**Cardiff School of Sport**  
**DISSERTATION ASSESSMENT PROFORMA:**  
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### Comments | Section
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Title and Abstract  
Title to include: A concise indication of the research question/problem.  
Abstract to include: A concise summary of the empirical study undertaken.

Introduction and literature review  
To include: outline of context (theoretical/conceptual/applied) for the question; analysis of findings of previous related research including gaps in the literature and relevant contributions; logical flow to, and clear presentation of the research problem/question; an indication of any research expectations, (i.e., hypotheses if applicable).

Methods and Research Design  
To include: details of the research design and justification for the methods applied; participant details; comprehensive replicable protocol.

Results and Analysis  
To include: description and justification of data treatment/data analysis procedures; appropriate presentation of analysed data within text and in tables or figures; description of critical findings.

Discussion and Conclusions  
To include: collation of information and ideas and evaluation of those ideas relative to the extant literature/concept/theory and research question/problem; adoption of a personal position on the study by linking and combining different elements of the data reported; discussion of the real-life impact of your research findings for coaches and/or practitioners (i.e. practical implications); discussion of the limitations and a critical reflection of the approach/process adopted; and indication of potential improvements and future developments building on the study; and a conclusion which summarises the relationship between the research question and the major findings.

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Title - Male teacher's feelings towards delivering dance as part of the Physical Education curriculum.

Discipline - DANCE

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I would like to thank my dissertation supervisor Fiona Brooker for her guidance and support through the process of this study.

I would also like to thank my 3 participants for allowing me to document their opinions and experiences for this study.
Abstract

This study contains accounts of male teachers feelings towards delivering dance as part of the Physical Education curriculum. The study is in response to an identified need for more documented experiences to be shared by male Physical Education teachers (Keyworth 2011); Sparkes 1992; Dowling Naess 2001).

In order to gain these personal accounts a small sample size of 3 participants were selected in the geographical area of Cardiff, South Wales. Participants were asked to take part in semi structured interviews that used questions informed by literature. The questions asked were open in order to allow participants to share as much in depth information as they felt comfortable with. Transcripts were analysed through identifying themes and new ideas, the key finding of this study was that participants demonstrated a positive view of dance and a willingness to teach it, however due to the limited experience and training, participants shared a lack of confidence when it comes to dance. The participants identified that female specialist would lead dance sessions. The restrictions of gender limit experiences of dance especially for males due to what is deemed male and female activities. This emphasises the need for more training programmes to take place to help build a foundation of knowledge and movement vocabulary in dance for teachers and in particular male teachers. This will then help the individual to lead a dance session to maximise the students experience and learning of dance.
Introduction

1.1 Males and dance

Gender issues have been at the forefront of debates in society for over a century. What is considered male and females behaviours have altered over the years however the traditional behaviour belonging to each gender do still remain in employment, education and lifestyle. In the 1950's Functionalist's developed 'The sex role theory' which distinguished female and male characteristics (Messner 1998). Females were thought to be nurturing and expressive with their emotions compared to males who are thought to display a competitive nature and aggressive behaviour. Societies ideas of gender have an effect on all aspects of life such as employment, lifestyle and education. The focus of this study is formed around the subjects of dance and Physical Education . Western culture has formed the idea that dance is a female art form (Hasbrook 1993 cited in Risner 2009). Dance is assumed to be about getting in touch with ones emotions seen to be feminising practice (Keyworth 2001). Over the last 150 years dance has not been considered an appropriate activity for white males to participate in, therefore leading to the issues that arise with males who dance (Burt 2007). Males tend to experience dance in their late teens and twenties and will find it easier to gain jobs within dance due to lack of male participants compared to females (Burt 2007). Males who dance will face possible labelling such as being homosexual due to their choice to participate in dance which is seen as a ‘feminine activity’. Youth Sport Trust (2008) noted that due to the lack of males within dance this means that young boys have a limited amount of role models. Therefore this can lead to young males following the traditional route of engaging in activities such as rugby and football which display hyper masculinity traits such as dominance, power and aggression.

1.2 Dance as part of Physical Education

Dance is currently part of the Physical Education curriculum for boys and girls in secondary education. The National curriculum for Key stage 3 and 4 in Wales states that Physical Education curriculum has a focus on the needs of learners and the process of learning, giving fuller attention to the development and application of
skills. The welsh Physical Education curriculum follows a non-statutory Skills framework for 3 to 19-year-olds and has been developed in order to provide guidance for further development in thinking, communication, ICT and number (Department of Education Wales 2011). A section in the Welsh curriculum titled Creative activities for key stage 3 and 4 states that students should develop, consolidate, and then apply, the basic actions within dance such as jumps and travelling through composition to plan a sequence and range of patterns using a variety of stimuli (Department of Education Wales 2011). The curriculum then goes on to asks students to communicate ideas and emotions using gestures or other non-verbal signals to convey and enhance meaning (Department of Education Wales 2011). The Department of Education Wales (2011) has linked emotion and dance together portraying societies view of dance as an expressive and sensitive activity. The curriculum asks for the students to expresses ideas, feelings, concepts or emotions to communicate artistic or choreographic intentions to an audience (Department of Education Wales 2011).

1.3 PGCE teacher training

Although the curriculum involves dance within Physical Education it does not seem to take in to account teachers abilities or experience. Even though teachers who complete a Post Graduate Certificate in Education (PGCE) in Physical Education are expected to be able to teach a wide range of activities and to develop their knowledge of issues in physical education and sport and develop their leadership and management skills (Cardiff Metropolitan University 2012). A PGCE in Physical Education will cover a variety of activities however due to limited time over the 2 year course not all students will fully experience each activity. This in turn could lead to Physical Education teachers feeling unconfident to lead a dance session due to limited experience and skill within that field. Although there are dance specialists to lead these sessions most will be female (Youth Dance England 2011). Dance as an activity will tend to be taught by females and participation is for girls (Calouste Gulbenkian Foundation 1980). Youth Dance England (2011) identified there were low levels of expertises for dance out of the participants. 88% of attendees were female showing a significant disproportion to males who attended. 18 male PGCE teachers participated in the workshop. The workshop was able to provide them with
the opportunity to improve their skills and confidence to teach dance when they complete their PGCE.
By using the areas covered above, This study aims to explore the area of males and dance by focusing on Male teachers feelings towards delivering dance as part of the Physical Education curriculum.
CHAPTER TWO

LITERATURE REVIEW
Literature Review

The following chapter will use information gathered through reading of relevant literature to identify themes. The 3 main themes which have been identified are; Skills and Confidence, Gender and Role Models

2.1 Skills and Confidence

Rutherford (1992) explored the notion of masculinity which has been mirrored through generations of males. It is accepted that being a teacher is a nurturing and supportive role, instantly leading to it being stereotyped as ‘women's work' (Johnson 2010) and therefore a male teacher is thought to be going against the traditional view of what is it to be masculine. Although further research is needed to identify why a large percentage of males do not want to join the teaching profession, it has been recognised by Weaver-Hightower (2011), through interviews and observations of 3 male teachers, that a possible reason for this is that males who wish to teach often face discouragement and little support. This is supported by Johnson (2010) who explores the issues surrounding males who teach, and provides evidence through experiences of male teachers who have faced negativity and doubt about their capabilities as a teacher from pupils, parents and peers. The idea of 'Identity Bruises' (Foster & Newman 2005) is used to define the feelings felt by one male teacher who stated he questioned whether teaching was the right career choice which had affected his confidence in his ability to teach. The studies of Weaver-Hightower (2011) and Johnson (2010) contribute to the idea that due to being male there is already pressure for being in a profession felt to be 'women's work' resulting in negativity which has an effect on confidence. Martin (2006) cites teachers’ enjoyment of and confidence in teaching as an impact on their pupils and, states it is something that is important for effective pedagogy.

