my grandmother's story of when my family immigrated in 1953. I knew that it was essential to incorporate my grandmother's voice, telling her story. I edited our interview and added visual images in tribute to Mexican immigrants that would match carefully what my grandmother was saying. In addition to my grandmother's voice and images, this section includes the underlying song titled *Alma*.

Immediately following *Entrevista con Abuelita (Interview with Grandma)* begins part two of *inmigrante (immigrant)*, through a solo performed by myself and a film in collaboration with Kasandra Sanchez-Alvarado. The solo merges dance and digital media. This section depicts the initial start and treacherous journey of crossing illegally.

Cielo Rojo, part three, represents the actual arrival to the United States. My vision was to play with the idea of being in a sort of mirage, dream-like mental state, the feeling of being in limbo in the new and unknown world. The immigration journey is strenuous, long, and even sometimes deadly. The mixture of thirst, exhaustion, and the feeling of nostalgia for Mexico create the energy and mood of the piece.

Some of the additional components of the piece include props such as plastic water gallon jugs and a Mexican zerape (blanket). The plastic jugs are essential for the survival of the journey of crossing the Rio Grande Valley into the United States. The zerape used in the piece belongs to my late grandfather, Aurelio Sanchez. The zerape for a Mexican immigrant moving through the deadly terrain becomes a shield from Mother

Nature, a way to stay warm, a force of protection. In the piece, the zerape represents warmth, comfort, and a memory of home life in Mexico.

The dance was created from dance improvisation. Once the film and music were finalized, I spent some time listening to the music and designing a structure for the improvisation. As I built the piece, I left some sections improvised. For example, using the zerape blanket, I explore moving the blanket in new ways, but it is always different. The set sections in the piece, I call "Walls," as they create the frame for the parts that are improvised. I experiment with the plastic jugs, in both an abstract and literal form. The plastic jugs are attached to a long fishing wire so that I can manipulate them in various ways. In literal form, I try to drink out of the empty jugs, and abstractly send them flying above and around me in the air. I used the idea of a mirage for inspiration in creating these abstract moments. As the piece progresses, there is a sense of exhaustion, loneliness, and a need for water. I want to give the audience a real sense and understanding of the sacrifice of the journey. Performing the work felt as though I, too, was experiencing a long and tiresome journey.

Mundo Azteca (World of the Aztecs)



Photo 13: *Mundo Azteca (World of the Aztecs)*. Photo by Lynn Lane. 2018.

Mundo Azteca is inspired by the indigenous Aztec dance form. My creative process included exploring traditional Aztec dance, Aztec dance improvisation, and designing a choreographic framework for the performance. Additionally, I created a dance film that further explored the world of the Aztecs. Incorporating the digital media into the performance created an Aztec World that stimulated multiple senses. This work featured two separate collaborations. One of these was a collaboration between Houston local artist, Lizbeth Ortiz, who facilitated a workshop to teach my dancers how to create their own Aztec headdress. Additionally, I collaborated with Houston photographer, Alex Barber, who shot photos of the dancers on Galveston Beach. These images were then incorporated into the second half of the digital media film. My goal was for the audience to feel the energy and life of the Aztecs.

Results and Implications for the Future

In reflecting on my MFA thesis project *Tortillas y Lagrimas (Tortillas and Tears)*, I am profoundly amazed at both the creative process and final production. Several of the dances were composed as part of my coursework for MFA special projects, which supported deep exploration and creation under guidance and with feedback from my professors. I also had the generous support of my High School administrators, and school district, which enabled me to have rehearsal space in my school studio. Furthermore, I must again thank all the donors to my Kickstarter campaign, who helped fund my rental of the theater and other expenses pertaining to the production.

Despite all of the support, there were challenges, the first of which was rehearsing with high school students who often have schedule conflicts for varying reasons. Another challenge included booking a theater space, as Hurricane Harvey flooded so many theaters in Houston that the theater spaces and dates were limited. Fortunately, our production took place at *Talento Bilingüe de Houston*, which survived Hurricane Harvey with minimal damage.

I produced my MFA thesis concert *Tortillas y Lagrimas (Tortillas and Tears)* for two nights on Friday, April 6th with an audience size of eighty-three, and Saturday, April 7th with an audience size of one hundred and forty-seven. Because *Tortillas y Lagrimas (Tortillas and Tears)* was inspired by my Mexican and Mexican American roots, it was personally important for me to hear what my audience thought, to see how the performance affected and connected to them. I created a survey for the audience to complete at the end of the performance. It included the following questions:

1. Please share any comments, suggestions, and thoughts on our concert *Tortillas y*

Lgrimas (Tortillas and Tears).

2. What were some of your favorite moments in the show?
3. Did you personally connect to any part of the show? Why or Why not? If so, please describe what moments you connected to the most.
4. What is your interpretation or description of *Tortillas y Lgrimas (Tortillas and Tears)*?
5. What questions do you have for the choreographer?

The audience members filled out the survey with varying comments of amazing support.

