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THE MEN'S MOVEMENT

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This paper argues that the problem of low or non-existent participation in dance in most western societies reflects a cultural landscape which is essentially non dance. The paper argues that an interlinked set of seven phenomena explain why most men don't dance and why dance is frequently treated with suspicion. The paper discusses in turn: the dance curriculum, dance pedagogy, the gendering of dance, mass sport, homophobia, the state of men and looting and appropriation. The contribution of each to the non dance cultural landscape is discussed as are recommendations for countering their influence.

Sam Jeffries, Murdi Paaki Chairman, draws a circle in the air to illustrate how those looking for answers must pick an entry point to tackle the many facets of Aboriginal disadvantage. "In the Aboriginal community, everything is connected" he says. "In one way or another, crime is connected to housing and employment and education and you just choose where to start."

Sydney Morning Herald article on the problem of Aboriginal street crime.
Feb. 10th 1997.

INTRODUCTION

Dance reflects its culture; it gives information about its society. This paper proposes that in traditional white, anglo-saxon, protestant (WASP) societies the 'problem' of men and dance is part of the wider 'problem' of being male in a sexist society. Furthermore, I am suggesting that WASP culture is essentially a non-dance culture. In presenting my findings I do not wish to proceed in a linear, deductive fashion point by point. Rather, I feel that it will be more helpful to outline several features of a cultural landscape that are closely linked and interdependent. The solutions to the problem of men and dance are many and are intertwined. You must simply 'choose where to start'.

The central concern of this paper is the low or non-existent participation of boys and men in most dance activities in WASP cultures. I hesitate to use the well worn acronym 'WASP' but it does accurately describe those predominating features of the majority cultures in the subject societies of this paper - North America, Australasia and the U.K.

THE DANCE CURRICULUM

The 8 part TV series 'Dancing', an Anglo-American co-production, is full of images from around the world of men and women dancing. It would seem that the low participation of males in dance in WASP cultures is peculiar to those cultures. In Rarotonga, one of the Cook Islands in the Pacific Ocean, instruction in dancing is an important part of the school curriculum. Children learn "the proper movements for each gender - women swing their hips but don't flap their knees, men flap their knees but don't swing their hips" (Jonas 1992:111). A father of three daughters and a son explains how important it is for his son to learn the men's dance, not the women's movements, in order that the boy "be seen in the minds of the public as a boy" (Jonas, 1992:112). It would seem that in WASP cultures there is no 'men's dance'. However, a closer examination of my own culture (Sydney, Australia, in the 1990s) revealed several significant instances of men's dances. The successful show 'Tap Dogs' originated in Sydney, toured extensively overseas including London and New York and is now back in Sydney. It features seven very skilful males in ordinary summer clothing performing intricate tap routines. Occasional visits from African and Latin American companies give Sydney people the chance to participate in Afro-Caribbean dance classes. The attendees are usually mixed gender. I am told by my dance education colleagues in the U.K. that Afro-Caribbean dance styles are the most popular in dance programs in schools. It appeals equally to white and black, male and female. Nightclubs and dance parties are as popular in Sydney as in many other cultures. There are plenty of men dancing in these nightclubs. Students all over Australia who are interested in Theatre and Drama are taking an enthusiastic part in movement styles and improvisation classes -

again, the participants are mixed gender. Rock video clips show plenty of images of men dancing.

So, men are dancing but they don't seem to be enrolling in public school dance programs or private studio dance classes. Why? Leigh McSwain presented the results of a survey of attitudes towards dance amongst Sydney High School students at the 1994 DaCi Conference. She found that "students of all backgrounds are highly motivated to involve themselves in the popular dance of their own culture" (McSwain, 1994: 257). Amongst her findings were that the most disliked style was 'Folk/National'. It is not surprising that this was the style most had been exposed to in their primary/elementary schools. McSwain also found that "both ballet and contemporary excerpts, where dance as art is the primary function, were disliked consistently by the whole population" (1994:258). It would seem that we dance educators are not giving the broad population of students the dance experiences that they want and enjoy. We may have forgotten the old adage 'start from where the students are'. I suspect that too many primary school dance lessons are either Folk/National dances or preparing a set dance for a local festival and that too many high school dance lessons are classical ballet or modern. We seem to have neglected the creative aspect of the curriculum by denying the young student all kinds of improvisational dance activities that enable him/her to make a dance and to use dance to solve a problem. We may also be ignoring the teenagers' interest in rhythm and in a variety of styles by giving them too much ballet and modern too soon.