Both Johnson (2010) & Weaver-Hightower's(2011) studies focus on males teaching in general, and do not focus on males teaching within a specific subject. Weaver-Hightower (2011) states that teachers can feel discouraged to teach a certain subject or teach in general due to factors concerning gender. This is evident within the subject of dance, which is seen as a feminine subject that is dominated by females (Wilkens& Bedwards 1999). Physical Education teachers in England are required to
teach a wide range of physical activities in order to fulfil the requirements of the National Curriculum for Physical Education (Capel & Katene, 2000). However when a male with status is uncomfortable with the subject (Rutledge 2007) they can feel an undermining of masculinity. This is a constant pressure faced by male teachers, who tend to follow socially constructed behaviours (Weaver-Hightower 2011) of a singular notion of masculinity (Rutherford 1992). Youth Dance England offered a program lasting from December 2008 - March 2011. 106 schools were involved and it was hoped that it would increase training opportunities and raise standards of teaching within Key Stage 3 (Youth Dance England, 2011). Youth Dance England provided 8 school dance coordinators who went into schools across the country working alongside secondary school teachers to build confidence and skills in teaching dance (Youth Dance England, 2011). An audit summary carried out by Youth Dance England (2011) showed that 88% of the teachers who participated in the program were female. These findings are supported by Youth Sport Trust (2008) and mirror the idea of teachers having limited opportunities to develop skills and confidence in delivering dance within Physical Education.

Traditional team games are always popular activities within the Physical Education curriculum; Physical Education teachers tend to have a heavy bias towards teaching these games due to their experience before joining a Physical Education PGCE course (Capel & Katene, 2000), a reason for this may be due to the large amount of time dedicated to team sports within the Physical Education curriculum. Fairclough and Stratton (1997) examined the Physical Education curriculum between 1974 - 1997 to look at the content of Physical Education curricular and extracurricular activities. The study showed that game related activities received the most dedicated time within Physical Education in KS3 and KS4; this is also backed by other research studies carried out by Penney and Evans (1994) and OFSTED (1995b) who reported between 50 percent and 70 percent of curriculum time in PE at KS3 was spent on games. This provides evidence to Capel & Katene (2000) findings that students starting their Physical Education PGCE courses had a high percentage result for their knowledge in traditional games such as rugby and football. This in turn allows for one type of activity to dominate the number of schools offering dance and gymnastics had decreased over the years at KS4 (Capel & Katene 2000). By focusing on certain activities it leads to certain disciplines being taught more thoroughly where as activities like dance are less prominent leading to students
having little previous experience of dance (Capel & Katene 2000). This in turn can result in student teachers feeling vulnerable about their skills in these activities which affects their confidence and willingness to teach due to lack of knowledge (Hardy 1996 cited in Capel & Katene 2000). Dance is within the Physical Education sector and focus’ on movement of the body, communication through movement and social skills and having a healthy body (Haselbach, 1978, p.9) (Roache, 2009). Lacking in skills to teach dance can affect confidence in teaching the subject.

2.2 Gender

Within Physical Education most Physical Education curriculum activities are gender divided, male and female students tend to be been taught different activities in the school Physical Education curriculum. Results showed a significant differences between male and female students knowledge of activities. Football had the highest knowledge for males where as non traditional Physical Education related subjects proved the most knowledgeable for females with activities such as outdoor activities and swimming. Focusing on Males within the Physical Education curriculum it is thought that Physical education is seen as patriarchal with male dominance being the strong theme (Keyworth 2001). The practice of ‘Boying’ young males is done through exposing them to what are considered male related activities such as football and rugby which limits their Physical Education experience due to their gender (Keyworth 2001). By limiting their experiences at a young age when the male pupils are older they have a small amount of knowledge about dance through lack of experience.

The gendered nature of society often evident through the constant battle faced by males and females to gain equal opportunities, is highlighted in institutions such as the work place and education. These institutions reinforce male and females characteristics reproducing the general ideas about what is expected by society more widely (Flintoff, cited in Siraj Blatenford 1993). In western society, masculinity is felt to be valued higher then femininity (Flintoff, cited in Siraj Blatenford 1993) and it has been recognised that males have an ‘identity mask’ (Britton 1989) that each individual male works on from a young age (Connell 1987). These masks are diverse but value is usually given to males with who are more 'dominant' characters using physical strength as a display of their identity (Connell 1987). Males can face
pressure to conform to accepted codes and values of hegemonic masculinity (Jackson, 1990 p80), where values and behaviours such as hiding feelings/emotions being in control and engaging in hyper masculine posturing (Katz 2006) all aid to creating a stereotypical perception of what is thought to be a male identity. These expectations and gender inequalities are reproduced within education (Flintoff p76 cited in Siraj- Blatenford 1993).

Dance is considered challenging and threatening to many people (Keefe 1980 cited in Fisher & Shay 2009). Dance education and training has always been associated with gender and gender roles within culture (Risner 2009). Western culture has primarily stated that dance is a female art form (Hasbrook 1993 cited in Risner 2009 p58). Risner (2001) has looked at the dualistic thinking approach that the mind and body are separate and gendered. With the mind being male and the body being female suggesting dance that primarily uses the body is a female activity. Dance is further seen as a feminine activity because it relies on emotion which is seen as not being a real man as part of being masculine is to be in control and hide feelings of emotion being seen as feminine(Katz 2006). Mulvey’s (1975) idea of ‘The Male Gaze’ females are seen to be watched by the spectator who is male. However when a male dances it is seen that this is opposed. By having dance labelled as a female this effects participation of males especially who do not want to be associated with the stereotyped view of a male dancer (Risner 2009 cited in Fisher & Shay 2009).

This has been supported by research that has stated that the student population that are engaged in dance education is female majority (Risner p58 2009). However, although sport and dance exist separately they have a common value and shared idea of technique using the body (Mauss 1973 cited in Dyck & Archetti 2003).

