IS THE MALE GAZE THEORY EVIDENT IN AUDIENCE MEMBERS OF TODAY’S SOCIETY VIEWING MODERN BALLET AND HIGH MODERNIST/POST MODERN DANCE CHALLENGING THE EXCISTING ASSUMPTIONS?
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Abstract

The research has been based upon gaze theories such as the Male Gaze proposed by Mulvey (1975), the Narcissistic Gaze and Mutual Gaze in relation to viewing dance. There are many debates about gender equality therefore this piece of empirical research sets out to discover if gender representation dictates the issue of the ‘Male Gaze,’ who the audience is drawn to viewing in dance. It is pragmatically concerned with the viewing of dance and whether the gaze differs depending on the genre in this instance Modern Ballet and High Modernist/Post Modern Dance. As extensive research suggests that ballet places the viewer as a voyeur subjecting them to the objectification of the female dancer, some High Modernist/Post Modern Dance on the other hand was produced to subvert the gaze. This research dissertation is an exploration of the views and opinions of participants who observed the two extracts; Step Text (1984) which is a Modern Ballet choreographed by Forsythe and White Man Sleeps (1987) a High Modernist/Post Modern piece choreographed by Davies. The subjects expressed their opinions by the use of an open and closed ended questionnaire along with a focus group discussion for a combination of qualitative data expressing experiences and views and quantitative data from the closed questions presenting figures.

The results suggested that the Male Gaze theory can still be usefully applied to female views of dance even though this does not entirely fit with research found as the female viewer should take on the role of the Narcissistic Gaze according to research not the male viewing position of the Male Gaze. The subjects were consistent with their views as a clear difference of who is viewed and gender roles perceived in Modern Ballet and High Modernist/Post Modern Dance was also discovered. Research therefore implies that various subjects conformed to the conceptions of the Male Gaze.
CHAPTER I

INTRODUCTION
1.0 Introduction

Dance provides an ideal opportunity for the voyeur. Sitting in the dark of the auditorium the spectator is offered the body endlessly displayed to the gratify the desire of the looker. The woman is not remote as she might appear to be in the screen. She is there in the flesh, constantly exposed


This dissertation originates from a focus on the Male Gaze theory proposed by Mulvey (1975) in relation to film, this theory will be examined and applied to dance. The assumption in literature illustrates that the ‘Male Gaze’ theory has been widely adopted in feminist analysis, although it has been problematised due to there being a Female Gaze theory known as the ‘Narcissistic Gaze’ and a ‘Neutral Gaze’ theory which both need to be considered. A definition of the ‘Male Gaze’ refers to the voyeuristic way in which men look at women; it takes into account different aspects of viewing ranging from theatre, film and dance (Evans & Gamman 1995, cited in Chandler, 1998).

The theory originated by Mulvey (1975) in relation to film, suggesting that heterosexual men objectify women whilst viewing them, the concept of women being watched and men being the viewer’s still applies in today’s society. At the time this theory was developed Hollywood film makers were predominantly male (Mulvey, 1975). Parallels can be drawn with the creation and consumption of Romantic Ballet (1832), as the choreographers were also mainly male even though dance is primarily perceived as a female art form (Copeland & Cohen, 1983). Freud pre-dates Mulvey’s (1975) film theory where he originally highlighted a term ‘Scopophilia’ known as a form of pleasure being viewed on film; Freud suggests it is an object of sexuality expressed through viewing. “Scopophilia begins with pre genital autoeroticism but afterwards the look is transferred to others, cinema uses the Scopophilic instinct and turns the male spectator into a voyeur” (Salzman-Mitchell, 2005,
Mulvey (1975) suggests that Scopophilia is associated to fetishism. In the application of this theory to dance English (1980 cited in Mulvey 1975) suggests it can be related to a male fetish towards a female ballerina, she also highlights that “women’s bodies cannot be portrayed other than through modes of representation which produce them as objects for the Male Gaze, and as the projection of male desires” (Burt, 1995, p.64). Whilst the Male Gaze theory may sit easily with Romantic Ballet where the ballerina is clearly centre stage and the focal point of a performance, I am however examining if the theory applies to viewers of the 21st Century through the development of gender studies grown initially from feminism whilst viewing Modern Ballet and High Modernist/Post Modern Dance.