I am proposing that we are turning boys off dance by what dance experiences we give them. I am not, of course, arguing against the rightful place of ballet and modern in the dance education of the interested, enthusiastic student. I am cautioning against giving the broad majority of students dance experiences that may be largely irrelevant to them. To draw an analogy with our colleagues in music and literature; the composer Mahler may well be an important figure for the student who loves and knows music but to ask the average thirteen year old to sit through a symphony of his may well be a powerful disincentive to study music. Similarly, the study of Shakespeare can be a joy or a curse depending upon the age and interest of the student.

4

We have, at our disposal, a wide range of dance activities with which to stimulate most students. There is a men's dance in my culture but, by and large, we ignore it.

DANCE PEDAGOGY

On a recent study trip I watched two dance classes for tertiary students who were training to be physical education teachers. Both groups were mixed gender. Both teachers were female. The one class was guided gently and carefully through appropriate warm ups on to the main topic of the lesson which involved individuals working on composing a specific movement phrase. There was a discernible focus and very little student talk. The other class was introduced to its warm up with the phrase 'Let's do our mad warm up'. The 'mad' seemed to refer to a very dated bouncy music track and lots of shaking of the teacher's hands as she led the class. There was little focus and lots of whispered asides. The students looked partly bored and partly embarrassed. In 1988 at the DaCi conference in London I made a plea for teachers to "show a respect for their students' social, emotional and intellectual stage of development particularly with regard to the language used" (Spurgeon, 1988:279). It would seem that students continue to be made to feel uncomfortable in some dance classes by the use of childish, inappropriate language.

Stinson (1994:2) comments on the authoritarian nature of dance classes when she says "in most dance technique classes, the teacher is the authority and the only recognised source of knowledge." Innes (1988:37) is writing about the teaching of ballet when she says "ballet teaches an unquestioning obedience to authority at all times". She goes on to comment "gentility of spirit in many dances is just a euphemism for timidity and diffidence. Their dance training teaches them an unquestioning attitude to information and those who provide it." (Innes, 1988:42). My current job involves, amongst other classes, teaching movement improvisation to both drama students and dance students. I have experimented on a few occasions by giving the same improvisation class to both groups. The drama students - both sexes - attacked the work with total focus

and a palpable intensity. The dance students - all female - greeted their first few improvisation sessions with hesitancy, caution, apprehensiveness and poor focus. It would seem that all the authoritarian training and externally imposed discipline, all that time spent on working on and refining their instrument and doing as they are told has rendered many dance students incapable of playing with movement, unwilling to create work and unable to simply have fun with dance.

In the Dancers' Transition report commissioned by the Australian Dance Council in 1989 a dancer comments, "Dancers are constantly criticised, losing their self esteem. The notion exists that only dance is worthwhile, not the dancer" (Beall, 1989:29). Innes cites Suzanne Gordon who argues that criticism is so central to ballet that it becomes a compliment, ie, in being criticised one has been corrected but noticed. (Innes, 1988:43). McSwain makes the point that "fear of failure at a physical activity, such as dance is a potent negative motivator for male adolescents" (1994:257).

One of the problems with physical activities such as dance, drama and physical education is that mistakes are public. It needs skilful teaching to provide 'protection' for students and an atmosphere where mistakes are not the source of further problems.

When one considers that in many dance classes students could receive embarrassing instructions, be treated in an authoritarian manner, be criticised and perhaps have their mistakes on public show, the surprise is not that there are so few men but that so many women put up with it.

We need a radical rethink about how we teach our subject. If the above pedagogical characteristics persist then we may be in danger of teaching to ever decreasing numbers of students.

