Dancing Demons

The sexualisation of women in dance through history.
By Georgia Katherine Hicks

Whilst creating my independent project I went through so many different ideas before deciding on the final piece. First I want to show you my research on the specific dances I've included in my performance, which are The Charleston, The Jive, The Waltz, The Argentine Tango, Commercial and Contemporary.

Let's start in order. **The Charleston!**

The Charleston was a dance created in the 1920s that originated from a very popular song called 'The Charleston' by composer James P. Johnson. The song originated in the Broadway show 'Runnin' Wild' and became one of the most popular hits of the decade. The dance is named after the harbour city of Charleston, South Carolina.

The peak year for the Charleston dance was mid 1926-1927, "at first, the step started off with a simple twisting of the feet, to rhythm in a lazy sort of way. When the dance hit Harlem, a new version was added. It became a fast kicking step, kicking the feet, both forward and backward and later done with a tap."

"The Charleston and similar dances such as the Black Bottom which involved "Kicking up your heels" were very popular in the later part of the 1920s. They became less popular after 1930, possibly because after seven years of being fashionable people simply became less interested. The new fashion for floor level sheath evening dresses was also probably a factor. The new dresses constricted the leg movements which are essential for the Charleston. There is a British Pathé Instructional Short from 1933 in which a new variation – the "Crawl Charleston" – is demonstrated by Santos Casini and Jean Mence. This shows a very sedate version of dance similar to a tango or waltz. It was not until dress hem lines rose toward the end of the thirties that the Charleston is again seen in film."



"A slightly different form of Charleston became popular in the 1930s and 1940s, and is associated with Lindy Hop. In this later Charleston form, the hot jazz timing of the 20s Charleston was adapted to suit the swing jazz music of the 1930s and 1940s. This style of Charleston has many common names, though the most common are Lindy Charleston, Savoy Charleston, 30s or 40s Charleston and Swinging Charleston. In both the 20s Charleston and Swinging

Charleston, the basic step takes eight counts and is danced either alone or with a partner."

The Jive

The Jive originated in the United States from African Americans in the early 1930s. The dance actually begun as a term of expression used by swing musicians which meant "denoting glib or foolish talk".



"American soldiers brought the Lindy Hop/ jitterbug to Europe around 1940, where this dance swiftly found a following among the young. In the United States, "swing" became the most common word for the dance, and the term "jive" was adopted in the UK. Variations in technique led to styles such as boogie-woogie and swing boogie, with "jive" gradually emerging as the generic term in the UK.
After the war, the boogie became the dominant form for popular music. It was, however, never far from criticism as a foreign, vulgar dance. Ballroom dancing guru Alex Moore said that he had "never seen anything uglier". The modern form of ballroom jive since the 1990s is a very happy and boppy dance, with frequent lifting of knees and bending or rocking of the hips." In the 1950s the 'Hand Jive' also became a very popular variation alongside the Lindy Hop, Jitterbug, Boogie-woogie, Swing boogie and Rock and roll.

The Waltz

"The Waltz (meaning to roll or revolve) is a ballroom and folk dance, normally in triple (3/4) time performed primarily in closed position."



There are many references to a sliding or gliding dance that would evolve into the waltz that date from 16th century Europe. The French philosopher Michel de Montaigne wrote of a dance he saw in 1580 in Augsburg, where the dancers held each other so closely that their



faces touched.
There are many different variations of the Waltz such as the Viennese Waltz, Slow Waltz, American Smooth, Scandinavian Waltz and many more.

The Argentine tango

The Argentine tango is based on nostalgia, aggression, sadness, and laments for lost love.
“The origins of tango are unclear because little historical documentation from that era exists. However, in recent years, a few tango aficionados have undertaken a thorough research of that history and so it is less mysterious today than before. It is generally thought that the dance developed in the late 19th century in the working-class neighbourhoods of Buenos Aires, Argentina, Montevideo and Uruguay and was practiced by Uruguayan and Argentine dancers, musicians, and immigrant labourers.
When the spirit of the music is characterised by counterpoint marking, clarity in the articulation is needed. It has a clear, repetitive pulse or beat, a strong tango-rhythm which is based on the 2x4, 2 strong beats on 4 (dos por cuatro).”
“Argentine tango is danced in an embrace that can vary from very open, in which leader and follower connect at arm's length, to very closed, in which the connection is chest-to-chest, or anywhere in between.
Tango dance is essentially walking with a partner and the music. Dancing appropriately to the emotion and speed of a tango is extremely important to dancing tango. A good dancer is one who transmits a feeling of the music to the partner, leading them effectively throughout the dance. Also, dancers generally keep their feet close to the floor as they walk, the ankles and knees brushing as one leg passes the other.”



