Literature Review Matrix
INFO 200
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Define the Information Community and explain the significance of studying the information behaviors of this group (e.g. why is this research important).

The information community of blues fusion dancers is one worthy of study for a variety of reasons. While the entire field of social dance brings together people and challenges them to communicate in a manner that is simultaneously physical and nonverbal, the blues fusion scene compounds upon this effect. By playing a wider variety of music than other dance formats, and encouraging improvisation over specific steps, it becomes a framework that supports – and necessitates – creative self-expression. Additionally, this distinguishing feature also ensures that both interpersonal and intrapersonal interactions take center stage. Blues fusion dancers must interpret their partner's movements and deduce their intentions, and decide how they wish to respond – whether that be with acceptance, modification, or reversals. The information communities that form around social dance scenes are peppered with intriguing social interactions, but by focusing on blues fusion in particular, insight can be gained into how individuals can better communicate with each other, especially in everyday, nonverbal scenarios.

Statement of Research: The papers below will improve my knowledge of the underlying processes behind inter- and intrapersonal communication. This will aid me in becoming a better dance partner, offer valuable insights that I can share with the blues fusion information community, and finally improve my ability to interpret and utilize nonverbal communication more effectively at the library and beyond.

THEY SAY*						I SAY*		
Author/ Date	**Main Idea(s)**	**Theoretical/ Conceptual Framework**	**Methods**	**Results & Analysis**	**Conclusions**	**Comments (Your Analysis)**	**Future Research Implications**	**Information Professional Practices Implications**
Callahan, J. (2005)	The methods by which social dancers improve their skills is unique and worthy of	Participants in West Coast Swing gain information through incidental learning and by participating in	Formal and informal interviews were conducted through ethnographic,	Data was examined for common themes, and interviewees were	Incidental information-gathering and engagement with communities	In communities of practice, the act of participating results in learning. Similar to the concept of information	Research was conducted via interviews in this study, and this avenue seems more likely to bear fruit	Information encountering is a powerful tool for learning dance. Hosting events where people can interact will be the primary method for

	study – especially because it occurs in a nontraditional learning format.	'communities of practice.'	phenomenological, and auto-ethnographic lenses.	provided with analysis copies and asked for feedback.	of practice guide learning in dance communities.	encountering, participants develop their skills primarily through practice and spontaneity.	than a survey or other statistical information.	institutions to engage these information communities.
Hockey, J. & Allen-Collinson, J. (2009)	How people use their bodies to do work is studied and/or examined in an inconducively rational manner.	Phenomenological ideas of 'doing work' can be incorporated into sociological studies to add a previously unknown dimension.	No experiment conducted	N/A	More study is required on the subject of embodied professions, as the complex sensory practices that make up mobility is often taken for granted.	The implications that rhythm and haptic awareness can be learned into invisibility was interesting, but made sense. Many actions that require much skill are taken for granted once internalized – this is how dancers learn.	Discussing bodily awareness and other phenomenological attributes may result in a better understanding of blues fusion experiences.	With the awareness that embodied individuals are often considered to be 'the norm,' the library can take this as an opportunity to emphasize accessibility to their events and branches.
Coe, D. & Strachan, J. (2002)	The creative expressions in art do not translate well into academic papers.	Meaning acquired from an entirely physical action such as dance is difficult to describe. Therefore, judging one's progress requires the development of keen bodily awareness, rather than a new vocabulary.	No experiment conducted	N/A	Identifying certain actions in dance, and the emotional translations of those motions, is a complicated and involved practice.	Especially given the article above, there is a lot to be said regarding the idea that art cannot be expressed in an excessively rational manner. But papers can still be written in an academic style without losing their flair or description. As audiences and readers, we must remember this when discussing such topics.	In further research, I would like to see if the experiences of Coe and Strachan are universal – they make a persuasive argument, but surely papers on how dancing is learned can be both informative and true to the art of dance.	Engaging with a dance information community will yield the best results when attempting to promote an event. They will best know how to describe their events, and can use language that LIS professionals may not be experienced with.
DeMers, J.D. (2013)	The Frame Matching theory of	Through observing changes in Posture, Tone,	No experiment conducted	N/A	By utilizing frame matching, it is	By introducing a framework, rather than specific rules, this	A framework model seems ideal for discussing dance	Much like how it works for dance, a framework system helps libraries to