THE GENDERING OF DANCE

Ann Daly reminded her readers of the gendering of performance in a recent article on dance and feminist analysis. Speaking of the 'male gaze' she wrote "As tiresome as this term has become to feminists and non-feminists alike, it remains a fundamental concept that, in modern western culture, the one who

6

sees and the one who is seen are gendered positions, despite the actual sex of the participants" (Daly, 1993:6). I am proposing in this paper that dance in WASP cultures has become gendered female: irrespective of the sex of those on the dance floor most dance is, to most westerners, 'women's business'. (It would make a fascinating study to survey how and why this has become so, but it is beyond the scope of this paper). The implication is, of course, that if dance is women's business then many men will not want to be involved in it. Evidence for the feminisation of dance is particularly noticeable in the media. A recent advertisement in Australia for Mazda cars pictures a ballerina's foot. The copy is revealing. It begins 'A dancer expresses herself with her body'. Hanna studied dance images in the print media in her article 'Advertising with Dance'. She found that "advertising appears to present conservative sex roles in association with dance" (Hanna, 1990:135). Her examples do little to dispel the misconception that dance equals ballet equals feminine. Foster (1995:109) comments that "the conflation of all dance with ballet and with the feminine (is) evident in the proliferation of paraphernalia celebrating the ballerina - dolls, charms, trinkets, birthday cake decorations and Christmas tree ornaments".

Further evidence for the gendering of dance is to be found in dance clothing. Fiona Garlick made clear in her paper on the court dances of Louis XIV at the last DaCi conference that "dance was essential training for ... public life at court ... the ability to dance was in itself a mark of nobility". (Garlick, 1994:119). Tights, or hose, as worn by noble dancing men would have been associated with political authority. The dress of dancing men was the dress of power. Today, in many men's eyes, tights on men are a symbol of effeminacy. I have found that most men who find themselves having to do dance as part of their (music, drama, physical education) training will wear shorts not tights. Bicycle lycra shorts are fine but it seems that there must be a portion of bare leg in order to avoid 'visceral clutch' (the term coined by Masters and Johnson for the sexual panic involving the high level of personal anxiety brought about by a forbidden sexual image). One could argue that lycra itself has become gendered with hundreds of Jazz dance females wearing lycra leotards that look just like swimming costumes and bear an uncanny resemblance to sexist images of women. For all the misogynistic men who think of women as either mothers or

whores is the Swan Queen the Mother and Madonna the Whore? Both dance, both wear tights.

The phenomenon of dance gendering was studied by Plummer (1995) in a thesis entitled 'The Gender Coding of Modern Dance: Its Significance in the Hidden Curriculum of Dance in Education'. Plummer extends Judith Lynne Hanna's (1988, 160:1) map of non-verbal gender behaviour into the gender connotations inherent in men's perceptions of dance movement. (For example, males locomote and jump, use whole body movements, strongly and directly in general space. Females gesture and step with isolated body parts, gently and indirectly in personal space. Her conclusions are revealing.

The limitations placed on boys in dance technique and performance in terms of mastering 'manly' movement confirms Modern Dance as a female gendered form. Females are free to pursue any dance dynamic or vocabulary through the technique, choreography and performance of Modern Dance. Males however are still restricted in dance by the concept of 'manly' versus female coded movements.

(Plummer, 1995:36-7)

If we dance educators do teach the creative aspects of dance do we fall into the trap of subconsciously gearing content to fit gender? Are the gentle movements for the girls whilst the boys play soldiers? Do we look at Lisa's lovely shape and admire Andrew's skilful running?

It is instructive and interesting to note that a similar process (with the opposite effect) has taken place in sport. McKay (1991:10) argues that sport has become gendered male. "Calling a sports-minded girl a 'tomboy' and a boy who is tentative about playing sport a 'sissy' are crucial in signifying to children at an early age that sport is predominantly male territory".

