# DISSERTATION ASSESSMENT PROFORMA: Empirical

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**Dissertation title:** Male Participation in Dance at Key Stage Four  
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Male Participation in Dance at Key Stage Four

(Dissertation submitted under the discipline of DANCE)

KATIE LEIGH REES

ST20004725
“MALE PARTICIPATION IN DANCE AT KEY STAGE FOUR”
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I would firstly like to thank my dissertation supervisor, for the continued support and guidance received throughout the process of this independent project.

Secondly I would like to thank the comprehensive school, and in particular the head teacher, and head of year nine for allowing access into the school to collect my research.
ABSTRACT

The aim of the study was to explore male participation in dance at Key Stage Four, and to investigate the possible reasons as to why males may or may not want to take part within dance activity. A qualitative research approach was employed throughout the study, with questionnaires and focus groups as the method of data collection. Questionnaires were completed by thirty nine male physical education students prior to a focus group interview with five of the students. The results were analysed using a content analysis approach, which gathered the main themes from the questionnaire and focus group interview, the results were then compared. The access to dance activity inside and outside of education was one of the key findings, which showed that there was a lack of opportunities within education for the male students, which consequently affected their perceived value of dance within education. The style and quality of dance did have an effect in terms of gender; break dance was identified by the male students as a popular style, due to the strength and power of the movement. The results determine that male students should be given more opportunities and access to dance activity at key stage three within the curriculum to improve their participation in dance at key stage four, and to improve the value of the subject in schools. Most of the male students thought that dance was a masculine activity, suggesting their lack of participation was not due to the gendering of the subject.
CHAPTER 1

INTRODUCTION
Introduction

A profoundly diverse approach to learning within education was demonstrated in the UK until the 1970s, which highlights the history of educational dance (Butterworth and Wildschut, 2009). The educational act 1944 introduced a new perspective for contemporary educational dance and by the 1970s expressive dance was being taught throughout the UK, mainly within physical education colleges (Butterworth and Wildschut, 2009). Dance later became a creative programme of study within education and was accessible throughout the UK.

The national curriculum in England and Wales today provides ‘creative activities’ as part of physical education, which includes dance activity. The element ‘creative activities’ articulates that compositional tasks are to be included within the area of learning, which involves choreography, performance, motif development and relationships (WAG, 2012, online). Dance sits within these components of physical education. However these elements can also be applied within gymnastics; which suggests that dance is not always considered. Meyer (2010) states that dance is specifically taught within physical education or it is otherwise incorporated into other subject areas, which suggests a lack of importance for dance as an individual subject, due to the distinctiveness of the subject being absent within formal education.

The significance of dance in education is proposed by Mcfee (2004) who identifies that dance is not an artistic activity in schools today, due to the place of the subject within the curriculum. It is stated by Benari (1995) that dance within primary school is compulsory within the national curriculum, which became apparent in 1992. On the one hand, dance is compulsory in primary schools but on the other hand it is reliant on the individual interest of the schools, so therefore it is not always delivered.

Conversely within secondary schools dance is not compulsory, the national curriculum for England and Wales positions dance as an integrated subject within the curriculum at key stage three, however art, music and physical education are all listed as single subjects (WAG, 2012, online).
Dance at key stage four is optional, where it is offered as a GCSE or BTEC level subject, therefore dance is still not compulsory within this level of education (Taylor and Andrews, 1993). It is also specified by Penny (2002) that dance is taught separately to the males and females within some schools, which highlights a gender bias. Gard (2006) explains that the foundation of dance activity was built for a man’s power and strength, where the beauty of the female assisted in the aesthetic of the movement.

It is suggested by Brooks (2007) that dance is associated within western cultures. The female gender role is proposed to be the influence within dance education and society. It is also stated that a greater proportion of women participate within dance classes and performances, and more women are engaged within dance education (Brooks, 2007). For example the history of contemporary dance highlights pioneers such as Isadora Duncan, Ruth St Denis, Doris Humphreys and Martha Graham who are all influential dance women; there is however a minority of males portrayed within the history of dance.

According to Hanan (2000) the style of dance affects the perceived masculine identity of the male dancer, ballet is somewhat believed to be a feminine style of dance, due to the quality of the movement, whereas breakdance or hip-hop is suggested to be a masculine style of dance, which requires strength and power (Hanan, 2000). Burt (1995) explains that masculinity is a socially constructed identity; according to Burt (1995) dance is seen to be an expressive form of communication. And when the male dancer is represented, the dominance of the male is seen to be affected.

Male students are thought be the minority within dance education (Hanan, 2000). It is suggested by Hanan (2000) that male students who participate within dance activity in education experience a gender preconception.

It is explained by Wellard (2007) that males have inadequate experience of dance activity, due to the subject being centred towards females within education. Wellard (2007) also explains that a more inclusive approach to dance education needs to be adopted within physical education, so that males and females have equal opportunities to participate. It is suggested that males have more experience in the traditional ‘male’ sports such as football and rugby.
Statistics provided by Sanderson (2001) show that GCSE and A level examinations in dance had the least number of students; 5,200 students for dance compared to 52,661 for other arts subjects (Sanderson, 2001). This shows a general lack of participation within GCSE and A level dance, which could link back to the gap between key stage three, where dance is a part of physical education and other arts subjects rather than it being an individual subject.

Looking more closely at how the concept of gender affects the entries at GCSE and A level dance in the UK, Sanderson (2001) states that 304 males took part in comparison to 4,896 females at GCSE level. 54 males took part within A level dance compared to 703 females (Sanderson, 2001). These figures confirm the lack of male students participating within dance at key stage four.

Having established a general approach to the position of dance in secondary education, and in particular the lack of involvement and participation in the subject by male students, the next chapter will consider key themes in relation to this research area.
CHAPTER 2

LITERATURE REVIEW
2.0

Literature review

2.1

Masculinity

The social idea of masculinities proposed by Connell (1995) is the concept of a dominant and subordinate masculine identity, suggesting that a hierarchy is regularly created for males. Men and boys who behave in a different way to the dominant masculinity are usually demoted (Anderson, 2011). There have been many attempts to define the term hegemonic masculinity, some people believing it to be a construct of power, while others suggest that it is the expression of personality (Anderson, 2011). For example Pollack (1998) states that boys and men have been encouraged from a young age to hide away their fears and emotions, as expressing these is not believed to be a masculine quality. Another concept stated by Messner (1992) suggests that men are to remain hard-hitting and unemotional if they want to be classed as habitually masculine by others. Burt (1995) however suggests that emotions are gendered, he states that it is almost impossible for men not to feel or portray any emotion; however the emotion portrayed would either be associated with masculinity or represented as feminine (Burt, 1995). The idea that men should show an aggressive emotion to be classed as masculine places focus not on what is going on inside but how this is expressed outside the body (Burt, 1995). The expression outside of the body is linked to the male gaze theory suggested by Mulvey, cited in Dyer (1982) which argues that images or performances of men must appear active in some way to connect with the idea of dominant masculinities; men are generally captured in action, Even so the image of the male still proposes this by the position of the body, rather than an emotional response (Burt, 1995). Dyer (1982) also argues that the idea of masculinity is signified through the strength of the male.
2.2

Masculinity and Dance

Masculinity has been used as a term by researchers such as Gard (2006) to interpret what men say and do. There are many definitions and descriptions of the term masculinity, for example Halberstam (1998) suggests masculinity as a construction of gender identities. However when bringing the concept of masculinity together with dance, the notion of ‘what is masculine’ is repeatedly questioned (Shapiro, 2008). For example Fisher (2009) states that some of men’s actions and qualities within the style of ballet are interpreted as feminine due to the soft qualities within the movements. Therefore this is suggesting that the style of dance has an impact on ‘what is masculine’.