The gaze in general implies that the viewer may be engaging in more than just ‘looking’ at an individual. Schroeder (cited in Chandler, 1998, p.208) believes it “signifies a psychological relationship of power, in which the gazer is superior to the object of the gaze.” Therefore it is essential to make a clear distinction between the ‘look’ meaning it is open to all viewer’s, and the ‘gaze’ which is seen as a form of viewing and reflecting a gender code of desire (Evans & Gamman, 1995, cited in Chandler, 1998). Feminist views of the Male Gaze were applied to the area of dance in the 1980s. Manning (1998, p.163) suggests that Modern Dance has in fact “projected a kinesthetic power that challenged male viewers to see the female dancer as an expressive subject rather than an erotic object.” Spectacle and spectatorship is the underlying principle, being how spectators view the dance performance. Adair (1992, cited in Morris, 1996, p.66) reveals that,

> the importance of the bodily ‘look’ of the female dancer in the western theatrical dance tradition emphasises the ‘to be looked-at-ness’ the audience is in the role of the voyeur in the relationship to the dancer. The voyeur has power over the looked at, so that the dancer is traditionally displayed to gratify the audience is desire.

Desire and pleasure in ‘looking’ makes up the psychoanalytic model “it has attempted to extricate meanings from its cultural surroundings” (Adair, 1992, cited in Morris, 1996, p, 67). The psychoanalytic model’s approach indicates
an efficient understanding of gender in both art and culture. “The visual arts have provided grounds for one of the most powerful tools of feminist psychoanalytic approaches, theories of ‘the gaze’ and interpretations of the position of the viewer of the art” (Brand & Korsmeyer, 1995, p.119). However there are certain flaws in the transference from being a spectator of a film to that of a live dance performance.

Adshead’s (1988) Four Part System of Analysis will be employed as the primary aim of research is to explore and evaluate the Male Gaze theory in two different dance works relating to the genres of Modern Ballet and High Modernist/Post Modern Dance. Dance as art, social and ritual activity will be looked at in particular the branch of aesthetics, this philosophy deals with human responses to sensory experience. Aesthetics in dance, the movements, the dancer’s interpretation and physical type, the compositional devices used the structure and form of the piece all contribute to the overall aesthetic of a dance. In order to analyse the two dance works and gender in society “the value of analysis rests on this capacity to give access to the dance, to enable the choreographer, the dancer and the spectator to see clearly and to make sense of what is seen” (Adshead, 1988, p.181). The analysis follows Adshead’s (1988) Four-Part System of analysis (Appendix A). This provides a framework for the detailed analysis of both Step Text\(^1\) (Appendix B) and White Man Sleeps\(^2\) (Appendix C). The focus for analysis will concern the application of the Male Gaze theory to the presentation of the female dancers in each dance work.

The overall purpose of the study is to analyse how the female dancers are presented and how a sample audience interpret their roles in comparison to the male dancers. In light of the aforementioned research into the application of the Male Gaze theory Thomas (1995) asserts that dance has been marginalised due to it being a body centered discipline viewed “as a predominantly feminine mode of expressive and representation.” Whilst the

\(^1\) Choreographed by William Forsythe. Genre being a Modern Ballet.
\(^2\) Choreographed by Siobhan Davies. Genre High Modernism/Post-Modern Dance.
Male Gaze sits easily with Romantic Ballet which idealised the female dancer, the study will provide evidence in how relevant it is to High Modernist/Post Modern Dance and Modern Ballet.
CHAPTER III

METHODOLOGY
3.0 Methodology
This section of the dissertation will provide an in-depth rationale for how I conducted my research. The chapter will highlight the methods used for the collection of data, and make reference to the advantages and disadvantages of the approaches used. The Male Gaze theory proposed by Mulvey (1975) was used as a vehicle to explore the two dance extracts analysed being Step Text (1984) and White Man Sleeps (1987) following Adshead’s four part system of analysis (Appendix D).