Despite the huge societal influence on our children we can start to ungender dance. A careful choice of curriculum should ensure that both sexes are exposed to the full range of dance vocabulary. For those of you serving on selection panels for dance festivals the rejection of sexist clothing and choreography should help enormously. An inclusive dance appreciation program has plenty of opportunity to show the hundreds of other cultures where men and women dance. I commend to you the work of the anthropologist Carol Beckwith

8

(1989, 1992) who writes about the Geerewol festival of the Wodaabe of Niger. My dance students are always fascinated by the Yaake dance of the Wodaabe. This is a dance performed by men who wear extensive make up and jewellery and whose dance must show off their charm and gracefulness. Women watch and use the dance to choose either a husband or lover for the night. It's a fascinating dance and a wonderful example to use to challenge young student's dance gender expectations. (I also recommend the six articles on 'Gender Issues in Dance Education' in the February issue of JOPERD. Some very useful strategies for dance educators are discussed).

MASS SPORT

I am raising the issue of mass sport because I believe that it impacts greatly on men's self-perception, lifestyle and physical activity choices. The issue is a huge one and a proper investigation of the phenomenon is well beyond the scope of this paper. However, I wish to allude briefly to its dance impact. I am defining 'mass' sport as referring to highly publicised, highly competitive, spectator orientated, commercially infrastructured sports activities. Mass sport is, in my opinion, a masculine gendered world; a world where winning is all; where violence is tacitly acknowledged; a world without feelings and emotions other than anger and determination. It is a hierarchical, authoritarian world where only one team wins. In this world there is no room for 'sissy' boys, certainly no room for homosexuals and girls are only tolerated provided that they act like 'one of the blokes'. (McKay, 199:25). Mass sport fits very neatly into the socio-cultural landscape of western sexism. The problem for dance education is that dance has been, and is, associated with sport in many societies and institutions. Many physical education departments claim dance as theirs. I gladly acknowledge those physical education departments who teach thoughtful, intelligent non-sexist dance programs. However, there is evidence that some physical education departments do not always properly fulfil their dance custodial role. A major study in Australia into Education and the Arts (1977:101-5) found that dance, when it was taught, existed in physical education departments and was generally marginalised and

trivialised. The Gulbenkian report into Dance Education and Training in Britain (1980:172) recommends that dance be accepted in the curriculum as an equal art form. McSwain's (1994:259) conclusions were that dance as part of physical education was marginalised. "Dance needs, through all levels of education, to become associated with the arts". In many Australian schools dance is located in Performing Arts Departments. The varying syllabi throughout the different states of Australia make it clear that dance is an Art. I believe that in the U.K. dance is located under physical education in the National Curriculum. I recommend that dance be located within an arts context whenever possible. Those of you who work in the public school system can do much to ungender both dance and sport. In an increasing number of schools in Australia, students' physical education is becoming much more concerned with such issues as all-round fitness, a healthy lifestyle and developing rewarding relationships. Dance can, of course, contribute to such programs but ideally should do so in the context of a harmonious, productive relationship between a physical education department and a performing arts department.

HOMOPHOBIA

I mentioned earlier in this paper the commonly held misconception that 'dance equals ballet equals feminine'. A closely correlated view point is 'a male dancer equals a homosexual'. I am assuming that WASP culture is sexist and that this sexism is frequently manifested via patriarchy, misogyny and homophobia. The issue of equating a male dancer with homosexuality is dealt with by both Hanna (1988) and Burt (1995) but as the latter cautions "there is a widespread reluctance to talk about dance and homosexuality surely making it the dance that does not speak its name". (Burt, 1995:28). What is germane for the issue of men and dance is the assumption that any male interested in dance must be either a homosexual or 'effeminate - sissy' and more importantly the consequent derision, even hatred, heaped upon such men. My proposition in this section of the paper is that for sexist males in western cultures the dancing male equals homosexuality and that the thought or suggestion of male homosexuality produces in most straight men the aforementioned 'visceral

clutch'. This is manifested by the jibe or taunt that must surely have stopped many boys from dancing. The male child or adolescent needs considerable resources of self-esteem and non-sexist parenting to survive the inevitable moment when another male says (usually in company) "you're not doing dance are you? That's for the pooftahs" (or gays, weirdos, woosies... etc. The words differ according to the society).