2.3

Gender Stereotyping

The differences between male and females are identified with discussion of masculine and feminine identities, individual characteristics and common behaviours (Penny, 2002). Research has shown that there is always an assumption that common characteristics are linked to female individuals who are evidently different from males (Penny, 2002), however it is argued that there can be many identities linked to an individual, suggesting that there should be equality within gender. Penny (2002) states that gender equity refers to the access of males and females to particular experiences within society, along with how their identity is expressed whether it may be related to sexuality, shape or culture. Gender ideologies have begun to articulate the ways in which socially surrounded traditions about gender and dominant hierarchy create unfair outcomes for males (Arkin, 1994). The word Gender is open as a collected variable that highlights the diversity of an individual according to Bond (1994). Hagood (2000) reiterates that there has always been a problem with dance and gender within world culture, which perceives dance not to be a male activity. This explains why there is a stereotype within males who dance. Sanderson (2001) states dance is a popular activity, however within education it is often connected with young girls. This statement again instantly highlights the gender stereotype that is linked with males and dance education.
Also according to Robinson (1996) dance is a small subject within the curriculum, which is considered appropriate for females only. Therefore research is showing that dance is gender stereotyped. It is suggested by Risner (2009) that for many young girls, dance is part of their childhood, and through growing up, suggesting that certain values are adopted from a young age where girls are conformed to gender normality. Another statement by Stinson (2005) suggests that most women start dancing from a young age, and males start much later on in life. This suggests that for males it becomes an individual choice whether they want to participate, however for females it is suggested that the individual's parents influence their choice. This again could emphasise why there is a gender stereotype. A statement by Ferdun (1994) summarises what other researchers such as Risner (2009) have said, stating that dance is typically connected with feminine qualities by the majority of the culture within society, By classifying dance as a female activity, it therefore limits some males participation within dance activities, because they do not want to be labelled with a gender stereotype. Regarding dance in Education, there is an issue whereby gender is concealed according to Stinson (2005). Dance in education whether it may be teaching or learning has a past in connection with gender ideologies according to Stinson (2005) For example there has been a parting between the role of men and women in certain styles of dance. Research by Stinson (2005) explains that in the 1840’s female dancers took the role of the woman and the man, due to males being removed from the corps de ballet, suggesting that the style of ballet was predominantly female at that time. Polhemus (1993) explains that when women and men dance together it provides a collision within the culture, however when they dance individually as a woman or a male, it displays their gendered differences, which suggests that each individual belongs to their own culture and identity.

2.4

Males in Dance Education

Looking more closely within dance education, Pollack (1998) states that experiences of young males in dance education have stayed fundamentally unknown, through hegemonic constructions of masculinity, this therefore does not place value on dance as a male activity.
Pollack (1998) also states that researchers have recently investigated male participation within dance education; however narrow definitions of masculinity were portrayed, suggesting that dominant notions of masculinity need to be challenged. Kimmel (2001) suggests the significance of researching masculinity, Kimmel (2001) also states that addressing the subject of masculinity in dance education will require many of the discussions to be moved forward and fairness to be created for young males in schools. Gard (2006) suggests that disruptive experiences are provided for boys in dance education, perhaps because young males are afraid to take part in dance activity due to the stereotype that they could possibly be faced with from their peers and friends. Shapiro (2008) explains the importance of dance in education, however mentions that masculinity is frequently queried. Another statement provided by Risner (2008) states that males in dance are continuously at a risk of being branded as feminine. This statement provides insight to why there is an issue within masculinity and dance. Movements such as high jumps and contact lifts using strength and power represent masculinity within a male dancer according to Baumgarten (2003). This suggests that if a male dancer doesn’t perform these movements then it is not seen as masculine. It is suggested that the style and quality of movement performed has an impact on the masculinity of the male. For example the strength portrayed within the movement of ballet is somewhat linked to other sporting activity which suggests that the style is masculine (Gard, 2006). In the expansion of gender ideology, the concept of sport has played an important part in promoting masculinity, in particular men’s team sports (Messner, 1992). Contribution and achievement within contact sports has aided an important tool in improving the concept of a social masculine identity (Connell, 1995). Linking this idea with the style of ballet, the strength of the male within contact lifts performed with the female is therefore also suggested to improve the concept of a masculine identity.

A further notion which is linked to masculinity is how young gay males are affected. Risner, (2002) states that young gay males within dance education feel isolated and anxious, mainly due to the embarrassment that arises from the questions asked from parents and friends. This therefore shows that young gay males are vulnerable within dance education.
Secondly both gay and straight young males who are associated with negative stigma from dance often isolate themselves further from peers, family and their own sexuality (Risner, 2009), suggesting that the dance studio is the only place that they feel happy. However regardless of the sexual orientation of the male, the notion of masculinity within dance and dance education is an issue that needs to be overcome to support young boys within dance education.

The absence of dance within education is explained by Abbs (1987) who mentions that dance is under developed within schools, where the art form is lost within education. The major factor which contributes to the low status of dance within education is that dance is placed within physical education.

2.5

Dance in Education

It is suggested by Marland and Rogers (2002) that dance is lost within the national curriculum. Dance is frequently not present in schools, and in particular there is no significance placed upon the provision of dance for boys in secondary education (Marland and Rogers, 2002). An issue that effects the placing of dance within education is how dance sits within physical education and sport in schools. Hall (2008) explains that dance is not compulsory for all students within key stage three, where some students opt to take gymnastics as a substitute activity. It is also suggested by Hall (2008) that there is a gap between key stage three and GCSE within education where some individuals would have not experienced dance at key stage three level, which could therefore affect their choice at GCSE, this is therefore a suggested cause for the lack of participation.

2.6

Physical Education and the Value of Dance in Schools

Robinson (1996) suggests that physical education limits the development of dance education in the curriculum, with one issue being that dance is optional to pupils within secondary school. It is suggested that physical team sports and fitness is the main aim of physical education, with dance becoming a minority subject (Robinson, 1996).
Another factor related to dance being placed within physical education is the concept that the creativity and inventive value of the subject is lost (Robinson, 1996). Another statement provided by Sanderson (2001) states that when dance is separated from physical education it is classed as being a part of performing arts so underlying music, art and drama. There is an argument that dance should become separate like the other arts subjects, however dance either falls under the performing arts spectrum or physical education (Sanderson, 2001). Therefore suggesting why dance is a minority subject.

Smith-Autard (2002) identifies ‘the dance as art’ model for dance education, which is employed in the national curriculum, further and higher education courses within the UK. Smith-Autard (2002) also describes the two different models of dance education that exist, being the educational and professional model, the educational model suggests importance upon the process and how the development of an individual contributes to this, whereas the professional model looks at the opposite side of the spectrum, where there is an emphasis upon providing a dance product for various audiences and spectators. There is a difference which is evidently recognisable between the process and the product. Creativity, experience and problem solving are some of the features that emphasis is placed upon, where the professional model places importance upon theatre dance, skilled performers and didactic teaching (Smith-Autard, 2002). Components from the professional and educational model are formed within the midway model suggested by Smith-Autard (2002) where creating, performing and appreciating dance are the three elements where dance experiences are provided for students within education. The concept that there are no male role models who teach dance within physical education has been researched by Keyworth (2001) who explains that traditional physical education programmes within education were competitive sport based; Keyworth (2001) also explains that some individuals are exposed to dance whereby the teachers are females. This suggests a signal to young males that dance is for females. This links back to and reinforces the stereotypical gender ideologies that ‘dance is for girls’.