Males are expected to demonstrate competitive, aggressive and dominant behaviour/characteristics in the context of Physical Education (Brown & Rich cited in Penney 2002). Previous experiences as a male growing up in society which is gender conscious can be carried through to Physical Education Teacher Education (PETE). Flintoff (1995 p56) states that male students will ‘do masculinity’ and go out of their way to demonstrate their lack of commitment to feminine activities such as dance; this tends to be replicated in their pedagogical practices. Male Physical Education teachers will tend to teach what is mirrored by society and cultural expectations of hegemonic masculinity, using sport to demonstrate prowess which is seen as normal and desirable behaviour sexuality for males (Connell 1995 p44).
This is supported by Brown & Rich (2002) findings, show gender positioning with the Physical Education set up which is effected by professional socialisation. Brown & Rich (2002) recognised it was important to provide positive experiences of dance however due to lack of opportunities this cannot be provided. They offer a significant example with a participant in the study recalling a time where he asked his head of PE whether he would be teaching dance and the reply was that the Head of Physical Education 'did not believe in dance for boys' Brown & Rich (2002). Sport culture within education is dominant and those who choose an opposing activity can be subject to marginalisation and bullying due to ideas of what society determine is female and male practices (Katz 2006 p247).

The PE curriculum is seen as strongly gendered (Flintoff p74 cited in Siraj-Blatenford 1993). It is felt that teachers perceive boys and girls differently, their expectations vary due to the pupils gender this is mirrored within the subject of Physical Education (Sikes p11 cited in Siraj-Blatenford1993). Within Physical Education most Physical Education curriculum activities are gender divided, male and female students tend to be been taught different activities in the school Physical Education curriculum. Results showed a significant differences between male and female students knowledge of activities. Football had the highest knowledge for males where as non traditional Physical Education related subjects proved the most knowledgeable for females with activities such as outdoor activities and swimming. Focusing on Males within the Physical Education curriculum it is thought that Physical Education is seen as patriarchal with male dominance being the strong theme (Keyworth 2001). The practice of ‘Boying' young males is done through exposing them to what are considered male related activities such as football and rugby which limits their Physical Education experience due to their gender (Keyworth 2001). By limiting their experiences at a young age when the male pupils are older they have a small amount of knowledge about dance through lack of experience of dance. Keyworth (2001) indentified 6 themes that were frequently displayed in interviews with male Physical Education teacher's, one of them being Physical Education as a gendered and sexualised domain. This shows that the boying process of males experiences of Physical Education has impacted on the lack of experience males receive in dance (Keyworth 2001). These finding are supported by an audit carried out across 104 schools by Youth Dance England (2011). The audit showed that subjects such as dance within Physical Education faced gender bias due to its assumed feminine
activity status and that some school only offer it for a few weeks out of the school curriculum (Youth Dance England, 2011). Studies such as Willkens and Bedwards (1999) show a replication of gendered practices within Physical Education where dance is seen as a female subject compared to sport which is further reinforced as male (Whannel 1983 cited in Keyworth 2001 p121). Other evidence shows the traditional view that dance is for girls and taught by females (Calouste Gulbenkian Foundation 1980). Reasons for this assumption include the idea that dance is about getting in touch with ones emotions which is seen as a feminising practice (Keyworth 2001). Studies have shown that boys in secondary education will be excluded from the area of experiencing dance (Calouste Gulbenkian Foundation 1980).

2.3 Role Models

A positive role model, an individual who has achieved outstanding success, is widely expected to inspire others to pursue similar excellence (Lockwood, 2002). Creating a hero within sport is seen as a celebration of force strength and masculinity (Burstyn 1999). These ideas are manipulated by the media and used to sell sport and sport products to the audiences, therefore reinforcing the constructed ideas of what it is to be masculine within sport (Burstyn 1999). Masculinity and capitalism work together hand in hand and are animated through the culture of sport (Burstyn 1999 p4). The media plays a huge part in creating the idea of what is masculine. The media creates a commercial elevation of an image of a masculine warrior/hero figure within sport. Hyper masculinity is an exaggerated idea that is linked towards the role of a warrior (Burstyn 1999). Teachers can be one of these individuals as they are in an influential role in the life of young people, the public generally expects teachers to display moral behaviour, such as fairness and honesty, and to follow professional codes of conduct (Lumpkin, 2008). Within the subject of Physical Education it is heavily dominated by males. Traditional games such as Rugby and football feature heavily within the Physical Education curriculum, these sports teach young males important lessons about team work, discipline and respect (Prettyman & Lampman 2010 p2). Male physical power and strength are frequent motifs of media and sport (Haynes & Boyle 2009 p138). There is a forming correlation between gender and power, men relish in having power where as women luxuriate in surrender (Thomas 1993 p50). Research has proven that there are a lack of role models for boys within
dance partly due to the gender bias male teachers face (Youth Dance England April 2011).

In comparison dance is argued to predominantly be, due to the large amount of
gendered participation, seen as a activity involving girls and taught by women
that the participants who were involved in their dance teacher training programme
were predominantly (88%) female. These findings suggest there are a lack of male
role models for boys in dance due to lack of diversity within the work force of
Physical Education (Youth Dance England, 2011). 18 male PGCE students
participated in the training, showing they are willing to negotiate their identity (Flintoff
cited in Siraj - Blatenford, 1993). However this minimal involvement by males shows
only a few upcoming PE teachers have a basic training in dance (Youth Dance
England 2011). This lack of male role models in dance for boys supports the lack of
participation males have within dance (Burt 1995). Little attention is paid to the
experiences of male dancers and most research and media concentrates on females
within dance (Burt 1995). This is echoed through history from the age of the ballerina
in the Romantic era of ballet where dance was associated with the female body
(Demoter, 1988). Although many of the higher leadership roles such as
choreographer or artistic director, are dominated by males they are still seen to be
going against the norm by picking a career in dance (Burt 1995 p4).

Perspectives and experiences of male student teachers have been relatively
marginalized. Researchers Sparkes (1998) and Dowling Naess (2001) wish for more
male Physical Education teachers to document their own experiences of working in
Physical Education.
CHAPTER THREE

METHODOLOGY
Methodology

The following chapter will identify the reasons for the researchers choice of approach to collecting data. It will also look at sample size, participants and the ethics involved in conducting a study. The researcher will then identify their chosen method for data analysis.

3.1 Approach

The research findings derived from quantitative research and qualitative research result from different approaches and their intended goals are not the same (Barnham 2012). The approach chosen for this research study is qualitative. Qualitative research is based on communication, this can involve the collection of experiences through stories, narratives, and descriptions Morse (2005). This approach was chosen as it allows for accounts and experiences from participants to be recorded through words and comments to give a deeper understanding and can contribute to knowledge.

The participants for this study were 3 male Physical Education teachers from secondary schools based in Cardiff, South Wales. The data for the study was collected through the use of semi structured interviews (Hammersley & Atkinson 1983), which were recorded using a Dictaphone. These interviews were then transcribed.