3.1 Case Study
The research typifies a case study which will “examine every aspect of a situation, and might highlight areas for further study” (Brain, 2000, p.242). Such a study does not allow for the researcher to look at the wider context, however it on the other hand relates to theatrical literature explored. After extensive research it was decided not to use a Traditional Ballet as an extract for the subjects to view, as it would be too obvious of gender roles, however ballet technique heritage is still evident in Modern Ballet especially as the dancers performing technique is embedded in ballet. Modern Ballet and High Modernist/Post Modern Dance was chosen for the subjects to view as research presents a vast difference in the representation of the male and female dancers in both genres of dance, resulting in viewing the dance works in a different way.

3.2 Subjects
The process of selecting participants involved the method of convenience sampling, a procedure highlighted by Bryman (2004, p.106) as “a sample readily available to the researcher by virtue of its accessibility, convenience samples may provide interesting data, but it is crucial to be aware their limitations in terms of generalisability.” To ensure the study conducted was feasible and manageable first year dance students from University Wales Institute Cardiff (UWIC) acted as subjects, the samples were all female whose age ranged from 18 to 22 years. The subjects were unaware of the focus of the study ensuring there were no biased answers.
3.3 Instruments

In carrying out a case study the instrument used to gain research was an open and closed questionnaire (Appendix E). It was handed out before the extracts of *White Man Sleeps* (1987) choreographed by Siobhan Davies, and *Step Text* (1984) choreographed by William Forsythe. This method gathers qualitative information which enquires examination of “human experiences through the description of the people who participate in the study, thus enabling the researcher to explore and collect information rich in personal experiences and views” (Creswell, 1994, p.12). Open-ended questionnaires permitted a free response from the subject giving “an opportunity for the participant to expand and answer in their own words” (Brain, 2000, p.236). This in-depth detail was superior for gaining the subjects opinions, attitudes and perceptions, as they can “provide a wealth of information provided respondents feel comfortable about expressing their opinions and are fluent in the language used” (Kumar, 2005, p.134). Closed questions were also used which collected quantifiable data; this data was then presented in a pie chart to act as a visual aid of representing the results. The questions were clear and included no ambiguous terminology; the researcher also attempted not to make the questions leading (Brain, 2000, p.237). The use of a questionnaire takes away the prospect of the interviewer influencing the respondent’s answers (Judd et al, 1991).

Validity is essential it is the “degree to which a test or instrument measures what it purports to measure” (Thomas & Nelson, 1996, p.214). The validity was increased in this study due to the questionnaires being delivered and collected by the researcher, ensuring all answers were written individually. Reliability refers to the degree of consistency or the repeatability of the study (Silverman, 2000). The study has increased levels of reliability because it is easily replicable over time, over respondents and over instruments (Cohen et al, 2000).
Personal data of the subjects was not needed in this study, as the researcher abided by ethical compliances which included, confidentiality, participants were assured they have the right to withdraw and also notified that they did not have to answer every question. Questions asked hopefully did not offend any of the subjects, as care had been taken on behalf of the researcher on phrasing the questions carefully. A pilot study was conducted before commencing with the main research this is a “small-scale preliminary study that’s used to check the feasibility or to improve the design of the research” (Haralambos & Holborn, 2004, p.898). In order to obtain pertinent questions the questionnaires were answered by a small group to ensure they were relevant and could delve deep into the subject’s thoughts and feelings. This contributed to the reliability and validity of the study, as this process established the type of questions necessary to secure that required information (Brain, 2000). The wording of two questions on the questionnaire were adjusted to obtain more specific answers as a result of the pilot study.

Results were also gathered by an informal group discussion recorded on a dictaphone this ensured subjects were able to elaborate or discuss elements not included on the questionnaire provided. This method is known as a focus group which “unlike simple group interviews in which several people may be interviewed at once for convenience, focus groups depend as much on the exchange of ideas among participants as they do on answers to specific questions from the interviewer” (Ulin & Tolley, 2004, p.89). A small group was used to gain results as research suggests “groups of eight to ten participants are sufficient to stimulate good but manageable discussion for the moderator, who must keep the discussion focused while encouraging everyone to take part” (Ulin & Tolley, 2004, p.89). This acted as an advantage as the small group is not as likely to create a discussion that “will express wider norms, values, or opinions” (Ulin & Tolley, 2004, p.91). Whereas, “a large group is not only difficult to manage but may provide incomplete data if reticent members defer to their more voluble peers” (Ulin & Tolley, 2004, p.91).
3.4 Procedure
All subjects participated in the study at the same time and were unaware of what it entailed. The subjects were asked if they wanted to participate in the study and all agreed, they viewed two four minute extracts White Man Sleeps (Davies, 1987) and Step Text (Forsythe, 1984) once without the questionnaire allowing them to focus just on the extract, then the subjects watched it again with the questionnaire. The questionnaires remained the same for each dance piece it was completed by the subjects in silence. Once the sheets were collected subjects were asked to take part in a group discussion for which they all gave permission.