Further research by Keyworth (2001) into personal experiences were that young girls felt uncomfortable with a male teacher teaching dance, which suggests that this is not the stereotypical normality for young females, where they are used to a female role as their dance teacher.
Hall (2008) suggests that there should be a dance specialist teaching the subject at key stage three level so that the subject is not lost throughout the curriculum. Hall (2008) also mentions that dance in education is pushed aside due to the lack of specialised teachers, suggesting that this occurs due to the minority of dance PGCEs for secondary schools in the UK, with none in Wales (Hall, 2008). Therefore there is a lack of trained teachers to teach dance, which is why trained physical education or performing arts teachers are taking on the role. It is suggested that dance is classed as a sport in some schools, rather than a form of art, dance as a subject may need checking and reconsidering within education due to this reason (Hall, 2008).

To conclude, dance is considered a low value subject within schools, due to the individuality of the subject being lost to physical education and/or performing arts (Sanderson, 2001). Dance is also a gendered subject where there is a minority of male dance teachers according to Keyworth (2001). There is a lack of male role models within the subject which therefore affects the participation levels of males within education (Keyworth, 2001). Boys are policed by gender ideologies that dance is feminine, which is caused by the stereotype that is always present. Dance is a small subject within the curriculum according to Robinson (1996) only appropriate for females. This statement reinforces the stereotype that is present. There is a cycle that is evident, whereby there is a lack of male students participating within dance, no specialised dance teachers, therefore no teachers, no students. It is evident that Male participation within key stage four is limited, however direct opinions from male students will be gathered.
CHAPTER 3

METHODOLOGY
3:0

Methodology

3:1

Approach to research

Barbour (2008) explains that qualitative research can provide an understanding of the relevant issues through social processes, by looking at the explanations provided by the participants who are involved. A benefit of using qualitative research is that the researcher can engage with the participants in whom they are studying (Luton, 2008). Qualitative research methods were therefore used to gather reasons from the male students as to why they may or may not want to participate within dance at key stage four. The limitation of adopting a qualitative approach is that there was a small sample size of participants, however the benefit of the approach is that the data collected was rich and in depth. McCabe and Macnee (2008) state that data collection in qualitative research methods provide in depth data for each participant, even though the sample sizes are smaller.

3:2

Research Design

Focus groups were chosen to gather more in depth information from the participants. Krueger and Casey (2000) state that a focus group interview is a more beneficial way in finding out how people feel about a particular subject or issue, by speaking to the individuals directly, as Hatch (2002) explains that focus group interviews create chat and discussion that allows a topic or issue to be explored in depth. Hatch (2002) also explains that focus group interviews can produce a wide range of data in a short period of time unlike observations. However there are some disadvantages of using focus group interviews, as Silipigni and Powell (2010) suggest that the group could create a pattern in the conversation, or hold back from discussion. The focus group can also be led by one member of the group who may be more confident than others which may cause the others to hide away from conversation (Silipigni and Powell, 2010).
However the main reason for adopting focus group interviews was to collect more in depth data and information from the participants, and to encourage discussion within the group.

An interview guide was prepared in advance of the focus group (See Appendix A); Themes were derived from previous research within the literature review to ensure relevant questions were posed. Having a structured interview guide enabled validity of the data; Mailer and Cowling (1998) state that structured interviews are a way of increasing the validity. It is suggested by Barbour (2008) that participants will feel more comfortable within the interview if they are placed within a familiar peer group. This suggests that the conversation between the participants will flow with ease due to them being familiar with one another. However Hatch (2002) states that some individuals may feel uncomfortable within the situation, and hold back from the discussion. The participants in this study were peers from the same school, but care was taken to ensure all members of the group had a chance to participate; this also helped the reliability of the data, the reliability of the data regards how consistent the data is (Redshaw, 2010).

Barbour (2007) explains that in many circumstances focus groups are used alongside other qualitative methods of research. Questionnaires were used prior to the focus group interview (See Appendix B) as another form of data collection. This method was used prior to the focus group interview to receive a larger sample of data before requiring more in depth information. Gratton and Jones (2010) explain that with the use of questionnaires there is a reduced chance of bias in the results, as the researcher is not present to respond to an answer. There is also a benefit to the participant by having the time to think about their opinions and answers for the questionnaire (Gratton and Jones, 2010).

There are some limitations of using questionnaires, one of them being that the participant may not understand the question if it is written in a complex way (Gratton and Jones, 2010). There is also no opportunity to probe within a questionnaire, as Gratton and Jones (2010) explain, if the researcher is not present, participants responses may be limited. This is one of the reasons that the focus group interview took place after the survey, to allow the participants to expand on some of the responses that were given within the questionnaires.
An advantage of using questionnaires prior to the group interviews was that all participants were aware of the study, therefore it allowed for immediate conversation.

**Participants**

Originally, the study was designed to collect data from two schools within the local area; the school had to have GCSE or BTEC dance on offer for the results to be valid, due to the study focusing on male students’ participation within dance at key stage four. However after contacting the first comprehensive school, the response was that GCSE Dance took place after school and was not available to male students. Therefore the study could not be conducted within this school. Another three schools were contacted in the process; only one school responded. Although this is a limitation in the research design, it also indicates the lack of provision of dance at key stage four in schools in this area.

The sample of participants was therefore chosen from one comprehensive school within the local area. Year nine male students were selected due to the study focusing on the participation of male students within dance at key stage four. The reason for selecting year nine was that students select their choice of GCSE and key stage four subjects in this academic year. 30 students were chosen by the head of year nine to complete the questionnaire, and five students were chosen from this sample to complete the focus group interviews. This selection process was similarly adopted by Bryman (2012) who explains that the focus group participants were selected from the questionnaire sample within the research that took place. The same questionnaires were given out to all 30 pupils, and all 30 questionnaires were given back and completed accordingly, this shows the reliability of the data. As Morgan and Anderson, (2008) explain that the reliability is determined on the quality of the results, the consistency of the data and how the questionnaires were administered. The teacher selected the participants to complete the questionnaires and focus group interviews; this is recognised as a limitation within the study, due to there being a potential bias.

The focus group interviews took place within a small quiet classroom of the school, to allow for no interruptions. The interview was recorded using a Dictaphone which
was then transcribed. Transcription is an accurate, truthful representation of the focus group interview; it also allows the interviewer to critically think about the documents which therefore helps in the understanding of the data (Klenke, 2008).

To make the results of the focus group interview more valid a pilot study could have taken place prior to the focus group interviews, Conducting a pilot study beforehand would have accounted for any change that needed to take place within the actual focus group interview, as Cargan (2007) states that the pilot study allows for the data to become more accurate. However due to the difficulty in gaining access into schools this could not take place. Therefore the results from the questionnaires supported the interview guide.

