

***"Dancing Boys to Dancing Men...Dancing Their Difference(s)":
Using Critical Events, Critical Reflection and (Auto) biography
to inform the Lives of a Community of Male Dancer/Choreographers.***

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Abstract:

Boys and men do not dance - it is not perceived as a masculine characteristic or trait in a culture that is deemed masculine. For the boys who grow to men and choose a career as dancers, life can be difficult, problematic and at times traumatic. This is further heightened by their having to negotiate their sexuality and sexual identity. What underlies their process of negotiating into their place of adulthood as male dancers is significant for understanding their sense of being, knowing and living. Seven male dancer/choreographers from Australia and New Zealand reflect critically on their life (hi) stories. This re-counting and re-telling of their stories (social narratives/autobiography) unlocks and unveils the critical incidents that played a significant role in shaping their lives. This paper seeks to identify and analyse (qualitatively) what these events were, why they were perceived as critical and how they shaped their lives as dancer/choreographers. Critical Incident Technique, Critical Reflection and (Auto) biography were modes of enquiry used in this study. The 7 men were interviewed over a period of two years to obtain the data. The transcribed data (verbatim) was then analysed to determine the categories. The outcome of this study was to determine the critical elements that assisted these men to negotiate and choreograph their lives of difference, and to help them contextualise their lives in their community of the performing arts - the world of dance.

Keywords: Dance, Choreography, Male Dancers, Gender, Critical Incident, Critical Reflection and Autobiography

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Introduction

Boys begin dancing for a variety of reasons. As they grow into adulthood, they discover their place in dance takes on a socio-cultural element, and ultimately a psycho-sexual dimension. Choosing to dance has always been fraught with many challenges (mental, physical, psychological and physiognomy related) and obstacles (parents, friends, peers, schools, institutions, and society as a whole), especially for men.

The ideal of the classical dancer being female developed historically and was prominent during the Nineteenth century. The idea of the dancer has become the embodiment of all things female, for one very simple reason, the viewer is none other than – “white, middle class”, and predominantly “heterosexual men” (Burt, 1995, pp. 12,17). If the ideal dancer is female, then all things to do with dance are therefore deemed inherently female.

For the men in dance, issues relating to maleness, masculinity, and therefore masculine behaviour, are all called into question. There are many taboos about men in dance, and there are an equally large number of social obstacles, barriers, and stereotypes that men have to overcome in order to choose dance training in the first place, and then subsequently, to choosing dance as a career. Yet, many men still choose to dance and still many more continue to choose dance as a career.

Context

Geert Hofstede and Associates (1998), identified the national cultures of Australia and New Zealand as being masculine (with a MAS score of 61 and 58 respectively), where men are supposed to be “assertive, tough and focussed on material success” (p. 6). Masculine societies have “sympathy for the strong”, boys do not cry, “boys study different subjects”, they live in order to work with a strong “stress on equity, mutual competition and performance” (Hofstede et al., 1998, pp.16-17). The countries norm for the meaning of masculinity are transferred to the young child in the family, further “developed and confirmed in school, in the work place, in political life and even in the prevailing religious, philosophical, and scientific ideas” (Hofstede et al., 1998, pp.17-18). Hofstede et al. (1998) identified cultures labelled as masculine “strive for maximal distinction between how men and women are expected to behave and to fulfil their lives” (p. 46), where some occupations are considered “typically male” (p. 48).

Lewes’s (1988) research showed the construction of an adult personality, including one’s sexual orientation and sense of identity is via conflict ridden processes of development in which the gender dynamics of families are central. Connell (2000) stated “masculinities are defined collectively in culture, and are sustained in institutions” (p.11), such as the “state, the workplace and the school” (p. 28). According to Connell’s (2000) judgement the “school is probably not the key influence” for the formation of masculinities, the childhood family, the adult workplace or sexual relationships (including marriage) are more potent influences (p. 146). Connell’s research is particularly relevant in this context as he undertook them in Australia.

Risner (2009, August) stated “boys dancing is both a form of cultural resistance...as society’s dominant ideas about gender and masculinity play large roles in shaping boys’ lives in dance”, and in addition, “the experiences of dancing males provide an important vehicle for challenging dominant notions about gender, privilege, masculinity, sexual orientation, and the male body” (p. 1). As there are many men who choose to dance, this study is important as it informs us about these men’s “meaning and motivation in dance, as well as the ways in which their dancing challenges gender stereotypes and enlarges ideas about what it means to be male” (Risner, 2009, August, p. 2) in an attempt to “educate a highly confused culture to its sexuality and discrimination” (Risner, 2002, p. 66).