3.5 Limitations
There are, however, limitations with open-ended questionnaires as the subjects may account to social desirability and say what they think is desired (Burns, 2000). If participants adhered to social desirability the study will be subjected to demand characteristics where “the characteristics of the question demand a certain answer. This will give a bias view in your results, so you can not draw conclusions from the answers.”

3.6 Other Methods Considered
Handing out questionnaires at a theatre was considered, as the audience would be in their natural setting as opposed to a simulated situation. The results gained may have been more generalisable as the questionnaires may have been answered by both genders and of a greater age range, more people may have participated increasing the reliability of the study.
CHAPTER IV
RESULTS
4.0 Results

This chapter will discuss results of the qualitative data collected to ascertain if there are clear differences in viewing the female dancer in Modern Ballet and High Modernist/Post Modern Dance. Data was gathered by means of an open and closed ended questionnaire and a focus group discussion. To ensure clarity, the findings are structured into two parts, the findings of the questionnaire presented in several tables and the findings of the group discussion in a list followed by a pie chart highlighting the results.

4.1 The findings of the questionnaire

The aim of the questionnaire was to receive and explore the individual views and experiences of the respondent, along with quantifiable data from closed questions (Edwards & Talbot, 1994). Seven subjects participated in answering two questionnaires each therefore fourteen questionnaires in total were completed, the response rate was 100% the subjects answered all questions and did not want to withdraw from the study so all answers given to questions will be presented in the results.

It is clearly evident in table one that the female dancer formed the viewing focus. The table shows direct quotes from the subject’s thoughts and opinions of who they viewed and why they were drawn to viewing them.

**Table 1.**

<table>
<thead>
<tr>
<th>Why the viewer was drawn to watching the female dancer?</th>
<th>Why the viewer was drawn to watching the male dancer?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Her routine was very complex and caught my eye so that I never really looked at the male dancer.</td>
<td>The male dancer is used to support the female so she can perform although the dance would not be possible in his absence.</td>
</tr>
<tr>
<td>Female in a bright colour, the male just blends in with the background with dark clothing.</td>
<td>He is used to support the female, allowing her to perform her choreography.</td>
</tr>
<tr>
<td>A high standard of dance quality which causes the male to blend into the background.</td>
<td>He leads occasionally, but mainly moves around her and placing himself where she needs him to be.</td>
</tr>
<tr>
<td>The female dancer’s movements and lifts prevented me from not looking at her; she is always in the limelight.</td>
<td></td>
</tr>
<tr>
<td>The main focus to view was the female.</td>
<td></td>
</tr>
<tr>
<td>She is the focus of the extract her movements are varied, interesting, technically demanding and exciting to watch.</td>
<td></td>
</tr>
<tr>
<td>Focus was on flexibility and technique of female dancer.</td>
<td></td>
</tr>
<tr>
<td>The female dancer uses leg extensions and complex lifts.</td>
<td></td>
</tr>
<tr>
<td>She was strong and powerful with her movements.</td>
<td></td>
</tr>
<tr>
<td>She was the dancer with the complex choreography showing her technique.</td>
<td></td>
</tr>
<tr>
<td>She shows clarity and a high level of technique.</td>
<td></td>
</tr>
<tr>
<td>She performed movements that demonstrated her flexibility.</td>
<td></td>
</tr>
<tr>
<td>Length/extension technique of movement.</td>
<td></td>
</tr>
<tr>
<td>Her flexibility is incredible.</td>
<td></td>
</tr>
<tr>
<td>Her movements were mostly sharp in dynamic.</td>
<td></td>
</tr>
</tbody>
</table>

Table two suggests a more equal viewing focus from respondents regarding whom they are watching. Both male and female dancers attract the gaze in this genre of dance as opposed to the results of the Modern Ballet Step Text (1984).