3:4

Ethical Considerations

The participants were all under the age of eighteen; therefore informed consent was necessary from their parent/guardian, as well as assent from the pupils themselves. The study was explained fully to the participants and the parent/guardian in the form of an information sheet (see appendix C), so they had an informed knowledge about the study beforehand. Consent and assent was collected via signed consent forms (see appendix D and E) prior to the study commencing. The potential risks within the study were addressed before hand; one of the issues being that the participants may have found some topics within the focus group interview sensitive, which could have made them apprehensive within the interview situation, however this issue was dealt with by reassuring the participants that they could withdraw from the study at any time and any information provided within the study would remain anonymous.

3:5

Analysis of data

The initial process within analysing the data was to read through the questionnaires thoroughly and look for themes and patterns that arose within the multiple choice and open ended questions. Secondly the focus group interview was transcribed, and the main topics that were discussed were highlighted to further compare the results with the questionnaire, using a content analysis approach.
CHAPTER 4

RESULTS
The results have been presented in sections under the main themes that arose within the questionnaires and focus group interview; dance experience in school, dance experience outside of school, and masculinity and gender. Within these three main themes, sub themes arose from analysing the data; GCSE subjects and their value, the style of dance and physical education.

Dance Experience in School

When asked what GCSE Subjects the participants were thinking of taking, dance was the least popular subject choice. Only five people selected dance, as shown in the bar chart below (see figure 1).

![Figure 1: GCSE Subjects](chart)

However within the focus group interview that took place, three students out of the five were interested in taking dance as a subject, with male two stating “I’ve really enjoyed dance, it gives lots of opportunities”. It was apparent that dance was not a popular choice within the questionnaire; however two of the students within the focus group interview were very enthusiastic about the subject.
Male two explained “I really enjoy it, I would like to become a dance teacher” and Male one who said that “I’d like to upgrade my styles” These particular students had a positive attitude about the subject throughout the interview.

On the other hand, physical education was a very popular choice, as shown in the bar chart above (see figure 1) sixteen students were interested in taking this subject at GCSE Level. This is interesting given that few participants selected ‘physical skills’ as a valuable school subject when questioned.

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<td>to help get a job</td>
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<tr>
<td>Good grades</td>
</tr>
<tr>
<td>Physical Skills</td>
</tr>
<tr>
<td>Knowledge</td>
</tr>
</tbody>
</table>

Figure 2: Value of school subjects

This topic was not discussed within the focus group interview however; it holds valuable information with regards to the popular interest within physical education. Twenty eight members of the questionnaire stated that they enjoy physical education, therefore the option ‘physical skills’ within the value of school subject’s was surprisingly low. It is clear from the graph shown above (see figure 2) that the participants felt that gaining good grades, to help get a job is important.

The dance experiences of the participants were measured within the questionnaire. The pie chart below (see figure 3) shows that the most experience was received within a one off workshop; this shows that the students had received a lack of dance experience within education. Only four students had received dance experience within physical education, and eight students had received dance experience within performing arts. It seemed that the majority of experience had been received outside of education, if any at all.
Within Performing Arts
As an individual subject
A one off workshop
After school club
No Experience

Figure 3: Dance experience within school

The focus group interview provided more in depth information on this area, with Male four stating “within languages day we did salsa, it was really fun” evidencing the one off workshop. However further on in the interview the question was asked “from year seven to year nine, have you done dance within physical education” and all the students replied with “No”. Male four stated that “the females do dance, and we do basketball and football” Male two continued to discuss this topic, stating that “In gymnastics, we have done the occasional”. This reiterates that the boys take part in gymnastics, and competitive sports, but not dance, which evidences the lack of dance opportunities within education for males, it also highlights the gender differences within physical education and the subject areas involved.

The style of dance that the individuals have experienced within school was also addressed within the questionnaire, with twenty people choosing the option of ‘other’ and nobody selecting ballet; the graph is shown below (See figure 4). This links with the experience and opportunities that the participants have received within education, there seems to be a lack of contemporary dance experience and evidently no ballet experience, with also eight of the individuals selecting that they had not experienced any style of dance.
The focus group interview participants explained that the dance experience they had received within school was predominantly break dance within after school clubs or outside of education. Male one, two and three explain that they have mainly experienced break dancing. However Male one mentions “I’m interested in learning a bit of ballet and contemporary” the issue that faced the participants was that they had a lack of opportunities within education, and they felt if they had more opportunities within different styles they would give it a try, and take part. Again looking at the graph above, a vast amount of individuals had not experienced any style of dance. There is an apparent connection with the dance opportunities available within education and the experience that had been received by the male students.

4:2

Dance Experience outside of School

The pie chart below, (see figure 5) displays the amount of participants who had taken part in dance related activity outside of school, it shows that eight people had, and twenty two people had not.

The questionnaire provided the students with the option of writing some details of what they had taken part in, which produced an interesting response. Some of the details given were; break dance club, competitions, ‘slammo sections’ and ‘get fresh’ which were also break dancing clubs, shows, youth clubs and performances.
There was a variety of elements; however the majority of details given were about Break dancing. The results are showing that break dancing is clearly a popular style with the Male students inside and outside of education.

<table>
<thead>
<tr>
<th>What dance experience have you received outside of school?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
</tr>
</tbody>
</table>

**Figure 5: Dance activity outside of school**

There was a continued discussion throughout the focus group interview regarding the style of break dancing and the experience some of the males had received outside of education. However male five mentions “I just have not got the time, I would have a go outside of school, but I train five times a week and on Sundays, I just have not got the time” so there is a clear time management issue where the student cannot participate.

There was also a statement mentioned by male one about the performance element of dance outside of school, “I enjoy showing others what we do”. There was a continued description of the break dancing club that the students attend which clearly oozed popularity with the male students.

4:3

**Masculinity and Gender**

4:4

Is dance a male activity’

The question ‘do you think dance is a male activity?’ was addressed to the participants within the questionnaire, with twenty four people stating yes, and only four stating no. see the pie chart below (figure 6).
Space within the questionnaire was also provided for the participants to offer two reasons for their choice. This produced a surprising response from the participants. Four people stated that it was ‘sexist’ to state that dance isn’t a male activity, and that dance is commonly mistaken in a sexist way. Three people stated that men are needed to partner the women in certain styles of dance for example one mentioned salsa. Others mentioned that dance isn’t just for girls, and that males should enjoy it too. Furthermore others explained that dance is not gender specific, dance should be available to all, and that everyone should take part. On the other hand there were a few reasons provided that regarded the participants feeling that dance was not a male activity. One participant stated that dance is just for girls. Another participant said that there are more female dancers and that females participate in ballet, males participate within break dance. There was a significant difference within the reasons provided with the majority of participants who felt that dance is a male activity.

Within the focus group interview, the participants were shown two images (See appendix A) when shown an image of the male ballet dancer (see appendix A) male two responded “It looks quite feminine”. A further explanation provided by Male two explained that “the way his leg comes straight down, he has really good posture, and it just looks quite feminine in his movement”. Even though the participants thought dance was a male activity, they described the image to be feminine. This links with how the style of dance is stereotyped to each gender.
Style of Dance and Gender

Within the focus group interview the question was asked to the participants “Do you think break dancing is just for males” and male four said “Yeah, Well its more associated with males isn’t it, and ballet is more associated with females, because of the way you have to act in certain dance styles”. On the other hand, Male two disagreed and stated that “well, I think you have got to be just as strong in ballet as you have for breaking”. And further explained “so I think it’s for any gender, but you can see why it’s more associated with males, like when you think of break dancing, you think of a man doing it”.