3.2 Participants

The participants selected were identified as those who replied to emails sent out a number to a number of local schools requesting participants. The validity of this sampling technique is based upon the use of an unbiased sample (Drott, 1969, p120). Rather than a representation of ideas held by all male Physical Education teachers (Sheridan, Street, & Bloome, 2000). All participants were males over the age of 18 years old and had varied years of teaching experience of three years or more. More than 1 participants gives a spectrum of experiences, opinions and stories. Keyworth (2001) notes Goodson (1991) statement that in order to make
development and change to the curriculum, teachers need to be understood and heard through their own accounts and feeling of experience. Sparkes (1992) call for males Physical Education teachers to publicise stories through experiences.

In the selected geographical area there are plenty of teachers and a number of schools where emails could be sent in order to gain participants allowing for random sampling to take place. However there was a struggle gaining responses due to technical issues with emails and the lack of time teachers have due to timetable and prior commitments. Once the 3 participants had been identified, each participant received a consent form (See Appendix A) and a interview guide (See Appendix B). These were to inform the participants of what the research was intended for and how it would be used. Participants should feel that they may withdraw from the process without penalty (Moustakas 1994). Participants may wish to withdraw due to personal reasons or they may not feel comfortable with the information they shared being used for the research study. Participants identities remain anonymous and instead have been labelled Teacher followed by a number. The number is to differentiate between each participants identity. For ethical reasons it is important for participants to remain anonymous due to them giving personal accounts and opinions. Participants received transcripts of their interviews to read over to ensure they were comfortable with what will be used in the research study, (Maykut &Morehouse 1994), it is important for the researcher to build trust with the participant to gain answers with validity and reliability. Participants should feel that they can speak openly and confidently in the interviews (Moustakas 1994). None of the participants asked for amendments to be made to their interviews which improves the validity of the study as the depth of answers they gave remain.

3.3 Data Collection

Each participant was asked open questions (See Appendix C) to create a conversation to gain answers with depth and evidence of experiences. Research shows that more fine-grained and focused intervention is more effective (Weisz, Weiss, Han, Granger, & Morton, 1995). It was important for appropriate and relevant questions to be constructed through reading literature. The questions created were informed from reading which indentified 3 key themes that were frequently appearing
these were Gender, Power & Status and Confidence & Skill. The questions asked within the interview were open which allowed for a deeper and broader answers allowing the participants to give depth to their experiences with detail and feelings. A pilot study was carried out to check questions and structure so that the possible answers that could be given answered the research question. The interviews were conducted in rooms where only the interviewer and participant were allowed. This allowed for the participants to feel comfortable when being interviewed without distractions and possible influences from other people. Dictaphones which were used to record the semi structured interviews. Each voice recording was saved in a file and then transcribed to create a script of each participant's responses giving reliability to the findings as everything has been documented. A pilot study was carried out to check questions and structure so that the possible answers that could be given answered the research question.

3.4 Analysing Data

Each transcript has been analysed to find key points within the data to evidence and support the research idea and advance knowledge (Golden Biddle & Locke 1997). 3 themes have been identified through reading and will be highlighted in the transcripts if answers relate to the specific themes that may relate to the research issue (Miles and Humberman 1994). These findings will then be linked to other studies of a similar nature to see if there are correlations with results from previous studies and findings or whether the new data received through interviews has contributed to further knowledge (Messner 1992).
CHAPTER FOUR

ANALYSIS OF DATA
Analysis

The following chapter will use the 3 themes identified in the literature to code findings in the transcripts. From these findings 6 headings have been created to aid the analysis of the transcripts.

4.1 Training and Experience

All participants have completed a sports degree followed by a PGCE in Physical Education and have over 3 years teaching experience. 2 of the 3 participant’s specialist sport is rugby with both participants having experience in competing and coaching the sport. The other participants’ specialist sport was cricket which he has played at professional level.

4.2 Interest In Sport

All of the participants indicated they saw value in being part of a team and the social interaction when participating in sport. ‘You can forget your problems and worries’ - Teacher 1 ‘I've always liked being part of a team those sort of things are enjoyable’ - Teacher 2. However, they also all enjoyed the competitive side to sport with it being one of the main reasons for their interest Teacher 3 - ‘I just enjoyed the competition’ and Teacher 2 - ‘I like the competitive aspect of it I've always liked team sports’.

4.3 Dance Experience and Thoughts

All participants have had experiences with dance with all stating that during their PGCE course they had been taught dance. They recalled that there were not many sessions, which included being taught basic dance steps and phrases. The participants had a very positive attitude towards dance and talked about how the media is exposing more people to dance with shows such as 'Strictly Come Dancing' where athletes take part. Teacher 1 was enthusiastic about everyone trying a range of sports and using dance as a tool for training within disciplines of sport. He recalled ‘My dad tells me stories of Geoff Wheel he is a former welsh international he would have ballet lessons because he couldn't accept that a ballet dancer would be
stronger then he was’ he then went on to say the rugby player started participating in ballet lessons as an alternative options to aid training. Teacher 1 referred to his limited ability when it comes to dancing calling himself a ‘Frustrated dancer’ and using humour to explain feelings and opinion about dance. The other 2 Participants had less dance experience with one stating ‘I have taught maybe in ten years 5 dance classes in total but that is 5 lessons out of thousands’ - Teacher 2. Teacher 3 felt dance would be ‘something that would be difficult to deliver’ however after being provided with an opportunity through PESS and other specific training in Dance teaching he says it ‘all of a sudden it opens your eyes to things you can do’.

4.4 Dance as a Sport

All participants stated they think dance could be classed as a sport although there was hesitation from some participants, all recognised a link with sport such as physical and movement skills. One participant in particular teacher 3 was very certain that dance could be classed as a sport due to its ‘high intensity’ and ‘competitive edge to it in terms of your performing’ ending his answer with ‘It should be a sport really’. Earlier in the interviews the answers given to ‘What interests you about sport’ consisted mainly of; they liked being part of a team, the health benefits and competitiveness which shows what they think defines a sport. Teacher 1 brings the idea of competiveness into his point that dance can be classed as a sport because you compete alongside someone even though you do not compete against someone. Teacher 2 looks at sport very differently to the other participants he looks at PE being more about ‘developing physical literacy skills, movement skills, confidence’ rather than focusing on a specific sport. He states there could be any activities that could be taught under PE that are not necessarily a sport however if than can fulfil learning outcomes that is his main aim.

4.5 Leading a Dance Session

All of the participants’ had experienced leading a dance sessions although it is clear from the detail above that they have not led many or there has been a specialist tending to be female that will led the dance sessions. Participant’s reflected the notion of willing teachers who were unable to confidently teach because ‘we were
limited with our ability’ - Teacher 1 and ‘difficult to deliver’ - Teacher 3 it shows there is a lack of confidence in teaching dance which limits experiences.