Dance, Masculinity and Sexuality

Burt (1994, 1995, 2000) looked at dance in relation to sexual identity, specifically at issues surrounding the male dancer in terms of masculinity and sexuality. Burt’s works asserts strongly in favour of the concept that gender is socially constructed, which was one of his main emphases (1994, 1995). McAvoy (2002) also considered the socially constructed dimension of gender in relation to what she calls the taboo of the male ballet dancer. McAvoy echoes Burt’s ideas, but also looks at the issues of stereotyping and homophobia and its effects on people who dance (2002).

Other related studies addressed the reasons why people participate in dance (Alter, 1997; Bailey & Oberschneider, 1997; Nieminen, 1998). Alter (1997) looked at why dance students (dance majors) pursue dance in the American college context. Of her students (in the study) who pursued choreography, many loved doing it, but found it quite “difficult, frustrating and made them feel insecure and vulnerable” (Alter, 1997, p. 81).

Nieminen’s (1998) work is distinguished here because it is culturally specific in two ways, namely: it was conducted in Finland, and it focussed on folk dancers who were non-professionals. Despite these cultural differences, Nieminen (1998) stated although “dancers share experiences, meanings and motives which unite them as a group”, there are also differences among them in the different dance forms (p. 68). As a result of these issues, it is incumbent upon dance educators and researchers, stated Nieminen, to consider “dance form, age, gender, breadth of instructional background, persistence, intensity of dancing, and expectations of future involvement, as well as, the demands, expectations and values of social culture” (1998, p. 68).

Bailey and Oberschneider (1997) looked at sexual orientation in professional dance. This particular work encompassed the concept of sexual orientation in the professional dance world. Bailey and Oberschneider (1997) investigated the validity of the stereotype of the male dancer being a gay man, and also looked to find if there was any relationship “between sexual orientation and membership in particular occupations”, and if there was, what was the reason for its occurrence, and what impact it had on the other non-homosexual members of the occupation (p. 1). What was interesting, stated Bailey and Oberschneider, was the reasons why gays (homosexuals) participate in the performing arts can be explained as “psychological and sociological” (1997, p. 2). It is interesting to note that the sampling technique they utilised were from “personal contacts, a solicitation in a dance magazine and

snowball sampling” (Bailey & Oberschneider, 1997, p. 3), of which, the first and third methods were the ones I employed in my research.

What they found from their research is “only one male, out of the forty two sampled and interviewed”, believed that his experiences in dance had a major influence on his sexual orientation (Bailey & Oberschneider, 1997, p. 6). Furthermore, it was the psychological factors more so than the sociological factors had a greater influence on choice of occupation, and these factors were: that gay men dance in order to be feminine (they dance because women do, and this question I put to my respondents during their interviews), that male sexual orientation is most often determined early “by adolescence, and is not susceptible to influence by later experiences” and that the high percentage of gay male dancers did not have any detrimental effect on the other non-homosexual (heterosexual) men in dance (Bailey & Oberschneider, 1997, p. 9).

Burt states “it is not possible, in a patriarchal and homophobic society, to make disinterested aesthetic judgements about cultural products that challenge normative ideologies of gender and sexuality in order to propose a radically revised imagination of the body’s capacity for pleasure” (2001, p. 209). In fact, “available evidence suggests that the association between dance and homosexuality arose only in the early twentieth century with Diaghilev” (Burt, 2001, p. 213). I am in full agreement with Burt (2001, p. 211) that “it is not possible” to write about the male dancer “without dealing with the issue of dance and homosexuality”, because “the body is gendered, dancing continually redefines and contests the individual’s knowledge of the limits of gendered behaviour and of sexuality” (Burt, 2001, p. 220).

Men Researching Other Men Dancing

Gard’s (2006) research relied on interviewing male dancers as the ‘Men Who Dance’, and in that our research is similar. The focus of Gard’s study, as he puts it was “on ballet, an activity often associated with girls and women (2006, p. 2). He wished to encapsulate the “physical experience of dance” through the “stories male dancers tell” and the “act of dancing generates its own meaning and stories” (Gard, 2006, pp. 8-9). His work is therefore concerned with “the stories, words, ideas, and feelings...and the bodily experiences which are called upon to generate explanations about a male’s decision to be a dancer” (Gard, 2006, p. 12). Gard’s research is similar in that we are both hoping to learn more about the “process of becoming a male dancer” and in that process also getting an appreciation of the “process of ‘becoming a man’ and something about the experience of becoming a man and being a man who dances” (Gard, 2006, p. 5).