From the results shown it is evident that there is a lack of dance opportunities for males within education, which subsequently means that the males have received a lack of dance experience within education. There seems to be a multitude of opportunities outside of education, which has encouraged the participants to take part in dance activity and want to take dance as a subject, however to those who have not accessed dance outside of school, the experience is limited. It is also evident that break dancing is a popular style of dance for the male students, which could also suggest why students don’t want to participate within dance at key stage four, because they have not experienced a variety of dance styles. The next chapter further discusses the issues addressed.
The purpose of this chapter is to discuss the results from the data collection, connecting with the literature review. Further discussion in relation to the research question will follow, which will produce the key findings in response to the investigation. The themes explored are access to dance within physical education and outside of education, the value of dance within education, dance styles and gender.

Access to Dance

Within the literature review Gard (2006) suggested that disruptive experiences were provided for boys in dance education, it was also suggested by Gard (2006) that young males are afraid to take part in dance activity due to the stereotype that they could possibly be faced with from their peers and friends within school. Shapiro (2008) explained the importance of dance in education; however mentioned that the masculinity of the students is frequently queried. Within the data that was gathered from conducting the questionnaires and focus group interviews, most of the males within the study stated that they thought dance was a masculine activity, and that everyone should take part. The issue that faced the males was that they did not have enough opportunities and access to dance activity within education. For example within the focus group interview, when asked if they would feel more positive about dance if they had been given the opportunity to dance in PE lessons, male five said “yes we might feel a bit different” and male four stated “we have not really had the chance”. These statements explain that the males have not had the chance to access dance within education. It also establishes the reason for a lack of male participation within dance at key stage four; the lack of opportunities and experiences provided to the students in key stage three seem to impact on their decision to pursue the subject at key stage four.
McFee (2004) introduces the significant problem regarding the location of dance in education for all students, and the place that it has within the curriculum in schools. It is mentioned by McFee (2004) that there is no suggestion that dance should not be compulsory at key stage three and four, however it is stated that if dance is not compulsory then the subject will become less popular within education.

5:2

Dance within Physical Education

The effects of placing dance within education, and how dance sits within physical education and sport in schools was explored further in the literature review. Hall (2008) explained that dance is not compulsory for all students within key stage three. It was also suggested by Hall (2008) that there is a gap between key stage three and GCSE dance within education where some individuals would have not experienced dance at all within key stage three; therefore students’ choice to study dance at GCSE level would consequently be affected.

The questionnaire asked the students where they had received their dance experience; Outside of school clubs and workshops was the largest response. Further in depth information from the focus group interview showed that the male students were not given the option to study dance as a subject within physical education. The only dance experience that was received was through one off workshops, or outside of education. The data received from the male students indicated that they had not received dance experience within physical education, male four stated “the girls do dance, and we do basketball and football” this comment echoes the statement of dance being lost within physical education by McFee (2004). It also highlights the gender differences within physical education and the subject areas that are involved.

Cole (2009) explains that students are often categorized into different sports according to their gender, it is also stated by Cole (2009) that boys and girls within schools are accessing different curriculum areas, which are based around feminine and masculine activities.
It was considered by Sanderson (2001) within the literature review that dance is a low value subject, as it is only exits within performing arts or physical education. It has already been mentioned that there is lack of dance opportunities for males within physical education; Furthermore dance is not compulsory throughout key stage four, which again emphasises the low value within the subject. It was measured within the questionnaire about what experience had the males received within education, however the question was tailored towards the relevant subject area, for example eight people stated that they had experienced dance through performing arts, and fourteen had received a one off workshop. It is recognised that music, art and drama are individual subjects at key stage three, however dance is not, but it is still classed as an ‘art’ subject. Andrews and Taylor (1993) reiterates the problem about dance being optional at key stage four, further explaining that students within education are therefore not receiving enough dance experience, Andrews and Taylor (1993) also mention that if students wanted to become teachers in the future, they would have little or no experience of dance at all. “Dance as an art form is neglected in schools” (Andrews and Taylor, 1993, p, 189).

5:3

Dance Outside Of Education

It was identified within the literature review by Marland and Rogers (2002) that for males in secondary education there is no emphasis placed on dance. This statement underpins the reason for males to access dance outside of education, due to the lack of opportunities and experiences provided to the male students within education. The questionnaire measured how many students had taken part in dance activities outside of education. Although twenty two people had not gained access to dance outside of school, eight people had. The focus group interview created discussion on this subject area, where three of the males were interested and passionate about dance. The main reason for their interest was through outside of school clubs. The question was addressed to the students within the interview “have you taken part in dance from year seven to year nine in the curriculum or within school” and all students replied with “No” which reiterates that all experiences had been provided outside of education.
Male five within the interview mentioned that “I just have not got the time”. It is evident that there are dance opportunities outside of school, within after school clubs and youth clubs. The students that had experienced dance outside of school were interested within the subject at key stage four; however the students who were not involved in dance outside of education were not interested; the experience of dance activity is a clear, contributing factor to the engagement of the subject at key stage four.

5:4

The Value of Dance in Education

5:5

The value of school subjects

Within the questionnaire provided, the male student’s opinion on the value of school subjects was measured, with only seven people selecting the option of ‘physical skills’. More importance was placed upon ‘knowledge’, ‘to help get a job’ and ‘good grades’. These figures are surprising at first, due to the fact that physical skills are required for dance and physical education, and most of the students selected that they enjoyed physical education within the questionnaire. The students didn't value ‘physical skills’ within the questionnaire, however Brinson (1991) identified that physical skills was important within dance education, “If dance had an educational value, it would be for physical skills” (Brinson, 1991, p 62). However the students did not recognise the value within ‘physical skills’, meaning that they did not see the other values that dance has. Brinson (1991) recognises the narrow emphasis that is placed upon the value of dance within education.
5:6

Dance Styles and Gender

5:7

Break dance: Ballet

Within the literature review the gender stereotype present in certain styles of dance was highlighted, along with the idea of movement being classed as feminine, and or masculine. Fisher (2009) stated that some of men’s actions and qualities within the style of ballet are interpreted as feminine due to the soft qualities within the movements. Therefore this suggests that the style of dance has an impact on what is considered to be masculine. Within the focus group interview the participants were shown two images (see appendix A) one image was of a male ballet dancer, and the other a male break dancer. The participants were asked to say the first two words that came to mind when viewing the image. The first responses were descriptions of the image, for example male four said “elegant” when describing the image of the ballet dancer, and “quite fast paced” when describing the image of the break dancer. The discussion was developed with the participants sharing how the image made them feel, with male two stating “it looks quite feminine”. All the students explained that they felt instantly different about the two images of the males, with all the students stating that the image of the male break dancer was “masculine”. It is interesting to note that all the male students within the focus group thought that dance was a masculine activity, however labelled the image of the male ballet dancer as “feminine”. The males in question were involved within break dancing, which may have had an impact on how they perceived the male ballet dancer. Within the questionnaire one of the male students stated that “Street dance is mainly a boy thing”.

There is evidently a stereotype that is present when regarding males and the style of ballet and street/break dance (Fisher and Shay, 2009) which could be a contributing reason for young males not wanting to opt for dance at key stage four in education. The main style within dance at key stage four is contemporary, which could change some of the male’s opinions on the subject, due to the notion that contemporary
portrays the expression and quality of the movement, which links back with how the male participants described the style of ballet.