Once again, I am aware of the enormity of the issues of bodies, sex, gender and socially constructed attitudes. I do not mean to trivialise the importance of homophobia by dealing with it briefly in this paper. Indeed it may be the one critical factor that stops most men from dancing in WASP societies. It is difficult to imagine any dancing male in these societies who has not been subjected to "homophobic humour among straight men (which) still revolves around the limp wrist, the mincing walk and innuendo about castration" (Connell, 1995:219). Equally so, it is easy to picture how male spectators can feel unease at watching men dance because "to enjoy the spectacle of men dancing is to be interested in men" and "the pleasures of watching men dancing became, in the mid nineteenth century, marred by anxieties about masculine identity" (Burt, 1995:28). However, I am concerned in this paper with homophobia's undoubted existence and with its effect on the dancing male rather than with its origins and causes.

The central issue is that dance, ballet, femininity, effeminacy, homosexuality and homophobia have all been conflated into a single concept in many people's minds*. ¹Homophobia then prompts; at best, an innuendo; usually, a taunt, jibe or derisory comment; at worst, violent attack or murder. The result is that most men who have been on the receiving end don't dance or stop dancing.

In seeking to redress the effects of homophobia on the dancing male I would like to adapt some of the work of Thomas Laqueur explained in his book 'Making Sex'. (1990). Laqueur posits that for the majority of time in western history gender was far more important than sex. "To be a man or a women was

¹* The following example illustrates this conflation: whilst I was travelling last year in South Africa, an elderly, English-born gentleman exclaimed to me upon hearing that my job was teaching dance 'but you don't walk like a dancer!'.

to hold a social rank, a place in society, to assume a cultural role" (Laqueur, 1990:1). Laqueur demonstrates that men and women were thought to be biologically very similar and he calls this phenomenon the one sex theory. This view of bodies, sex and gender held that "man is the measure of all things and woman does not exist as an ontologically distinct category" (Laqueur, 1990:62). As profoundly sexist as this may seem to us today it had a particularly important implication for this discussion. A one sex view of bodies and behaviour (i.e. biologically, men and women were essentially the same with just a few anatomical differences) implies "no inherent gendering of desire and hence of coupling". (Laqueur, 1990:52). Although the one sex theory encompassed precise gender roles for men and women the contemporary scientific belief that bodies were sexually very similar gave a whole range of male and female behaviours an easy accommodation along an endless continuum of normal behaviour. At varying times and in particular societies it was culturally acceptable for men to be sexually attracted to other men. Female sexual desire was equally natural and obvious. "The modern question about the 'real' sex of a person, made no sense in this period, not because two sexes were mixed but because there was only one to pick from and it had to be shared by everyone from the strongest warrior to the most effeminate courtier to the most aggressive virago to the gentlest maiden" (Laqueur, 1990:124).

Laqueur documents the genesis of the two sex theory which exists today when he writes "sometime in the eighteenth century, sex as we know it was invented" (1990:149). In this theory, men viewed women as decidedly different, opposite and most assuredly 'the other'. Since viewing people as 'the other' is very much a prerequisite for prejudice I am suggesting that we may have something to borrow from Laqueur's one sex theory. Homophobia - that irrational prejudice reflecting the believers' problematic sexual identity - relies on the suspicion of and perhaps hatred for, what is 'other'. I believe that it is in our interests as dance educators to de-emphasise 'the other' and instead to present human beings as inextricably linked. We need to stress the similarities between women and men. I do not believe that 'men are from Mars and Women are from Venus'. I believe that women and men laugh, cry, hug, kiss, get angry, touch, feel fear, wonder, question, enjoy praise and need love. Both men and women

can become scientists, artists, pilots, surgeons, both can enjoy cooking, rock climbing, parenting, mechanics, nursing - and dancing.