Douglas Risner’s research focuses on the plight and difficulties faced by gay male dancers in the USA, a subject which he holds quite near and dear to himself (as a gay male dancer himself), and which he critically reflects upon and narrates as the subject in his thesis. Risner (2001) identifies himself as being “privileged and oppressed” as he makes a life “on the cultural fringe, as a dancer and choreographer, and as a gay father” and he sees it as “having one foot clearly in the dominant centre (being a white male) but the other foot, two arms, and a head in the margin (being homosexual, a dancer/choreographer, and a gay father) makes for an awkward negotiation of fluctuating privilege and marginalisation” (p. 3). Risner states that his work is an attempt to respond to what he calls a “double bind situation, the sometimes

complacent and complicit nature of privilege and oppressor and at the same time, the resistance and frustration of social marginalisation and oppression” (2001, pp. 3-4). Risner employed a “narrative autobiographical approach” (2001, p. 6) and articulated succinctly that “autobiographical narrative, in conjunction with reflective practice, reveals my fingerprints and places my concerns squarely at the scene of this inquiry” (p. 7).

He cites dance as being the “bastard stepchild of the arts” and it is often “feigned as overly erotic, insignificant, at best frivolous”, and from the outside looking in, “the most marginal and stigmatised of the marginalised in dance is the gay male dancer” (Risner, 2001, p. 10). Males, he concedes “bring a seeming legitimacy to dance” and despite being a minority, they do “dominate directorial, managerial and choreographic positions” (Risner, 2001, p. 10), whereas “the gay male presence in dance is often suppressed and minimised by the dance community itself” despite the stereotype that “all male dancers are gay” (Risner, 2001, p. 11). Risner (2001) draws our attention to the fact that society proffers a “negative image of homosexuality, the experiences and sensibilities of gay men are rarely if ever presented in the work of professional dance companies and academic dance productions” and this act of concealment he believes, “results in further societal speculation and suspicion, undermining the dances and the lives of all dancers and their audiences, all the while breeding further homophobic attitudes and prejudice towards gays” (pp. 11-12).

Risner (2001), in using the narrative autobiographical approach, gets his respondents to tell their stories as a strategy to combat the silence of the past, and from the four autobiographical reflections in his research he is able to detect and establish the emergence of “several larger themes of human experience” and these “thematic strands” exist in “clusters” around “the notions of escape and denial, silence and secrecy, confusion and dissonance, dominant hetero-centric privilege and pervasive, homophobic cultural norms” (p. 33). This is similar to what I have undertaken in this research study.

Methodological Issues

This is a qualitative research study. The results from this research constitute the first part of a much larger research study undertaken by me. This research was undertaken by employing a constructivist paradigm.

Schwandt (2000) states the basic assumption underlying this paradigm is that knowledge is socially constructed, and that we (as researchers) should attempt to understand the complex world of lived experience from the point of view of those who live it. The intention is to seek an understanding of “the world of human experience” (Cohen & Manion, 1994, p. 36), suggesting that “reality is socially constructed” (Mertens, 2005, p. 12), and as such, the research relies on the “participant’s view of the situation being studied” (Creswell, 2003, p. 8).

Constructivists “generate or inductively develop a theory or pattern of meanings” (Creswell, 2003, p. 9) throughout the research process. Constructivists apply an ontological approach, but go a step further by taking the stance that the researcher’s goal is to gain an understanding of the multiple social constructions of meaning and knowledge. This is achieved by allowing the concepts of importance to emerge as

they are constructed by the respondents. Lincoln & Guba (2000) state the social construction of reality can be conducted only through the interaction between and among researcher and respondent, and as a result I conducted personal interviews, made observations and undertook document reviews; all qualitative data collection methods consistent and predominant in this paradigm.

In this research study, I asked the respondents to reflect critically on their lives, from their childhood to their present lives (at the time of their interviews). I added another dimension which overlaid this, by asking them to identify the critical events in their lives. I asked all the respondents to write down a list of critical events in their lives and I also asked them to state why they considered these events as being critical for them.

The Trilogy of Methods

By eliciting these facts from the respondents, I was entering into the associated fields (methods) of critical event studies, critical reflection (on the part of the respondents) and also the issues associated with (auto)biography, as their accounting and retelling of their lives amount to an oral narrative of their life (hi)stories.