In both the questionnaires and focus group, break dance was identified as a popular style, inside and outside of education, this links with the gender stereotype that faces male dancers nowadays, which suggests that break dancing and hip-hop are male styles of dance, and contemporary and ballet are female. Kimmel and Aronson (2004) state that dance has always been viewed as ‘unmanly’ particularly within the style of ballet. Male stated ‘within ballet you have got to be on your toes, and light on your feet, where as in break dancing you have to be really strong’, which suggests the connection with the quality of the movement. All the males within the interview thought that because the male break dancer within the image was strong it proved to be masculine. Within the questionnaire one of the male students provided the reason that “there is more strength in males” which connects with the style of dance and the strength that is required. Perkins (1996) explained that female break dancers are less likely to try the tricks that require strength, unlike the males. Perkins (1996) also mentions that female break dancers receive less recognition than males. This suggests that the strength of the male is linked to what is classed as masculine. There is clearly a stereotyping of dance styles for different genders, which is somewhat linked to the movement quality; with strength being a key feature of ‘male’ dance. As mentioned previously dance at key stage four is centred in the style of contemporary, where the focus is upon creativity and expression, rather than physical strength.

Preston-Dunlop (1980) explains the concept of expression and communication as a key element of dance within education, which relates to the style of contemporary dance. This concept could somewhat affect a male’s choice to opt for dance at key stage four.
Dance as a male activity

According to Robinson (1996) dance is a small subject within the curriculum, which is considered appropriate for females only. However the results from the questionnaire presented a different view. ‘Do you think dance is a male activity?’ was the question asked, with twenty four people stating yes, and six people stating no, which shows a large response for dance existing as a male activity.

There were various reasons provided by the students for their choices which included four responses declaring that dance is commonly mistaken in a sexist way. Some responses mentioned that dance is not gender specific, however It is suggested by Ames and Burcon (2011) that some movements are classed as feminine and some movements are classed as masculine in certain styles of dance, for example expression and creativity are associated with the movement quality in contemporary dance, and physical strength is associated with break dance, these specific qualities stereotype the gender roles within the movement styles. Ames and Burcon (2011) also state that individuals from diverse cultural experiences understand the dance language in different ways, suggesting that specific movements are classed to a specific gender.

When bringing the concept of masculinity together with dance, the masculinity of the male is frequently queried as suggested by Shapiro (2008) within the literature review, however as mentioned previously, the questionnaire results show that twenty four of the males believed dance to be a masculine activity, though only five questionnaire respondents selected the option of pursuing dance at key stage four. This suggests that the notion of dance being classed as a female activity may not be significant in influencing the choice of male students to study dance at key stage four.

According to the research found, the key findings state that there is a lack of opportunities for males within dance education, recognising the absence for dance within physical education at key stage three, which affects the access to dance within education. The lack of opportunities consequently causes a lack of experience within dance activity.
This element links with the idea that dance is not valued as a subject within education. The lack of dance opportunities provided within education, the less engaged students are going to be in relation to pursuing the subject further. Another key finding within the research was the perceptions of particular styles of dance to be more appropriate for males; break dance was the predominant style that interested the male students, due to the physical strength that is required. However contemporary dance is the focus within dance at key stage four, where the quality and expression of the movement is important, which was articulated to be a feminine quality by the male students.

Most of the male students stated that dance was a masculine endeavour; however previous research highlights the concept that dance is a feminine activity, and the masculinity of the male is somewhat affected. Gard (2006) stated that dance is categorised as feminine, and the masculinity of the male is repeatedly enquired when regarding participation within dance activity. There seems to be a greater focus towards other areas within the research other than the masculinity of the male, for example It was established within the research that the style of dance affects what is seen to be masculine, where there is a stereotype regarding what style is associated with what gender, suggesting that masculinity is affected in a different way.
CHAPTER 6

CONCLUSION
To summarise, the key findings from the study were the lack of opportunities for the male students within education, including the absence of dance within physical education at key stage three. The only opportunities that the male students received were through one off workshops and experiences, or outside of formal education. This evidently affects the value of dance within education.

There was also a visible gender stereotype between the styles of dance identified by participants of the study; with break dance being the common interest with the male students, due to the strength and physical prowess of the movement style. However this style of dance was accessed only outside of school, which clearly shows that there was limited access to dance activity within formal education.

There is evidently a limited amount of dance opportunities for males in schools within key stage three level, The message that needs to be addressed to the teachers within schools is that the provision of dance activities within education is low, and therefore needs to improve in order for students to have access to the activity, which may positively increase the amount of males who participate within dance at key stage four. This issue could be focused by the teachers within schools providing more opportunities to try new styles of dance within education, and by giving the males more chances to participate in dance at key stage three. This problem needs to be addressed mainly within physical education, where it was found that it is decided by the school that males take part in other activities such as gymnastics and the girls participate within dance. The gender separation within certain activities within physical education needs to be acknowledged to allow for more availability of dance for male students. It was identified that the male students would attempt dance activity if given the opportunity; it was also identified by the males who already had an interest within dance that they would make the effort to try new styles of dance, if given the chance.
The research gathered was from a small sample size, due to the limited presence of dance within education. In the location of the study, dance at key stage four is taught in a limited number of schools. It is speculated whether the results would have proven differently within another school, it would be a useful development of the research to find out if the students would have felt differently about dance activity within another school, area or location.

It is recognised that the main limitation of the study was the data could only be collected from one comprehensive school, where it was originally planned to collect data from two schools within the local area, so that the results could be compared to receive a wider view on the subject. Although this was recognised to be a limitation of the study, it also evidences the lack of provision for dance within schools in wales. Another limitation of the study was that there was a small sample size of students, which links with the limitation where only access into one school was required. Although the sample size was small, it allowed for the data collection to be more in depth and specific.

Another limitation that is recognised was that the teacher within the comprehensive school, selected the participants for the questionnaires and focus group interview, this could have caused a potential bias.

To increase the validity of the data, a pilot study could have taken place. This is recognised as a limitation of the study. Cargan (2007) states that the pilot study allows for the data to become more accurate. As there was a limited access into the schools, with only one school who responded, the data had to be collected at the date and time that was provided; therefore it was not possible to carry out a pilot study beforehand.

There are documented limitations within the study, however there were also various strengths, with one being that the data collected was consistent throughout, which increased the reliability of the data. Merriam (2009) explains that the importance of collecting qualitative research data is that the results are dependable and consistent, meaning that the results are understandable and constant throughout the study. The data collected was in-depth and specific.
Common themes arose from the questionnaires and focus group interviews which both assisted in finding possible answers to the research question.

The questionnaires produced a consistent response with regards to the interest within physical education and the issue that faces masculinity and dance, with most of the students having the same opinion. It also produced a consistent response in regards to the style of dance that was most commonly interested and accessed amongst the males, highlighting that the access to dance within education was limited, where most of the students accessed dance activity outside of education.

The focus group interview provided more in depth information on the topics explored within the questionnaire. This highlighted the predominant style of dance that interested the male students, along with the gender stereotype that faced certain styles of dance.

To summarise, the development of further research is necessary to increase the dance opportunities for young male students within education, which would improve the access to dance activities within education and the perceived value of the subject. This would positively increase the participation levels of male students within dance at key stage four.
Reference list


APPENDIX A

INTERVIEW GUIDE

Focus Group

Firstly, from reading the results from the questionnaires, I have focused my questions on finding out more in depth information.

- To begin, ask the students who is thinking of taking Dance as a subject next year
  - Reasons why/why not.