THE STATE OF MEN

There is overwhelming evidence in Australia that to be born male is statistically disadvantageous. Given the many cultural similarities between WASP countries I am assuming that the picture is similar in North America and in the U.K. In Australia, most youth suicides are male: the gaols are full of men. Many more men than women abuse alcohol and are killed or injured in car accidents. Girls are increasingly winning the academic prizes at school: they have traditionally been better at English and the Humanities, they are now beating the boys at Maths and the Sciences. When a marriage breaks up it is usually the woman who leaves, and once separated, it is usually the woman who copes much better with a single existence. Life expectancy for men is approximately six years less than for women.

There is, understandably, a wide range of 'self-help' books about men, for men. Amongst those I have consulted are Chesler (1978), Abbott (1987), Smith (1989), Stoltenberg (1989), Miedzian (1991), and Biddulph (1995). I agree with the latter when he lists the basic, underlying causes or problems of being male as "loneliness, compulsive competition and lifelong emotional timidity" (Biddulph, 1995:4). This timidity is such that one could seriously argue that most men are emotional cripples: with that caring, feeling, nurturing part of their brains forever stunted. As a current, popular sticker in Australia reads 'Boys Will Be Boys but Girls Will be Women'. This loneliness, competitiveness and emotional immaturity leads to the adoption of the 'Macho-man' image where the British 'stiff upper lip' hides all; where saying 'you're just like a woman' is an insult. Terminator 2 has no fears and Rambo doesn't cry: neither, of course, do they dance! "Most men don't have a life. Instead we have just learned to pretend. Much of what men do is an outer show, kept up for protection" (Biddulph, 1995:1). WASP societies have got it spectacularly wrong with what it is to be male. We need a men's movement to counter the destructive, inaccurate, unhelpful and simply untrue aspects of the stereotypic male image. This image is something all of us - both

male and female - can successfully change. Firstly, as dance educators, we must verbally and practically challenge the image of Macho Man. Big boys do cry, compromise and consultation will succeed where competition may fail and if you want your male students to learn a large number of useful life skills in a short time, run a musical, not a football team. Secondly, as parents, we hold the key to the successful repatterning of male behaviour. The home is where the boy child's initial and lasting impressions of what it is to be a man, or woman, are formed. If there is to be a real change it must surely begin with non-sexist parenting. Miedzian quotes a powerful argument:

Since children both male and female are born with a vigorous predisposition to procreate and nurture, how wise and far-reaching it would be to encourage not just half but the whole human population to embrace this precious endowment. Imagine what such a man could do for his society, his family, his son, his daughter. He would be loving and nurturing without embarrassment or fear, open and vulnerable without being a victim. He could foster in his children the freedom to be strongly feminine or tenderly masculine but, above all, abidingly human.

(Pruett, 1987:138).

LOOTING AND APPROPRIATION

Last year I was fortunate enough to be able to spend an extended study period overseas. If you count Sydney where I live, I witnessed some aspects of some of the cultures of four very different continents; Western Europe, South America, Africa and Australia. I could not help but speculate on my culture. It seems to me that western capitalism has some traits/characteristics that have an eventual unfortunate effect on western dance. I'd like to outline three of these traits.

Firstly, we are imbued with an overwhelming sense of our own superiority, a knowledge that our politico-economic system is, without question, the best. The recent fall in communism has accelerated this belief. I assume that you are familiar with the colonialists of the last century. It seems that intellectually and economically we still colonise those whom we can. Nowhere is this more

evident in countries that have recently emerged from dictatorships.

Western capitalism quickly moves in and leaves in its wake a list of M's - motorways, McDonald's, muggings, mafia, musak and Michael Jackson dancing. In a metaphor for our times Lisbon, capital of Portugal (previously a dictatorship, recently a new member of the European Union), is busy removing fascinating decades-old trams that wind through picturesque streets. They are being replaced by cars and buses and - by one painted 'tourist tram' that plies the foreshores at triple the cost of the originals. This belief in our superiority has led to the trivialising of indigenous dance on a grand scale. Glasser speaks of this at length in a recent article on South African black dance forms (1993). In Brazil, many of the tremendous variety of Brazilian ethnic dances are in danger of being lost (Vilela, 1996). In Australia, it is only recently that white dance educators are beginning to be aware of the Aboriginal and Torres Strait Islander dances. The significance of this trivialisation for this paper is that it is often these non-western dance forms that feature men dancing. They are replaced by a western "ballet is the basis" (Glasser, 1994:5) mentality which is frequently very feminine.