Critical reflection has been widely recognised as a key component in the learning process of individuals (Brookfield, 2009) which may also lead to changes in personal understandings and potentially behaviour (Mezirow, 1990). Reflection as defined by Boud, Keogh & Walker (1985, p. 3) refers to “those intellectual and affective activities in which individuals engage to explore their experiences in order to lead to new understandings and appreciation” and what makes it critical reflection is that we are concerned with the personal reasons for and the consequences of what we do (Mezirow, 1990).

Autobiography refers to the “telling and documenting of one’s own life” – a form of personal narrative or personal autobiographical narrative (Coffey, 2004, p. 46). Sikes (2006) states this process “starts from, and focuses on the personal and subjective perceptions and experiences of individual people” (p. 2) to how we make sense of the world (p. 1). It does this as narratives encompass elements that carry a strong personal meaning and articulate the present, past and future, instigated by remembrances, telling not a life as it really happened, but a life remembered by the ones who lived it (Abrahão, 2012, p. 37), resulting in a focus on “understandings regarding multiple realities and subjectivities” (Sikes, 2006, p. 6). Life histories also take a particular ontological position which “values the subjective and idiographic” (Sikes, 2006, p.11) which is consistent with the paradigm employed in this study.

Critical Incident Technique (CIT) is a qualitative interview procedure which “facilitates the investigation of significant occurrences (events, incidents, processes or issues) identified by the respondent...” (Chell, 2004, p. 219). The main focus of CIT is attempting to understand the incident “from the perspective of the individual, taking into account cognitive, affective, and behavioural elements” (Chell, 1998, p. 56). Woolsey (1986) identifies the two guiding principles of CIT as the “factual reports of behaviour” and “that only behaviours which make a significant contribution to the activity should be included” (p. 244). CIT as a research method began with Flanagan’s work in 1954, has seen subsequent development in its application to

evolve into “uncovering text” as well as “capturing meaning” whereby current researchers are asking respondents to “reflect upon and write down the meaning of critical incidents” (Butterfield, Borgen, Amundson & Maglio, 2005, p. 489), as I have done in this study.

What is significant to note is that these three methods of qualitative research emphasise the “human as instrument where humans are the major form of data collection device” (Tesch, 1990, p. 20). The similarities do not end there. These methods provide for the utilisation of small sample sizes, with interviews being the main source of data. The data collected are then transcribed verbatim and then subject to analysis for categories. The focus of the analyses is to capture the meaning assigned to the events and/or incidents, which may have cognitive, affective and behavioural implications so as to allow for the capture of the multiple realities in our lives. An open coding process as advocated by Strauss and Corbin (1998) was undertaken to identify the categories from the data.

The Sample

Listed below is a summary of the sample in my study:

No. of respondents:	Seven
Location of respondents:	Two in Wellington, New Zealand, and five in Melbourne, Australia.
Age of respondents:	23 to 72 years of age
Sexuality:	All seven self-identified as being <i>a sexual minority</i>
Career paths:	From <i>Principal Dancers</i> to <i>corps de ballet</i> , a teacher at a dance school and an Artistic Director
Professional careers:	Three were successful choreographers One was in the middle of his choreographic career One was just beginning his choreographic career
Notable points:	One was a founding member of the Australian Ballet One is a quadriplegic who dances as a differently abled dancer

In total, I interviewed seven male (non-heterosexual) dancer/choreographers from Australia and New Zealand. The interviews were conducted over a two year period, where five interviews (of about two hours each session) were undertaken for each of the respondents in Melbourne, and two sessions (of about three hours per session) were used for the interviews conducted in New Zealand. Of the seven males interviewed, five self-identified as being gay (homosexual), one was sexually ambivalent (due to his being a quadriplegic) and the last I classified as being asexual. All seven would qualify being classified as *sexual minorities*.

Results and Discussion

The results of the analysis undertaken is summarised in Appendix 1 and 2. I begin the section by dealing with the reasons attributed by the Respondents or Interviewees (numbered: R1 to R7) why they considered the events they listed and discussed as being critical.

Why Were They Critical

These events were “life altering” and they were “things that changed your life, or changed your perspective on life” (R7). R6 chose the words “turning corners in your life” and “you suddenly change your direction” with a “very strong change of direction”. These events were turning points to a new path in the life and career (R5) and having “an impact on my life in some way” and also on the “development of my life and career” (R7).