- ask the students if they have experienced some form of dance since year 7
  - Yes: what, where, style.
  - No: reasons why.

- Show the students an image of a ballet dancer, and a break/hip-hop dancer and ask for 2 words to describe the images.
  - reasons why
  - what do they think of the images
  - give them time to speak to one another in the group

- then begin to ask the students about their experience of dance since year 7, asking if it has been taught by a male or female teacher
  - Female: ask students would they feel differently about participating in dance activity if the teacher was a male
  - Male: ask students does this encourage participation, how does it affect it.

- Do you all enjoy Physical Education
  - What do you enjoy about it
  - How does PE differ from Dance

- Is there anything else you would like to say/discuss

- Thank you for your time.
Image of Male Break Dancer
Image of Male Ballet Dancer
1. **Which GCSE subjects are you thinking of taking for next year?**

<table>
<thead>
<tr>
<th>Subject</th>
<th></th>
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</thead>
<tbody>
<tr>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Art</td>
<td></td>
<td></td>
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<tr>
<td>ICT</td>
<td></td>
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</tr>
<tr>
<td>Physical Education</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Geography</td>
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<tr>
<td>Other</td>
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<tr>
<td>Drama</td>
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<tr>
<td>Languages</td>
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Name two reasons for your choices:

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</table>

2. **What do you think the value of school subjects is?**

<table>
<thead>
<tr>
<th>Value</th>
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</thead>
<tbody>
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<td>Knowledge</td>
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<td>a high status</td>
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<td></td>
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<tr>
<td>Physical skills</td>
<td></td>
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</tr>
<tr>
<td>popular with friends</td>
<td></td>
<td></td>
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<tr>
<td>Enjoyment</td>
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<td>to help get a job</td>
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<td></td>
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<tr>
<td>Good grades</td>
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</tbody>
</table>

3. **What dance experience have you received in school since year 7?**

<table>
<thead>
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<th>Experience</th>
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<th>no</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within P.E</td>
<td></td>
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<tr>
<td>Within Performing Arts</td>
<td></td>
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<tr>
<td>As an individual subject</td>
<td></td>
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<tr>
<td>A one off workshop</td>
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<tr>
<td>After school club</td>
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</tbody>
</table>

4. **What style of dance have you experienced in school?**

<table>
<thead>
<tr>
<th>Style</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Contemporary</td>
<td></td>
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<tr>
<td>Ballet</td>
<td></td>
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<tr>
<td>Hip-Hop</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
</tbody>
</table>
5. Have you taken part in any dance related activity outside of school?

   Yes [ ]   no [ ]

   Details
   ……………………………………………………………………………………………
   ……………………………………………………………………………………………

6. Do you think dance is a male activity?

   Yes [ ]   no [ ]

   Please give two reasons for your choice

   ……………………………………………………………………………………………
   ……………………………………………………………………………………………
   ……………………………………………………………………………………………

7. Do you enjoy physical education?

   Yes [ ]   No [ ] If answered yes, what do you enjoy about physical education?

   Competition [ ]
   Physical skills [ ]
   Being in a team [ ]
   Being healthy [ ]
   Being creative [ ]
   Other [ ]

8. What is your favourite aspect of physical education?

   Football [ ]   Gymnastics [ ]   Dance [ ]
   Rugby [ ]   Basketball [ ]   Tennis [ ]
   Hockey [ ]   Other [ ]
APPENDIX C

PARTICIPANT INFORMATION SHEET

UREC Reference Number: XXX-XXX

The title of the study - Males participation within Dance at Key stage four

The purpose of this document is to provide you with information about the research project and to assist you within making an informed decision as to whether you want to be included within the research project. Your participation is entirely voluntary.

Aim/Background of the study

- This project is aiming to find out more about why male students choose to study Key stage four Dance or not

Your involvement

- To take part in a group discussion with other people from your PE class, and complete a short questionnaire
- This will happen within your free time within school (Break time, Dinner time).
- Will take no longer than 30 minutes
- Your responses will be used in the research project, but will remain completely anonymous.

How data will be collected

- The discussion will be audio recorded for the findings to be organised into themes, for further discussion.

Your rights as a volunteer

- You are a volunteer, so you have the right to withdraw from the study at any time.
- You are in full control of whether you take part or leave the study
- Your identity within the final written transcripts, notes, documentation or results will be anonymous.

Contact

For any further information about the study please don’t hesitate to contact

Katie Leigh Rees                               Fiona Brooker
Cardiff School of Sport                       Cardiff School of Sport
Cardiff Metropolitan University               Cardiff Metropolitan University
CF23 6XD                                      CF23 6XD
Email- ST20004725@outlook.uwic.ac.uk          Email- fbrooker@Cardiffmet.ac.uk
UREC Reference number: XXX-XXX
Title of Project: Males' participation within dance at key stage four
Name of Researcher: Miss Katie Leigh Rees

Participant Name: ____________________________________________________________

Parent to complete this section: 

Please initial each box.

1. I confirm that I have read and understood 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 Child’s participation is voluntary and that they are free to withdraw at any time, without giving any reason.

3. I understand that the research gathered within the interview will be used for a research project, however my child will remain anonymous.

4. I agree for my child to take part in the above study

_______________________________________  __________________________
Name of parent/Guardian taking consent                Date

____________________________________
Signature of Parent/ Guardian taking consent

* When completed, 1 copy for participant & 1 copy for researcher site file
APPENDIX E

ASSENT FORM

PARTICIPANT ASSENT FORM

UREC Reference number: XXX-XXX
Title of Project: Males’ participation within dance at key stage four
Name of Researcher: Miss Katie Leigh Rees

Participant Name: _______________________________________________________

Participant to complete this section: Please initial each box.

1. I confirm that I have read and understood 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 my participation is voluntary and that I am free to leave at any time, without giving any reason.

3. I agree for my involvement in the study to be used as anonymous quotes in a research project

4. I agree to take part in the above study

_______________________________________   ___________________
Signature of participant                                             Date

_______________________________________  ___________________
Name of parent/Guardian taking consent                Date

Signature of Parent/ Guardian taking consent

* When completed, 1 copy for participant & 1 copy for researcher site
When undertaking a research or enterprise project, Cardiff Met staff and students are obliged to complete this form in order that the ethics implications of that project may be considered.

If the project requires ethics approval from an external agency such as the NHS or MoD, you will not need to seek additional ethics approval from Cardiff Met. You should however complete Part One of this form and attach a copy of your NHS application in order that your School is aware of the project.

The document *Guidelines for obtaining ethics approval* will help you complete this form. It is available from the [Cardiff Met website](#).

Once you have completed the form, sign the declaration and forward to your School Research Ethics Committee.