Secondly, if knowledge is, understandably, one of our cultural icons it comes loaded with a 'right to know' baggage that may be right and just for the capitalism system but may not be appropriate in other cultures. A noteworthy case in Australia that is still continuing concerns the proposal to build a bridge from the mainland of South Australia to Hindmarsh Island. That this proposal faced some opposition was not surprising: what caused a furore was that the government was not allowed to know why a particular Aboriginal group protested against the bridge because this knowledge was 'secret women's business'. Recently an Aboriginal dancer from Arnhem Land in the Northern Territory was telling a group of my white Anglo Saxon dance students about her culture, her dance, her land and the typical animal totems associated with many Aboriginal peoples. When in response to a question, she said that she 'was not allowed to tell' the group what her own sacred animal was, the group was part-fascinated and part-annoyed. 'Why can't you tell us? - we want to know - you can't keep that a secret' were some of the responses she elicited. This raises considerable issues of cross-cultural misunderstandings when we do know (or think we know) about a particular non western ethnic dance. These issues are explained in

depth by Kealiinohomoku (1969) and by Williams (1991). For some Aboriginal cultures it may be permitted to watch a dance - even to be taught that dance - but it could be profoundly disrespectful to teach it to others. It is simply 'not allowed'. It is similarly 'not allowed' to climb Uluru (Ayers Rock) but non-Aboriginal people do climb it in their hundreds - every day. A parallel cultural insensitivity is shown by the thousands of tourists who interrupt Western European Church services with flash cameras despite clear notices to the contrary.

Thirdly, our culture seems to lack a personal physicality and a spiritual connectedness to our fellow humans and to our environment. The ever increasing number of westerners who are overweight and/or who are lonely attest to this. We are a spectator culture; we have extended the 'male gaze' into 'the western gaze'. My grandparents, born in England in the 1870s, met frequently with their extended families. When they did, they sang, danced, played the piano and told stories. That was their culture. My parents both learned ballroom dancing because it was fun and 'everybody did it' so it fulfilled an important social role. My generation travels the world and photographs everything. In another metaphor for our time; it is possible, at the statue of the Christ which overlooks Rio de Janeiro, to have your photograph taken with the statue behind you as you prepare to climb to its base. You can then purchase a plastic plate with your photograph on it as you descend. Everywhere we photograph not so much the icon but ourselves or our friends in front of the icon as if proof of presence was infinitely more important than the spiritual experience of just being there. We have turned 'dance for all' into 'dance only for the very best' to be paid for and watched. We have turned dance into a saleable commodity.

To summarise this section: I am proposing that WASP culture is a 'gazing' culture. In general, we trivialise non-western dance forms; our belief in our 'right to know' frequently leads to misunderstanding; our gazing mentality (itself a product of a certain physical and spiritual barrenness) leads to a feeling that dance is not for us personally - it is to be looked at and judged. All of this leads to a disrespect for and misunderstanding of, non-western dance forms. We loot. We appropriate. The paradox is, the western enculturated dance

educator in countries such as Brazil, South Africa and Australia (for example) who is surrounded by indigenous cultures involving dancing men who poses the question "Why aren't there more men involved in dance?" Why indeed!

CONCLUSION

I have argued in this paper that the problem of the low or non-existent participation of men in dance in WASP societies is part of a series of interlinked circumstances which belong to the cultural landscape of these societies. There are huge problems associated with being male and western capitalism itself is not always helpful. We need a men's movement to challenge the status quo. Just as the women's movement has achieved a redefinition of what it means to be female, we have to rethink what it is to be a man - we need moving men. We dance educators also need to think carefully about how our subject is presented in our western cultures. Care needs to be taken with both content and method so that in our syllabi of 'Dance as an Art' all movement is women's movements and men's movements.

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