Table 2

<table>
<thead>
<tr>
<th>Why the viewer was drawn to watching the female dancer?</th>
<th>Why the viewer was drawn to watching the male dancer?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female dancer was more elegant and fluid than the male dancer.</td>
<td>He is manipulating her into her movements.</td>
</tr>
<tr>
<td>The female dancer was performing the more intricate movements.</td>
<td>To be supported and showed off by the male dancer. She creates the shapes during lifts and allows herself to be led by the male but not overshadowed or dictated.</td>
</tr>
<tr>
<td>The female dancer uses fluid movements.</td>
<td>When dancing in unison they were equals, but during the lifts and the majority of the contact work the male acted as a support.</td>
</tr>
<tr>
<td>The female dancer drew attention through her technique.</td>
<td>The male dancer is used to aid the female dancer into movement, to control her and support her.</td>
</tr>
<tr>
<td>During the lifts she was the more interesting dancer to watch.</td>
<td>The female dancer never lifted the male dancer.</td>
</tr>
</tbody>
</table>

Table three represents the opinions of viewers who watched both dancers in the White Man Sleeps (1987) extract.

Table 3

<table>
<thead>
<tr>
<th>Mutual Gaze</th>
<th>Gendered Gaze</th>
</tr>
</thead>
<tbody>
<tr>
<td>The extract shows both of them skilfully so my attention is drawn back and fore.</td>
<td>In the extract she relies on the man often and lets him move her at times.</td>
</tr>
<tr>
<td>Majority of the work is unison.</td>
<td>He is in control most of the extract showing his strength and leading the woman.</td>
</tr>
<tr>
<td>The dancers blend together in unison.</td>
<td>The man is very strong and takes control of the female when needs be.</td>
</tr>
<tr>
<td>They both contribute towards the piece and need each other to be effective in movement.</td>
<td>Although the male part has many supporting moments he equally has his own movement around the female.</td>
</tr>
<tr>
<td>Equal dance material role.</td>
<td>The support plays an important part in creating the shapes and patterns in the air.</td>
</tr>
<tr>
<td></td>
<td>I am also watching the man and how he is lifting her.</td>
</tr>
<tr>
<td></td>
<td>He is more the dominant character the leader and the one who is lifting constantly.</td>
</tr>
</tbody>
</table>
4.2 The findings of the focus group discussion.

In addition, this method contributes to the validity and the reliability of the study as it expands on certain questions asked in the questionnaire and probes beneath opinions in order to expose attitudes and feelings of the subjects.

- In *Step Text* the leotard stands out, I was drawn to watch the women because of her red costume and her extreme flexibility.

- The relationship was similar in both pieces, as the male dancer acted as the leader in both duets, there was no difference in his role.

- The role of the male and female dancer in *White Man Sleeps* was more equal, shown by dancing in unison where as in *Step Text* I just watched the female dancer.

- The male dancers costume in *Step Text* blends into the background, of which I feel is intentional.

- The woman was more in control in *Step Text* because he followed her around the stage and acted as a support for her.

- The intention and movement are completely different in both pieces however there are similarities such as the man supporting the female dancer.

- In *White Man Sleeps* the lifts seemed to come naturally from what the dancers were doing whereas in *Step Text* the lifts performed looked like they were used to show off the female dancer.
4.3 Pie Chart

The aim of this section is to provide the reader with the quantitative response gained from a closed question off the questionnaire. This result is presented in the form of a pie chart in order to make it easier to see where my respondents’ views lie. This visual aid was created by the subjects answer to question two of the questionnaire “which dancer is your attention drawn to throughout the majority of the extract?” This gives a clear indication of who the subjects watched and for which extract.

**Fig 1.** Pie chart representing the gender viewed by subjects watching two differing dance genres.

Which dancer gained the viewers attention throughout the extract?