**PLEASE NOTE:**
Participant recruitment or data collection must not commence until ethics approval has been obtained.

**PART ONE**

<table>
<thead>
<tr>
<th>Name of applicant:</th>
<th>Katie Leigh Rees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supervisor (if student project):</td>
<td>Fiona Brooker</td>
</tr>
<tr>
<td>School:</td>
<td>School of Sport</td>
</tr>
<tr>
<td>Student number (if applicable):</td>
<td>ST20004725</td>
</tr>
<tr>
<td>Programme enrolled on (if applicable):</td>
<td>Dance</td>
</tr>
<tr>
<td>Project Title:</td>
<td>Males’ Participation within Dance at key stage four</td>
</tr>
<tr>
<td>Expected Start Date:</td>
<td>09/09/2013</td>
</tr>
<tr>
<td>Approximate Duration:</td>
<td>7 months</td>
</tr>
<tr>
<td>Funding Body (if applicable):</td>
<td></td>
</tr>
<tr>
<td>Other researcher(s) working on the project:</td>
<td>Click here to enter text.</td>
</tr>
<tr>
<td>Will the study involve NHS patients or staff?</td>
<td>No</td>
</tr>
<tr>
<td>Will the study involve taking samples of human origin from participants?</td>
<td>No</td>
</tr>
</tbody>
</table>
In no more than 150 words, give a non-technical summary of the project

The intention of the project is to research why there is a lack of male dancers participating within GCSE Dance. This will be a qualitative method of research, as it is researching into the reasons why. Research has shown that there is a significant difference between female participation within GCSE dance to male. The research carried out by Sanderson (2001), Burt (2007), Jill (2010) and Taschuk (2009) among others have suggested re-occurring themes to suggest the lack of males participation in GCSE Dance, which are gender stereotypes, lack of male role models and peers, fear of isolation and lack of dance activities for boys in key stage three national curriculum of physical education. The anticipated benefits of researching this problem are to diminish gender stereotypes in Dance and to possibly increase the male participation within GCSE Dance. As Ferdun (1994) suggests participation in dance is restricted for males who don’t want to be connected with gender stereotyped images. Research into why males don’t participate in GCSE Dance can indicate why previous participation in dance activity has restricted or prevented participation to be furthered.

Does your project fall entirely within one of the following categories:

<table>
<thead>
<tr>
<th>Category</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper based, involving only documents in the public domain</td>
<td>No</td>
</tr>
<tr>
<td>Laboratory based, not involving human participants or human tissue samples</td>
<td>No</td>
</tr>
<tr>
<td>Practice based not involving human participants (eg curatorial, practice audit)</td>
<td>No</td>
</tr>
<tr>
<td>Compulsory projects in professional practice (eg Initial Teacher Education)</td>
<td>No</td>
</tr>
</tbody>
</table>

If you have answered YES to any of these questions, no further information regarding your project is required.

If you have answered NO to all of these questions, you must complete Part 2 of this form

DECLARATION:
I confirm that this project conforms with the Cardiff Met Research Governance Framework

Signature of the applicant: K. L. Rees
Date: 11/04/2013

FOR STUDENT PROJECTS ONLY

Name of supervisor: Fiona Brooker
Date:

Signature of supervisor:
<table>
<thead>
<tr>
<th>Decision reached:</th>
<th>Project approved</th>
<th>Project approved in principle</th>
<th>Decision deferred</th>
<th>Project not approved</th>
<th>Project rejected</th>
</tr>
</thead>
</table>

Project reference number: 13/5/313U

Name: Peter O’Donoghue  
Date: 17/10/2013

Signature:  

Details of any conditions upon which approval is dependant:  
Click here to enter text.
A RESEARCH DESIGN

A1 Will you be using an approved protocol in your project?  No

A2 If yes, please state the name and code of the approved protocol to be used

A3 Describe the research design to be used in your project

The study will involve approximately 70 young boys within year nine Physical Education classes in two secondary schools from different areas that offer GCSE Dance as a subject. Therefore there will be 35 participants from each school; this will enable a wider range of research, the results from each school can then be compared. This particular group of participants will be used as year nine students choose their GCSE subjects within this required academic year, therefore this should give an indication to how the participants feel about GCSE Dance and whether they want to pursue the subject and the reasons why.

Focus groups and questionnaires will be used to get a wide range of research. Questionnaires will be given out to a Year 9 PE class; therefore around 30 questionnaires will be given out to each school, along with 5 different participants from each school who will be involved within the focused group interview. Hatch (2002) explains that the concept of a focus group is to have enough participants to generate discussion, however not too many participants that may encourage less confident people to hide, and not discuss their opinions. Also having a small number of participants within a group will allow more in depth conversation and discussion, which will evidently generate themes and possible reasons as to why or why not there is a lack of male dancers participating within GCSE Dance. Although a questionnaire may not provide in depth opinion and views, it is a simple method of gathering data (O’ Donoghue, 2007). The topics to be considered within the questionnaires and focus groups are stereotypes, role models, access within Physical Education, upbringing, peers and parental influence, and how all these themes contribute to the lack of participation within GCSE dance. A pilot study will be carried out prior to the actual research interviews, in order to make any last minute changes to the interview guide. 5 first year sport students will be recruited for the pilot study with permission from the required programme director. The use of audio recording will be adopted to record the focus group interviews discussion; this will help when writing up the findings, and organising the themes, which will require parental consent, which will remain anonymous. Wimmer and Dominick (2011) state that qualitative researchers usually use an inductive method of research where by data is collected and grouped together into categories and further explanation is therefore gathered from the data.

Participants involvement

The required participants of year 9 boys within physical education will be used to ensure a valid response to the question, as these particular participants are choosing their GCSE subjects within this academic year, therefore reasoning to why they will or will not be taking GCSE Dance should be given. This is therefore a purposeful choice of sampling.

The interaction of the focus group interviews will take place within break time or dinner time within a free space available within the school. This will be arranged with the required teacher. The participants will not be missing any valuable education time. The questionnaires will be given out to separate Boys within year nine physical education to receive additional information from the interview participants, the questionnaires will be given out within the participant’s free time within the school day.

The focus group interviews will take no longer than 30 minutes, with only one session required to gather the information that is needed. It is quite common for participants involved within focus groups to become quiet and apprehensive, and therefore hesitant to speak. (Trakas, 2008). If issues arise such as this,
the participants could have a few minutes to write some ideas down onto paper and read them out to the class, which will enable them time to think and prepare ideas and reasoning (Trakas, 2008). When the focus group data collection has taken place, the data will then be transcribed into literal quotes as suggested by Miles and Huberman (1994). Themes will arise from the questionnaires and the focus group interviews, which will be gathered together to create groups of data which will create further discussion.

Information sheets will be provided to the participants and parents explaining the purpose and intention of the study, along with parental consent forms and assent forms as the participants are under the age of eighteen. The students and parents will be informed that this information will remain anonymous and that participants can remove from the study at any time.

A4 Will the project involve deceptive or covert research? No

A5 If yes, give a rationale for the use of deceptive or covert research

Click here to enter text.

B PREVIOUS EXPERIENCE

B1 What previous experience of research involving human participants relevant to this project do you have?

I have previously undergone an interview scenario which required me to create an interview transcript, and questions were also asked to peers. This happened within a Research process lecture.

I have also gained experience from teaching a GCSE focused dance class to peers. This happened within a Dance pedagogy lecture.

B2 Student project only

What previous experience of research involving human participants relevant to this project does your supervisor have?

Fiona Brooker has expertise knowledge within Dance and Gender and therefore specialises within this area. Previously Fiona has worked with dissertation students which have involved research with human participants.

C POTENTIAL RISKS

C1 What potential risks do you foresee?

The participants will be under the age of eighteen, therefore parental consent is required. The participants may feel uncomfortable or apprehensive within the interview situation. The focus group interviews will be arranged with the required teacher rather than the teacher being present as this could affect the student’s response.

C2 How will you deal with the potential risks?

Consent forms will be provided to the parents of the participants, along with an information sheet and participant assent form. The participants are not obliged to take part within the study and can withdraw from the study at any time.