As noted Teacher 1 talked about a limited ability and having to appoint a female specialist however he does state it is for the pupils benefits to ‘maximise their experience’. When talking about his experience of leading sessions he talked about the struggle getting male and female students to participate due to ‘self confidence’ and a reluctance to ‘interact with each other’. He also refers to trying to encourage boys more so then the girls which is a frequent feeling shared by all participants with teacher 2 noting his personal knowledge that the lack of participation its due to ‘Stereotypes’ ‘Stigmas’ and ‘Lack of role models’ creating a never ending circle of gender being definitive. Teacher 3 questioned what it would be like to be a male teaching a mixed class or just girls using the words ‘Interesting’ and ‘Challenging’.

4.6 Gender

Gender was a consistent theme identified from reading and from the interviews. Although questions were neutral and did not mention gender, the theme of gender has appeared throughout the interviews and shows a strong presence in the analysis.

As identified through reading physical strength, dominance and power are strong characteristics associated with male behaviours. Teacher 1 made a few points where it showed his idea of sport through movement and physical demand he states he is ‘not a fan of static sport ‘ then went on to say ‘if you can call it a sport’ where he questions their value within sport. As noted before he had recalled the story of Geoff Wheel who did not believe ‘a male ballet dancer was as strong as him’. Showing sport uses physicality and dance does the same therefore dance could be considered as sport.

Teacher 1 makes an interesting example of a stereotypical gender divide - ‘you get like a school disco all the boys are in one corner and the girls are in the other’ when talking about the struggle to led a dance session due to individuals self-consciousness and their gender issues.

Teacher 2 recognises the issues that sit with males and dance and states ‘there is still a stigma attached’. He went on to say ‘Embarrassingly as it is to say it is taught by the female members of staff to the girls’ which is also the same experience that
Teacher 1 had recalled his school appointed a female dance specialist stating ‘We were lucky that we appointed a female PE teacher who specialised in dance.’ this statement reflects his personal belief of his limited ability.

Teacher 2 then went on to talk about the need for PE teachers to come forward ‘there’s not going to be any role models’ male PE teachers who need to start teaching it otherwise it is a ‘never ending circle’.

Teacher 2 also talks about the boys having a chance to ‘dip their toe in’ by having a go at doing the Hakka, but then goes on to say dance is not something which has not been particularly well developed well on the boys side at his school referring to the curriculum saying ‘boys PE there’s too narrow of a focus we are still dominant by traditional team sports’. Teacher 1 also talks of the struggle to get boys to engage with dance and trying to interrogate them ‘One hundred percent to try encourage the boys more than anything’. A similar experience is shared by Teacher 3 who had personally felt limited when teaching dance and stated dance sessions needed ‘to relate to what especially boys would enjoy’. Teacher 3 had recently been on a PES course in how to use The Hakka, Free Running and Capoeria in dance classes for the boys. Teacher 1 in his interview uses the example of ‘The stereotypical rugged laddish type might prefer they still want to keep fit but they don't want to because they can't dribble a football or pass a rugby ball, and don't want to get knocked over by someone twice their size’ which shows reference to male stereotypes.

It was clear that all participants recognise the problems with Gender within PE and surrounding the area of dance. Teacher 3 - ‘Being light on their feet’ and Teacher 2 - ‘Moving gracefully and being able to bring emotion to your lessons’ about dances benefits to sport.

The data analysis above will be used in the following chapter to compare and discuss alongside previous findings with concern to the research question.
CHAPTER FIVE

DISCUSSION
Discussion

This chapter aims to discuss the links between the 3 themes identified in the literature review; Skills & Confidence, Gender and Role Models and ideas that have come out of analysis of the results, presented in the previous chapter.

5.1 Training and Experience

As stated in the literature review teaching has been associated as a female role due to its nurturing and supportive nature, therefore male teachers are seen to be going against the traditional view of what is it to be masculine. Studies by Weaver-Hightower (2011) and Johnson (2010) findings show that males who wish to teach receive little support and often doubt their own ability as teachers. All participants in this study have completed a sports degree followed by a PGCE in Physical Education and have over 3 years teaching experience. Physical Education teachers are required to teach a wide range of physical activities to meet requirements of the National Curriculum for Physical Education (Capel & Katene, 2000). Penney and Evans (1994) reported over half of curriculum time in Physical Education at KS3 was spent teaching traditional games. This is mirrored by Capel & Katene's (2000) findings that showed students starting their PE PGCE courses had a high percentage result for their knowledge in traditional games such as rugby and football. Participants of this study each had a specialist sport these were rugby (two participants) and cricket.

5.2 Language used to define sport and dance

Sport and dance are thought to exist separately due to the assumption that dance is about getting in touch with emotions (Keyworth 2001). Participants did reflect this view in some answers during the interviews when describing dance and its benefits by taking a traditional view that dance would help the boys be, Teacher 3 - 'light on their feet' and Teacher 2 - 'Moving gracefully and being able to bring emotion to your lessons' focusing on aspects that would often be considered definitive to a female activity. However both these answers show an element of dance helping the
students with their sport which can argue that sport and dance share the idea of technique within a discipline (Mauss 1973 cited in Dyck & Archetti 2003). Participants were asked what interested them about sport? The key factors that were mentioned were; they liked being part of a team, the health benefits and competitiveness which shows what they think defines a sport. Dance within the Physical Education sector is said to focus’ on movement of the body, communication through movement and social skills and having a healthy body (Haselbach 1978 and Roache 2009). This shows a link between words used to describe sport and dance that suggests the participants are not fully aware that the values they hold for sport can actually correlate with dance as above re: Masculine. All participants stated they enjoyed the competitive side to sport which is key characteristic associated with sport and masculinity. Teacher 3 - ‘I just enjoyed the competition’ and Teacher 2 - ‘I like the competitive aspect of it I’ve always liked team sports’. Teacher 1 brings the idea of competiveness into his point that dance can be classed as a sport because dancers compete alongside someone even though they do not compete against someone. However he does state that dance can be judged within a competition setting on aesthetics quality which suggests a more direct competitive dynamic, however retains the notion that sport equals competition.

All participants in the study stated they thought dance could be classed as a sport, and participants recognised links between dance and sport such as physical and movement skills. One participant in particular made it very clear that he felt dance could be classed as a sport stating it involved ‘high intensity’ and had a ‘competitive edge to it in terms of your performing’ ending his answer with ‘It should be a sport really’ This shows his recognition of the similarities between sport and dance. It also shows that he values ‘masculine’ characteristic of physicality and competition which are key value related to sport therefore creating a link between dance and sport.