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>No reply</td>
<td>No reply</td>
</tr>
<tr>
<td>Female (refer to question 3)</td>
<td>Female (refer to question 3)</td>
</tr>
<tr>
<td>Male (refer to question 4)</td>
<td>Male (refer to question 4)</td>
</tr>
<tr>
<td>Both (refer to question 3 and 4)</td>
<td>Both (refer to question 3 and 4)</td>
</tr>
</tbody>
</table>
CHAPTER VI

CONCLUSION
6.0 Conclusion

This research dissertation was an exploration of various views and experiences of the roles of gender in Modern Ballet and High Modernist/Post Modern Dance. The results infer certain attitudes and views in respect of the female view of the Male Gaze theory. Extensive literature explored and highlighted a development of feminist studies addressing the sexual status of the female body. The subjects expressed their opinions of the male and female dancer as they perceived it, and who they watched through out the majority of the extract. The thesis of the subjects suggests that the Male Gaze theory is still evident whilst viewing Modern Ballet which has supposedly shifted from the typical traditions and gender stereotypes of that of Romantic Ballet. The results gathered on reflection of the Post Modern piece *White Man Sleeps* (1987) are that of a more equal viewing of both male and female dancers, this was due to them performing the same movements at the same time.

Limitations of the study consisted of the small amount of participants used, they were all female therefore the results can not be generalised to the male viewer. A direction for further study would be to study male viewer and find out there personal viewing opinions.

Overall drawing on Mulvey’s concept of representation of women also dragging in the psychoanalytic constructs of voyeurism and desire proposed by Freud the female viewer can in fact take on the position as a male viewer as well as the Narcissistic Gaze. The gaze theory could however be at risk of simplicity but feminist theory addresses a range of relevant issues in relation to gender, sexuality and spectatorship of which was discovered and discussed in this study.
Appendices
Appendix A
Appendix A

It was essential to follow a framework for analysis of the two extracts *Step Text* (1984) and *White Man Sleeps* (1987) as the analysis provides a framework for the “knowledge that is needed to frame interpretations and increases the possibility of becoming imaginatively and creatively involved in work” (Carter, 1998, p.166). The in-depth analysis of the two dance pieces are essential for the understanding of the gender roles of dancers, and taking into account the structure of the dance and movement content (Carter, 1998) “we have to assume that there are reasons, that making a dance piece is a deliberate human act and not an accident” (Carter, 1998, p.167).

<table>
<thead>
<tr>
<th>Stages</th>
<th>Skills</th>
<th>Concepts Related To</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Discerning, describing, and naming.</td>
<td>The components (elements)</td>
</tr>
<tr>
<td>2</td>
<td>Discerning, describing and naming.</td>
<td>The form (web of interrelated components)</td>
</tr>
<tr>
<td>3</td>
<td>Recognising, ascribing and understanding.</td>
<td>Character, qualities, meanings, significances (an interpretation)</td>
</tr>
<tr>
<td>4</td>
<td>Judging and appraising.</td>
<td>The worth and merits of the dance (an evaluation)</td>
</tr>
</tbody>
</table>

Figure 1. “Shows the framework through which important elements of the dance might be located, characterised and evaluated. The structure is logical in that it reveals the grounds for certain types of statements about dance but the logic of the construction does not specify a beginning place or route” (Adshead, 1988, p.111).
Appendix D
Appendix D

Analysis of the two sections viewed by the subjects.

I have identified and analysed the two extracts of the dance works shown to the subjects of the study. The extracts were chosen by the researcher as viable sections to view for the questions asked.

Extract 1
The extract begins from 15.20 seconds and ends at 18.19 seconds

Step Text (1984)
William Forsythe

- Silence.
- Male dancer on his own- stillness.
- Female dancer walks in, walks passed him, looks, he looks at her and she walks off.
- The female dancer then places herself in front of him, blocking him from the audiences view.
- Music starts, he grabs the female dancers wrists and holds her in a balance, they perform partner work, he is always holding and lifting her.
- The female dancer runs away from the male dancer, he follows her then the male dancer places her body parts in positions (moving leg) she is leaning and being held at times blocking him from view.
- Another male dancer enters the stage performing a solo, he performs extravagant leaps and jumps.
- The female dancer is lay on the floor- the male duet partner pulls her up.
- Male dancer still performing solo.

Extract 2
The extract begins from 0.45 seconds and ends at 4.40 seconds

White Man Sleeps (1987)
Siobhan Davies

- Both male and female dancers are dancing the same movements but individually.
- The movements performed are in canon and unison
- Duet- The male dancer lifts the female dancer, then they dance separately in unison. They drop in and out of a duet.
- X2 male dancers and another female dancer enters the space, again they all dance the same movements.
- The male and female dancers meet, they move together joining and parting.
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