R5 emphasised his enjoyment of music from an early age was critical in his pursuit of dance, whilst R4 stated these events allowed him to dance, and for him to dance meant a “release of your soul and your spirit”, which allowed him to feel accomplished with the “total satisfaction of my being” and helped him not to “feel as if it was a lonely existence”. Dancing, for him; was also instinctive and absorbing in that “I was just anxious to do it. I was like a blotting paper” (R4).

For Respondent 3, they represented times of emotional upheaval. The death of his father and the subsequent loss of his mother through her suicide (R3) represented moments of high emotion, because as individuals we are all dependant on our parents. He later showed a stronger sense of emotional independence when he felt that there was “no time to waste” and left the dance company to be with his partner overseas – in Europe (R3).

R2 on the other hand viewed these critical events in relation to the “geographical demarcations that they had in terms of the impact...on my life”. Some of the reasons for the relocation were “relatively random” or “have been prompted by factors external to my own control” (R2). R1 discussed similar reasons where “at certain points in your life...you have to choose one”, rather than through careful deliberation.

R1 broke away from dance altogether by choosing a career outside the performing arts by entering the field of real estate and then followed that up with something he felt passionate about – education. Shifts in the socio-political context and artistic challenges were the sources attributed by R2 for his deliberate choices to move from one country to another.

Finally, for one of them, it allowed the opportunity to escape from his family (R1), to leave behind the “provincialism and parochialism of Ireland” (R1), and “to be himself and escape all the bullying” (R1) he had experienced, thus, affording him physical, mental, and emotional freedom. R3 on the other hand, in a show of freedom, took some time off in the middle of his career to experience and explore new things and places.

Of the incidents deemed critical (Summary in Appendix 1), I focussed on those that related to their differentness, and that which located them as “other” – than heteronormative. These incidents were classified as personal

Acknowledging Sexuality and Coming Out

Respondent 1 stated he did not have a suitable gay role model at ballet school so coming out was an even more difficult proposition. Respondent 2 was aware of his

sexuality at a much earlier age, “between the ages of 10 to 12” while still at a local state school in London and “it became stronger”.

He came out first to his family and that he felt “was big” (R3). He felt that because a lot of his friends at school were gay and were good friends with Mum” he felt comfortable with coming out to his mum first (R3).

Respondent 4 felt that being gay was not a real issue, it was all part of a family, or what he chooses to call “the extension of the family concept”. His sexuality had no impact on his choice of career (R4). Respondent 6 learned from an early age of fourteen that he was (gay) homosexual. He was okay with getting into a dance career, as being gay there “wasn’t so unusual” (R6). Respondent 7 found the dance world was “very supportive” of his sexuality, and made it more acceptable and comfortable.

Having Same Sex partners

Respondent 7 admits to having partners outside the dance company as being a form of escapism and allowing him to be treated as a normal person but he also adds that he finds it “hard not to be attracted to anyone else but dancers” (R7).

Respondent 2 felt that being with his partner was so critical to his life that he chose to leave his home country to be in another, which was more tolerant politically, where he could be with his partner (R2).

Respondent 3 moved away to pursue a relationship with another dancer who lived in Europe. He felt he was young enough with a certain amount of experience to make it possible (R3). He subsequently met someone else from the company and they moved in together in 1994, acknowledging he was outing his personal life ahead of his professional life (R3).

Respondent 6’s moved to the ballet in Western Australia, but finding the situation there “fairly hopeless” he stayed there nonetheless, because of this new relationship. Many years later, he pursued another relationship with a man in Sydney despite his being in Melbourne. That relationship lasted only eight months as he was trying to run a relationship with someone who was, in addition, “terrified of settling down” (R6).

These incidents (below) deemed critical were classified as professional and they were the ones highlighted by the majority of the respondents (see Appendix 2)

Ballet training

Respondent 1 found his training at the Royal Ballet School (RBS) difficult to handle as he felt the “strictness at the RBS was petty” and that he was “older than anyone else” in his class. The reasons he attributed for his departure were, in addition to the petty discipline, was the loss of a really good and supportive male dance teacher (R1), and a change of three teachers in three months (R1).

Another found the Victorian College of the Arts Secondary School (VCASS) comprised a “very strict regime” of training, which included technical training with arms and legs having to be perfect, which was challenging for him (R7). Despite all

these factors “I really loved it...I really fitted in...I finally really felt like I fitted in ...amongst people with similar interests” (R7). He subsequently moved to the ABS, and says it “felt like a natural progression” (R7) and it was, he felt, the leading school for the training of dancers, with international recognition as he “wanted to go to the best” (R7).