5.3 Gender Expectations

Questions asked during the interviews were gender neutral and did not mention the word Male or Female. However the idea of gender had a strong presence throughout the analysis of data. Within the subject of Physical Education it is thought that teachers perceive boys and girls differently, their expectations vary due to the pupils
gender (Sikes p11 cited in Siraj-Blatenford1993). Male and female students tend to be been taught different activities in the school PE curriculum (Flintoff p76 cited in Siraj-Blatenford 1993). Males face pressure to conform to what is felt to be male behaviour (Jackson, 1990 p80) and are thought to develop an 'identity mask' (Britton 1989). There are a variety of masks however males who display physical strength, dominance and power tend to be valued more within society (Connell 1987). All participant's showed there recognition of gender issues within Physical Education with Teacher 2 saying that ‘boys PE there’s too narrow of a focus we are still dominant by traditional team sports’. Education can reinforce male and females characteristics reflecting ideas held by society at the time (Flintoff, cited in Siraj Blatenford 1993). Non participants who choose an opposing activity can be marginalised and bullied due to their choices (Katz 2006 p247). This is shown in Teacher 1’s example of ‘The stereotypical rugged laddish type might prefer they still want to keep fit but they don’t want to because they can’t dribble a football or pass a rugby ball, and don’t want to get knocked over by someone twice their size’. This shows reference to male stereotypes and suggests that male pupils who do not like the traditional male sports might see dance as an option. This makes dance seem like it is basic and that it does not show the key features of what makes a sport a sport.

Risner’s (2001) approach to dualistic thinking follows the traditional Cartesian Dualism theory that the mind and body are separate and gendered. The mind is male and the body is female suggesting dance, that primarily uses the body is a female activity. Participants reflected this thinking when talking about the benefits of dance with Teacher 3 stating dance is good training for the boys to make them ‘light on their feet’ implying dance is gentle which is the opposite to the PE curriculum for males which is thought to traditionally follow the idea of ‘Boying’ up young males through activities such as Rugby (Keyworth 2001). Teacher 2 refers to dance as a way of ‘Moving gracefully and being able to bring emotion to your lessons’. This reflects the idea that dance is seen to rely on emotion which is a characteristic associated with females. However males are thought to be in control of their emotions (Katz 2006), in theory participating in dance does not follow the traditional behaviour characteristics of a male. The fear of being ridiculed can act as a deterrent to them being involved in dance due to their masculinity being questioned.
Previous research would suggest teachers have a big part to play in the lack of male participation in dance within the Physical Education. All participants of this study showed a willingness to teach dance however all talked about trying to get boys involved in the lessons, Teacher 1 talked of his struggle to get boys to engage with dance and trying to interrogate them *'One hundred percent to try encourage the boys more than anything'*. Similarly Teacher 2 stated that dance is *'Not something that's been developed particularly well on the boys side'* showing recognition for the lack of push behind boys participation in dance within Physical Education. He then went on to say that students had *'dipped their toe in the water'* in relation to dance which suggests there was an unwillingness by students to want to participate. The use of the word *'dipped'* suggests that a session or two took place showing a limited experience for male students. The idea of struggle with students is evident again within the example given by Teacher 1 who describes the gender divide as *'you get like a school disco all the boys are in one corner and the girls are in the other'* showing a struggle to not only get boys involved in dance but girls who are thought to be the main participants within dance as an activity. Teacher 1 put the struggle down to individuals self-consciousness and their gender issues. Flintoff (1995 p56) states that male students will *'do masculinity'* and show a lack of commitment to feminine activities such as dance; which therefore will affect their pedagogical practices.

5.4 Female identity in dance

Since the romantic era of ballet, dance has been associated with the female body (Demoter, 1988). Western culture has primarily stated that dance is a female art form (Hasbrook 1993 cited in Risner 2009 p58). This is reflected by institutions such as education where dance education and training has always been associated with gender and gender roles (Risner 2009). Youth Dance England (2011) audit showed that subjects such as dance within Physical Education faced gender bias due to its assumed feminine activity status. The traditional view is that dance is for girls and taught by females (Calouste Gulbenkian Foundation 1980). This notion was reflected throughout the interviews and was highlighted in analysis with all participants mentioning that their schools had female specialists or teachers leading dance sessions. Teacher 2 who was the most upfront about the issues surrounding gender
and dance stated ‘there is still a stigma attached’ and went on to say that ‘Embarrassingly as it is to say it is taught by the female members of staff’. The use of the word ‘embarrassingly’ implies a feeling of disappointment, all and a recognition that, within education female and male divides are still present within dance and PE. This is supported by a similar view experience shared by Teacher 1 who spoke about his ‘limited ability’ and having to appoint a female specialist to teach dance. He went on to say ‘We were lucky that we appointed a female PE teacher who specialised in dance.’ By the use of the word ‘lucky’ it reflects his personal belief of his limited ability and that a female could better lead the sessions. Dance is seen as a feminine subject that is dominated by females (Wilkens & Bedwards 1999). Which means males who approach the subject of dance can feel intimidated this is evidenced by Weaver-Hightower (2011) who states that teachers can feel discouragement to teach a certain subject due to factors concerning gender.

5.5 Male identity in Sport

PE it is heavily dominated by males with traditional games such as rugby and football featured heavily within the Physical Education curriculum. These traditional sports teach young males important lessons about team work, discipline and respect (Prettyman & Lampman 2010). Words such as dominance, physical strength and power are frequently mentioned (Connell 1987) when discussing sport especially in the case of a male participant. The media manipulate the use of these words to create an image for males of what a typical male should be. The idea of a hero/warrior in sport displays an exaggerated hyper masculinity and is seen as a celebration of force strength and masculinity (Burstyn 1999). Reinforcing the idea of a hero/warrior through an image of a masculine warrior/ hero figure within sport. Most males will have their masculinity questioned due to the activities they participate if they do not portray the ideal image of a male within sport. Teacher 1 referred to snooker and darts stating he was ‘not a fan of static sport’ then went on to say ‘if you can call it a sport’ where he questions the value of these sports due to their lack of physical demand which is a value he holds with sport ‘I like a bit more movement and activity a little more sweat’. This shows he holds an idea of what a sport is and what qualities it should possess.
There is a forming correlation between gender and power, men relish in having power (Thomas 1993). Teacher 2 unaware of his contradiction to an earlier statement he had made, went on to provide a refreshing outlook at sport looking at it very differently to the other participants he focus' on Physical Education being more about 'developing physical literacy skills, movement skills, confidence' rather than focusing on a specific sport. He states there could be any activities that could be taught under Physical Education that are not necessarily a sport however if than can fulfil learning outcomes that is his main aim.