	partner dancing allows for a blues dancing teaching framework.	Tension, Energy, and Direction of Energy, a better understanding of dance can be taught.			easier to define what a blues lead or follow is supposed to be doing. However, practice still is essential to build one's skills.	document is able to ride the line between instructive teaching and artistic expression. Designing a framework provides guidelines, but not ironclad rules.	education – and seeking more articles like this will be advantageous in advancing understanding of blues fusion experiences.	design programming and other events – we have a rough example to follow, but know that we can deviate from it to accommodate our specific patrons.
Arnold, P.J. (1995)	Due to how communication works in dance, this art is unique from both performing and nonperforming arts.	The interplay of interactions between the audience, artist, and artwork is blurred when considering dance as an art form.	No experiment conducted	N/A	The skill of a dancer is measured by their ability to communicate what has been previously created, interpret it for an audience, and conduct themselves accordingly.	A dancer plays the role of the audience, the creator, and the art itself. By embodying all of these identities simultaneously, they gain a better understanding of how to communicate.	Communication is essential to blues fusion – that much has been established. But perhaps the level of expertise is derived from the fact that all roles are played by one person, even if they are not aware of the information gathering process!	When we work at a library, we too become a part of the branch. We define the rules of the building; we are the method by which the patrons look for help. Maybe we pick up more through information encountering from interacting with the public than previously thought.
Burton, J. M., Horowitz, R., & Abeles, H. (2000)	It is not clear how learning is enhanced when that education is supplemented by the arts. This interaction needs to be studied further.	Examining the connections that students are able to make is a good framework for identifying how the arts influence learning.	Collection of quantitative and qualitative data in 12 middle and elementary schools was preceded by investigations on which classes and schools should be investigated.	The study offers no explicit evidence of arts being causal to better education – but students involved in the arts made connections faster and	The arts and education do appear to be positively correlated – but school climate and other factors trend similarly. Still, learning through and from the arts appears plausible.	This was a comprehensive study with a wide-reaching scope. I think that identifying a positive correlation between education in the arts and overall learning is an important step to emphasizing the importance of a creative mindset in education.	Not only dance, but other forms of self-expression may be used to further one's education. Perhaps educating oneself in other artistic endeavors will build skills that would benefit a blues fusion dancer.	While the results did not prove that there is a causal relationship between education and artistic endeavors, the role of the library should be considered as elevating both spheres. Our storytimes and other events will be of more value to our communities and patrons if they incorporate aspects of both art and education.

					were more engaged in learning.			
Desmond, J. (2000)	The field of dance is underserved by academia, yet intriguing enough to be of study.	Fieldwork, conducted through ethnographies and other interview-based methods, will yield great insight into the science behind dance.	No experiment conducted	N/A	By building an overarching framework that sews together multiple individuals' expertise, a better understanding of what social dance is and what it can do can be obtained.	Similar to DeMers, Desmond is on the right track. They state that a framework is an ideal construction to consolidate the information that is currently scattered among experts to better understand what draws together the information communities involved in social dance.	While this framework is still developing – it can be difficult to conduct studies that are only effective via interviews – this method seems to be the one that has been adopted as a lens to view social dance.	The collaboration that Desmond suggests can be reflected in library environments as well. Instead of simply parceling out large-scale tasks to individual experts, by amassing our skills and exchanging our knowledge, we will all be better equipped to deal with more situations. It's a surprisingly similar process to how dancers pick up new information.
Monaghan, T. (2001)	The Lindy Hop is an example of how American culture has fused and changed over the years.	Social dances have evolved, and continue to evolve, as new generations apply their experience and takes to this art style.	No experiment conducted	N/A	Lindy hop and social dance as a whole are cultural artifacts that continue to adapt and change with the times. Its evolution can be examined as a measure of social health.	The discussion around lindy hop (from which blues fusion takes significant inspiration) is important to consider. The cultural shift that underscores social dance throughout the years means that each generation has something new to teach the next. This continuous reinvention is only able to be kept abreast of through frequent information encountering.	Much as dancers themselves gain new skills and styles through information encountering, the very existence of social dance is subject to the same evolution!	Again, just as dance evolves and changes over time, the library does too. Embracing flexibility will keep the library as an institution up to date – and ensure that we reflect the needs and desires of our community.

*Birkenstein, C., & Graff, G. (2018). *"They say / I say": The moves that matter in academic writing*. Vancouver, B.C.: Langara College.

This matrix inspired by the Literature Review Matrix as shown by Walden University (https://academicguides.waldenu.edu/writingcenter/assignments/literaturereview/matrix) and Re-envisioning the Annotated Bibliography Assignment by Marilyn Sharif at George Mason University (https://drive.google.com/drive/u/0/recent)

List of Resources:

Arnold, P. J. (1995). Objectivity, Expression, and Communication in Dance as a Performing Art. *The Journal of Aesthetic Education*, *29*(1), 61–68. https://doi.org/10.2307/3333517

Burton, J. M., Horowitz, R., & Abeles, H. (2000). Learning in and through the Arts: The Question of Transfer. *Studies in Art Education*, *41*(3), 228–257. https://doi.org/10.1080/00393541.2000.11651679

Callahan, J. (2005). "Speaking a secret language": West Coast Swing as a community of practice of informal and incidental learners. *Research in Dance Education, 6*(1-2), 3-23. https://doi.org/10.1080/14617890500372974

Coe, D., & Strachan, J. (2002). Writing dance: Tensions in researching movement or aesthetic experiences. *International Journal of Qualitative Studies in Education*, *15*(5), 497–511. https://doi-org.libaccess.sjlibrary.org/10.1080/0951839022000019795

DeMers, J. D. (2013). Frame matching and ΔPTED: a framework for teaching Swing and Blues dance partner connection. *Research in Dance Education*, *14*(1), 71–80. https://doi.org/10.1080/14647893.2012.688943

Desmond, J. (2000). Terra Incognita: Mapping New Territory in Dance and "Cultural Studies." *Dance Research Journal*, *32*(1), 43–53. https://doi.org/10.2307/1478275

Hockey, J., & Allen-Collinson, J. (2009). The sensorium at work: the sensory phenomenology of the working body. *The Sociological Review (Keele)*, *57*(2), 217–239. https://doi.org/10.1111/j.1467-954X.2009.01827.x

Monaghan, T. (2001). Why Study the Lindy Hop? *Dance Research Journal*, *33*(2), 124–127. https://doi.org/10.2307/1477810