Although he started learning classical technique later in life (at age sixteen), Respondent 4 felt that his training was very superior than most as he received “the full Russian training” and was taught good technique, theatricality, and good stage presence. Despite all this great training he felt a strong need to go overseas to go and “measure himself against the people in the mother country” (Great Britain) which “was the norm” at the time (R4).

Respondent 5 attended performances by the Sydney Dance Company (SDC) and was bitten by the bug. His feeling was that he did not have the classical background to “front up for an audition for a company like that” (R5), so he started classical dancing at a much later and by auditioning for a ballet school (R5). He auditioned for the ABS and was accepted (at age eighteen) into the Diploma of Dance programme (R5).

Respondent 6 started to dance early, gave it up in favour of University, but left University after completing only a year. He started attending the ABS but lasted for only a year, before heading to the UK. He met a mentor and got a job with a professional company within six days of his arrival in London (R6).

Joining a professional company

Respondent 2 talks of being right at the “bottom of the heap” when he joined a professional ballet company, which he found hierarchical to the point where cast listings on all programmes and media were listed alphabetically according to categories of dancers.

After graduating from the ABS, Respondent 3 who was already accepted into the Australian Ballet Company, wanted to spend some time overseas before commencing with the company. The Ballet Company organised for him and a friend to go overseas under the auspices of a scholarship programme which they had running for their staff (R3). His experience of joining a professional dance company was varied.

Respondent 4 was a founding member of the Australian Ballet (R4) and he describes it as a “non-commercial company, but, dancing internationally with great international stars”. His experience of joining a professional dance company was not just about technique, but it was more about “friendships and the bonds that you filled...the family, the concept of family, the bonds of friendship” (R4). He had joined the first company of the Australian Ballet, a permanent subsidised company, and it felt “motivating and exciting” for him to be involved with this “full time national company” (R4).

Respondent 5’s experience of joining a professional dance company was different to the others discussed. After graduating from the ABS, he was offered a contract at the Queensland Ballet (QB) and was hoping to get experience there and then head overseas (R5).

A similar scenario faced Respondent 7 upon his graduation from the ABS, he was offered a place at PAC Ballet in South Africa which he accepted (R7). His experience there was one of a “group of professional artists in a company environment...starting off in the ranks...with timetable schedules...numerous ballets....technique classes” and opportunities to choreograph as well (R7).

For respondent 6, his joining a professional dance company turned out, upon much reflection; to be “the most awful experience” of his life as he had not had enough training at that stage, and that was reflected in the way he was “treated by both management and by other dancers in the company”.

Not everyone’s experience, and experiences of each event; was as eventful as the other, but it is in their individual experiences that they learn about life and these helped shape their lives to become who they are.

Conclusion

What made this community of dancers distinctive, different and worthy of consideration were in the nature and quality of their experiences. The differentness in their experiences was how they negotiated and subsequently acknowledged their sexuality and sexual identity to come out as gay men, and to live as such with their same sex partners. This is how they occupied this space of difference to be contextualised as other.

As men who dance, they also had experiences which were in essence similar to all boys/men regardless of their sexuality. They had ballet training, attended ballet schools and later joined professional ballet/dance companies. In these experiences they were heteronormative.

Boys will be boys, but men who dance will always be treated with suspicion. Dance will always be deemed to be a feminine pursuit in a heteronormative world, unless we take active steps to change that world view.

APPENDIX ONE

CRITICAL INCIDENTS - PERSONAL

RESPONDENTS	1	2	3	4	5	6	7
INCIDENTS							
The family religion	X			X			
The family relocating		X	X	X			
The family environment	X		X			X	X
Parental feelings	X		X			X	
Parental assistance				X	X	X	
A parent's death			X				
Beginning dance		X	X	X	X		X
Having to leave home	X	X			X		
Making personal choices	X			X		X	
Socio-political changes		X					
Acknowledging sexuality and coming out	X	X	X	X		X	X
Having partners and relationships		X	X			X	X
Disability to differently abled.							X

APPENDIX TWO

**CRITICAL INCIDENTS -
PROFESSIONAL**

RESPONDENTS	1	2	3	4	5	6	7
INCIDENTS							
Beginning to dance			X	X		X	
Ballet training	X			X	X	X	X
Joining a professional dance company		X	X	X	X		X
New challenges	X	X			X		
Achievements and awards			X		X		X
Choreographing		X	X			X	
Artistic Directorship	X		X	X		X	
Dance related injury	X						
New opportunities		X				X	
Retiring from dance	X			X			
Choosing to dance again							X

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