5.6 Male participation in dance

Participants of this study showed enthusiasm towards teaching dance to boys Teacher 3 stated 'I see it as a good thing' and teacher 1 stated 'One hundred percent to try encourage the boys' showing that he wanted his male students to get involved in his dance session by being enthusiastic and encouraging about the subject. The need for encouragement of male participation in dance is evident in other research study results that show the majority of the student population that are engaged in dance education is female (Risner p58 2009). The subject of dance needs all teachers to be encouraging as they are role models to their students. Physical Education teachers follow the national curriculum and the activities offered. Therefore Physical Education teachers control the experience for students. An experience shared in Brown & Rich (2002) stated a participant's Head of Physical Education 'did not believe in dance for boys' showing that the teachers own opinion of dance effected what activities the students would participate in, limiting their experience of dance. This is supported by the Calouste Gulbenkian Foundation (1980) studies that have shown that boys in secondary education will be excluded from the area of experiencing dance. Previous research would suggest teachers have a big part to play in the lack of male participation in dance within the Physical Education. All participants of this study showed a willingness to teach dance however all talked about trying to get boys involved in the lessons, Teacher 1 talked of his struggle to get boys to engage with dance and trying to interrogate them 'One hundred percent to try encourage the boys more than anything'. Similarly Teacher 2 stated that dance is ‘Not something that's been developed particularly well on the
boys side’ showing recognition for the lack of push behind boys participation in
dance within Physical Education. He then went on to say that students had ‘dipped
their toe in the water’ in relation to dance which suggests there was an unwillingness
by students to want to participate. The use of the word ‘dipped’ suggests that a
session or two took place showing a limited experience for male students. The idea
of struggle with students is evident again within the example given by Teacher 1 who
describes the gender divide as ‘you get like a school disco all the boys are in one
corner and the girls are in the other’ showing a struggle to not only get boys involved
in dance but girls who are thought to be the main participants within dance as an
activity. Teacher 1 put the struggle down to individuals self-consciousness and their
gender issues. Flintoff (1995 p56) states that male students will ‘do masculinity’ and
show a lack of commitment to feminine activities such as dance; which therefore will
affect their pedagogical practices.

5.7 Role models

Youth Dance England (2011) indentified 88% of participants were female who were
involved in their dance teacher training programme. These findings show there are a
lack of male role models in dance (Youth Dance England, 2011). Having dance
labelled as a feminine activity this will effect participation of males especially who do
not want to be associated with the stereotyped view of a male dancer (Risner 2009
cited in Fisher & Shay 2009). This was mirrored in Teacher 2’s interview were he
discussed that male Physical Education teachers need to start teaching dance
otherwise it is a ‘never ending circle’ where dance will be forever thought of as a
female activity and unless male Physical Education teachers come forward ‘there’s
not going to be any role models’. Teacher 1 are represented in a later example he
gives when recalling a story his father had told him about Geoff Wheel a
professional rugby player who did not believe ‘a male ballet dancer was as strong as
him’ due to the fact the male was a dancer. If professional athletes publicly display
their opinions on dance this can affect the participation of young people as a whole
as professional athletes are role models to a lot of young people and can be
influential to individuals decisions. A positive role model, an individual who has
achieved outstanding success, is widely expected to inspire others to pursue similar
excellence (Lockwood 2002). Therefore a male who participates in a sport such as
rugby, which is a traditional male sport, who has a negative view about an aspect of dance will affect those who listen to their words. Trying to encourage boys to participate was a shared experience by all participants with Teacher 2 noting his personal knowledge that the lack of participation is due to a 'Lack of role models' whereby if no male teachers come forward to lead dance sessions then boys will be hesitant to get involved due to not having a male role model this idea is supported by Martin (2006) who cites teachers’ enjoyment of and confidence in teaching has an impact on their pupils and it is key for effective pedagogy. The participants had a positive attitude towards dance and spoke about the media exposing more people to dance with shows such as 'Strictly Come Dancing' where athletes take part is a positive thing.

5.8 Training and development of skills within dance

In order for more role models to be present within dance more training and skills development is needed. Reviewing existing literature and the results from this study show that teachers lack the confidence in their ability to teach dance due to limited experience in training. Student teachers feel vulnerable about their skills... which affects their confidence and willingness to teach due to lack of knowledge (Hardy 1996 cited in Capel & Katene 2000). The lack of experience can lead to teachers avoiding teaching dance and so as stated by Brown & Rich (2002) it is important to provide positive experiences of dance. Brown & Rich (2002) however note that due to lack of opportunities this cannot be provided. Youth Dance England provided a program for Physical Education teachers to receive training in teaching dance. The program was created in the hope it would increase training opportunities and raise standards of teaching within Key Stage 3 (Youth Dance England, 2011). Participants of this study had experiences with dance with all stating that during their PGCE course they had been taught dance. They recalled that there were not many sessions, and that they included being taught basic dance steps and phrases. Participants showed willingness to teach dance however doubted their abilities with Teacher 1 'we were limited with our ability’ and Teacher 3 expressing he felt dance would be ‘difficult to deliver’. Both these comments show that the participants feel they do not have enough experience or skill to lead sessions confidently. Teacher 1 talked about a limited ability and having to appoint a female specialist however he
does state it is for the pupils benefit to 'maximise their experience' which shows he wants his students to gain an understanding in dance from a source that is more informed then himself. Foster & Newman (2005) idea of 'identity bruises' where teachers lack of confidence in skills effects their teaching is mirrored throughout this study. Teacher 1 showed enthusiasm about everyone trying a range of sports and using dance as a tool for training within disciplines of sport. However when talking about his own ability with dance Teacher 1 called himself a 'Frustrated dancer' in reference to his limited ability. Using humour to explain feelings and opinion about dance shows lack of confidence in his ability. Teacher 2 could recall only teaching 'maybe in ten years 5 dance classes in total but that is 5 lessons out of thousands' showing a lack of experience. Teacher 3 expressed his initial hesitation to teach dance as he felt it would be something which was 'hard to deliver'. However proving that training is so important as a foundation to building teachers confidence with dance, Teacher 3 shared that he had recently been on a dance specific PESS course and a local dance practitioner from a local community dance organisation had led courses to help teachers lead dance sessions effectively. He used his knowledge of gymnastics to help his learning and noticed similarities between the 2 activities. Teacher 3 went onto say that the courses had impact stating 'all of a sudden it opens your eyes to things you can do' which shows he has gained a confidence in his own abilities.

There are limited accounts documented by male PE teachers about their experience in PE and Dance with Sparkes (1992) and Dowling Naess (2001) noting that perspectives and experiences of male PE teachers have been marginalized and calling out for more teachers to come forward. The findings from this study emphasises issued raised by previous studies such as Youth Dance England (2011) and Youth Sport Trust (2012) with the idea of teachers having limited opportunities to develop skills and confidence in delivering dance within Physical Education. This results in hesitation to teach dance due to a perceived lack of knowledge (Hardy 1996 cited in Capel & Katene 2000). It is therefore important that more dance specific training courses are provided throughout the country to make sure that all students receive the best experience of dance and impact on teachers.
CHAPTER SIX

CONCLUSION
Conclusion.

This study has been structured around key themes and ideas identified in the literature review. These ideas were then used to create semi structured questions for the interviews. The questions asked prompted in-depth answers and gave rich results to analysis to develop a contribution to knowledge.