I particularly appreciated the audience's responses to question 4: What is your interpretation or description of *Tortillas y Lgrimas (Tortillas and Tears)*? Here are some of their responses:

- “Tortillas represent Mexico and Lgrimas represent sadness for leaving family members behind.”
- “Leaving loved ones behind to pursue the American Dream is not easy.”
- “I absolutely fell in love with my Mexican American Culture!”
- “My interpretation is that tortillas are a vital staple of the Mexican diet and when they are present they show a deep unity of family and community. The tears I believe represent the struggle of a family or community through forced separation by issues such as immigration and political policies that don't recognize us all as a witness to this beautiful melting pot.”
- “My interpretation of (*Tortillas y Lgrimas*) is the story of immigrants who are despaired by the painful experience of fear and exclusion but do not give up their

cultural heritage and the struggle to become part of the American society”

- “*Tortillas y Lagrimas* represents what immigrants go through in order to obtain the American dream.”
- Translated from Spanish to English: “I believe that *Tortillas y Lagrimas* is about having nostalgic feelings of leaving my home country of Mexico. I had to make the choice to come to the United States, a new world. At first I cried a lot, but over time I made the United States and Houston, Texas my second home.”

This written feedback was very meaningful, but it was also incredibly moving when the audience gave verbal feedback to the performers and myself at the end of the show. They expressed an immense sense of pride and support for our concert. Although my roots are from Mexico, I am Mexican American. I feared that my work would not be supported by my own culture, and that they might criticize my artistic interpretation of the Mexican culture. This fear diminished after the premiere performance of *Tortillas y Lagrimas (Tortillas and Tears)* on Friday, April 6, 2018. I was not anticipating the amount of verbal and written supportive comments from audience members.

Additionally, the review by Adam Castaneda from *The Dance Dish: A Dance Source Houston Publication* proved that *Tortillas y Lagrimas (Tortillas and Tears)* concert was a success. Here are two excerpts from the review:

The concert proved to be a culmination of De La Rosa’s experimentations with improvisation, Aztec dance aesthetics, and digital imagery. As a public school dance instructor for Aldine ISD, she understands the importance of community in perpetuating art and performance. Many of the pieces on the program were performed by her students, and they did so with lovely spark and energy.

(Castaneda)

And:

De La Rosa is a compelling performer, her movement clear and palpable, her body anchored to the ground, yet not weighted down by it. The shells on her ankles added a rhythmic quality to her solo, adding to the mesmerizing affect created by her mesmerizing hands and fluid upper body. The solo was successful in evoking the mythology of the Aztecs, a people who were in tune with the natural forces around them. (Castaneda)

I am so proud of the process: my work, the dancers, the collaborations, and the designers, and I am also extremely proud of my Mexican and Mexican American roots.

My next endeavor is to continue developing *Tortillas y Lagrimas (Tortillas and Tears)* by adding additional layers that further celebrate the culture of Mexico. I would like to visit Mexico and immerse myself more into the culture of Mexico, to continue to learn of my history and inspire more dance making. I would also like to interview Mexican people and Mexican immigrants for a future digital dance film. I strive to collaborate with live accompanists such as an accordionist, guitarist, singer, and mariachi band. Bringing live music into this world of *Tortillas y Lagrimas (Tortillas and Tears)* would be a new live performance experience. Finally, I plan to add digital media into some more of the works such as *Mexico Lindo (Beautiful Mexico)* where I envision displaying the beautiful country of Mexico.

I am proud of the impact that the *Tortillas y Lagrimas (Tortillas and Tears)* concert has made. I know that this is not the end for this project; it is only the beginning.

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Thesis Concert Documentation

Thesis Concert Video: *Tortillas y Lagrimas (Tortillas and Tears)* Dance Concert

https://youtu.be/GA_5MWkUVJQ

Thesis Concert Program: *Tortillas y Lagrimas (Tortillas and Tears)*

<https://www.dropbox.com/s/x8sozpjihpaik84/tortillas%20y%20lagrimas%20program%20final%20PDF.pdf?dl=0>

Digital Media Films for *Tortillas y Lagrimas: (inmigrante & Mundo Azteca)*

inmigrante (immigrant)

<https://www.dropbox.com/s/bqrezfu12zezfm1/inmigrantefinal.m4v?dl=0>

Mundo Azteca (World of the Aztecs)

<https://www.dropbox.com/s/zyeeuy4pny90y4z/Mundo%20Azteca.m4v?dl=0>

Tortillas y Lagrimas Dress Rehearsal Photo Shoot - Photography by Lynn Lane

<https://www.dropbox.com/sh/1d8y1tt73rpc09h/AADGVkVY75AJwolMepnj1Llra?dl=0>

Tortillas y Lagrimas Dress Rehearsal Photo Shoot - Photography by Matthew Rood

https://www.dropbox.com/sh/q5ue30bn81uznyy/AAA2hTNxpWtXF-siM_SM25YJa?dl=0