One of the key findings of this study was that participants clearly expressed a willingness to teach dance, However due to their lack of confidence and skill self identified as ‘Limited ability’ and ‘Embarrassingly as it is to say it is taught by the female members of staff’ seemed to relate to their lack of previous experience of dance. These findings show that it is important for teacher completing a PGCE to have dance highlighted alongside other sport subjects. Dance sessions should encompass the student teachers building a dance vocabulary and gaining experience in leading dance sessions. Focusing on these aspects should allow for trainee teachers to develop an understanding of dance so that they can confidently teach students from an informed place. This study also showed that although the role of men is under constant debate in dance, within this study the participants did not outwardly state dance was just for females. Questions asked were gender neutral however gender ended up being discussed in each interview and was brought up by participants in their answers. Participants were enthusiastic about dance, however masculine ideas/traits were still prominent in participants answers. For example participants stated that they struggled to get boys to engage in dance however later on in their interviews used language such as ‘light on their feet’ and ‘emotion’ when talking about dance which reflects traditional views of dance being a soft subject more suited to what is deemed to be female.

One of the strength of this study were that interviews were carried out in a private environment where only the interviewer and participant were present. This is a strength because it means no outside factors could influence or lead answers given by the participant, due to them feeling comfortable in their surroundings. This in turn meant they gave full open answers.
The reliability of the questions has been proven through further reading shown in the literature review. The literature provided 3 key themes that influenced the wording of the questions and their structure. Questions were structured to ease the participant into the interview with basic background questions being asked first allowing for the participant to feel comfortable with the interviewer resulting in answers that have been analysed and discussed earlier to form a contribution to knowledge.

All of the participants were from the Cardiff, S. Wales area within a certain radius, which gives a generalised idea of what factors affect teachers in this area concerning dance. This can help to influence the possibility of more training programs being created in the geographical area selected through evidence of lack of training and experience.

One of the limitations of this study was the sample size selected. This study consisted of 3 participants and although rich data was collected, the size of the sample does limit the amount of experiences documented. Having a larger sample gives more confidence in results, it would also allow for more experiences to be shared and possible new ideas to be explored (Campanelli 2008).

Interviews were used to gain results with questions based around ideas found from literature. The questions within the interviews allowed for participants to express their personal opinions and experiences of dance. However due to the answers being just personal opinions this provides a specific view about Male PE teachers teaching dance. In order to improve reliability and validity of the answers given, participants could have been observed in a dance session environment by the researcher.

One of the key findings of this study is the lack of confidence and skills teachers felt they have in delivering dance. Therefore for future development of this study an alternative would be for the study to be carried out as an intervention study where the researcher could observe participants before and after receiving training to show the possible benefits of training can have on a teachers confidence and skill.

Another development for this study would be to expand the geographical area outside of Cardiff where more participants can be involved giving a wider sample size. This will increase the amount of data captured and will provide documented accounts of teachers feelings possible resulting in more reasons for stigmas.
attached to dance within PE. It would also highlight regional continuing professional development/ training and help to identify areas of good practice that can be shared.

This study has displayed a select group of male Physical Education teachers feelings towards delivering dance. The study has provided findings that evidence other studies by Keyworth (2001) and has brought attention to teachers limited confidence in their ability when it comes to teaching dance due to having limited experiences. As referred to in this study Youth Dance England provided opportunities for teachers to learn dance skills through specialist dance co-ordinators running workshops for teachers. This study shows the importance that PGCE training and continuing professional development have on teachers. Participants in this study showed a willingness and positive attitude towards teaching dance this shows potential for there to be more male role models for young people in dance within the PE curriculum. Therefore teachers should be provided with more skills to enable them to lead a dance session without worry of failure and embarrassment.
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APPENDIX A
Appendix A - Consent Form

UWIC PARTICIPANT CONSENT FORM

UWIC Ethics Reference Number: 
Participant name or Study ID Number: 
Title of Project: Male teachers’ feelings towards delivering dance within the Physical Education curriculum. 
Name of Researcher: CHRISTIE HARRIS

Participant to complete this section.
Please initial each box.

1. I confirm that I have read and understand the information sheet for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.

3. I agree to take part in the above study.

Name of Participant…………………………………………….. Date ………………
Signature of Participant…………………………………………

Name of person taking consent…………………………………… Date ………………
Signature of person taking consent……………………………………

When completed, 1 copy for participant and 1 copy for researcher

This consent form is available in Braille and in large print
Appendix B - Information sheet

Title of Project: Male teachers’ feelings towards delivering dance within the Physical Education curriculum.

Background
This is an undergraduate research study attempting to gain an understanding of male PE teachers’ feelings toward teaching dance as part of the PE curriculum. The research study is concerned with identifying possible key issues that contribute to male PE teachers feelings towards dance. The idea behind the study is to gain a deeper understanding behind the broader concept of males and dance.

Your participation in the research study
You have been asked to take part in the research study 'Male PE teachers’ feelings toward teaching dance within the PE curriculum. The study consists of open question interviews with a number of male PE teachers. The questions will draw upon experiences and feelings towards teaching dance. You will be invited to take part in an interview at a time that is convenient for you. This interview will be recorded and the information you give will be used along with that provided by others in the research project.

What would happen if you agree to participate in the study?
An interview will be arranged at a suitable place and time for both interviewer and interviewee. The interview will consist of around 10 open questions and you will receive an interview guide giving an outline of the questions before the interview. The interview will be recorded using a Dictaphone and then transcribed afterwards. You will be given the chance to read this transcript to make sure that you are happy for the information you have been given to be used in the study and to make any changes to the information if necessary.

Are there any risks?
There are no significant risks in taking part in this study. You do not have to answer any of the interview questions and can stop the interview at any point without giving a reason.

Participants Rights.
You have the right to retract your consent to participate in the study at any point. Participants can also view the interview manuscripts and have the right to ask for information provided in answers to be withheld.

How we protect your privacy:
Your name, the name of your school and any other identifying features will not be shared in the study; the information you give will be presented anonymously in the final research. The interview transcripts will be kept securely and will be viewed only by the research and research supervisor. The consent forms will be kept separately to the interview transcripts and will be kept until the study is complete, because we are required to do so by Cardiff Metropolitan University.

What happens next?
With this letter you will find a consent form attached. Firstly you need to agree to participate in the study by completing and returning this form. You will then be contacted by the researcher to organise a suitable time for the interview to take place. If there are any questions about the above, the consent form or you wish to have more information about the research study then please do not hesitate to get in contact. Contact details are provided below.

Supervisor’s contact details for further information:
Fiona Brooker
Email: fbrooker@cardiffmet.ac.uk
Appendix C - Interview Guide / Questions

CHRISTIE HARRIS
ST10001544
Research Question - Male teacher’s feelings towards delivering dance within the Physical Education Curriculum.

1. Where did you do your PE training?

2. What is it about sport that interests you?

3. What is your specialist sport?

4. How do you feel about dance?

5. What are your experiences of dance?

6. Is dance taught at your school?

7. Do you/have you lead a dance session?

8. Do you see dance as a sport?

9. Do you think dance should be taught as part of the PE curriculum?