The Argentine tango is featured in many shows and films, one being Moulin Rouge. Two characters dance the tango to 'El Tango de Roxanne' which is actually one of the songs in this performance! More on that later.

Commercial

Commercial dance is a mixture of different dance styles. "It pulls moves from jazz, hip hop, breakdance, street dance and many more. The style usually differs depending on the purpose, but generally, commercial dance will include the most popular dance moves of an era. Commercial dance can be seen in music videos, on television, at nightclubs, in advertising etc.



"Commercial dance emerged in the 1950s as a way for dancers to push against the strict constraints of traditional styles such as ballet and be free to experiment."

Contemporary

"Contemporary is an important genre of dance performed in societies around the world, celebrated by people both young and old. Developed during the 20th century, contemporary dance involves incorporating aspects of movement from several other genres such as jazz, modern and ballet.
Unlike traditional forms of dance, contemporary is considered to be somewhat unbound by much rigidity and rules. The dancers of this genre have the ability to transform a performance based on their own interpretations. This is achieved through honing in on certain techniques, such as focusing on strong ballet-influenced leg movements, fall and recovery, floor work and further improvisational elements. More frequently than



not, contemporary dance is performed barefoot to allow for more fluidity in movement and connection to the dance surface.
One of the most important aspects of contemporary dance is the element of improvisation. While some forms of dance such as ballet can be quite rigid and structured, contemporary dance relies on fluidity and improvisational movement to evoke a range of feelings in the viewer. It also offers the dancer ultimate creative freedom to perform an emotive piece that identifies with them."

Hair, Make up & Clothing!

Each dance style calls for a different look. Costumes, hair and make up are essential to looking the part and I had to do lots of research on this to get my appearance accurate to portray the era of the dance correctly! Let's look at them!



The Charleston! The roaring 20s! This was an era of short cropped hair, kiss curls, soft waves and smoky eyed, dramatic make up! The make up had to be dramatic if they were filming as back in those days TV and film was black and white! This would make it visible to the audience.
Let's talk clothing. Flapper dresses, sequins, tassels, feather boas. I really do wish sometimes I lived in this era. I'd kill to dress like that everyday!

An old booklet released from the Armand Company in 1929 on how to apply make up for a certain look!



DEVELOP YOUR OWN TYPE

CLEOPATRA TYPE

EYES: Accentuate the natural lines of the eyebrows. Discriminately shade the upper lids and lower lashes.
CHEEKS: Rouge should be applied low and sparingly to the outer edges of the cheeks, avoiding a harsh outline.
LIPS: Apply the lipstick carefully, slightly inside the upper and lower lines of the lips.

LORELEI TYPE

EYES: Accentuate the natural line of the eyebrows. Slightly shade the upper lashes
CHEEKS: Apply rouge with light circular motion low on the cheek bones. Also delicately tint with color the lobes of the ears.
LIPS: Concentrate color on the center of the lips, gradually shading to the natural tone at the side of the mouth.

SONYA TYPE

EYES: Delicately accentuate the eyebrows, strengthening near the edge.
CHEEKS: Discriminately apply rouge well back and below the cheek bones blending to natural tone of skin near the mouth.
LIPS: Apply lipstick judiciously, slightly overlapping and thereby accentuating the bow line of the lips.

CHERIE TYPE

EYES: Carefully accentuate the natural line of the eyebrows as well as the upper and lower lashes.
CHEEKS: Concentrate color at the outer edges of the cheeks and apply lightly toward the nose.
LIPS: Accentuate and define the natural contours slightly exaggerating the curve of the lower lip.

A careful study of these distinct types will enable you to analyze your own features and accentuate your individuality.

MAKE UP - *is not a matter of conforming to fixed principles*

SHEBA TYPE

EYES: Delicately darken eyebrows.
CHEEKS: Apply rouge slightly below or on the cheek bones shading by imperceptible degrees with the natural tone of the skin.
LIPS: Apply lipstick sparingly, with a firm, light pressure, slightly inside of the natural lines of the lips.

GODIVA TYPE

EYES: Slightly arch and darken the eyebrows.
CHEEKS: Very delicately apply rouge with a light circular motion to the cheek bones, blending into natural tone of the skin toward the mouth.
LIPS: Impart fulness to the lips by applying lipstick sparingly, slightly over-lapping the natural lines.

MONA LISA TYPE

EYES: Carefully accentuate eyebrows and lashes.
CHEEKS: Rouge if used at all should be applied with careful restraint so as to suggest only a very delicate flush.
LIPS: Apply lipstick freely following the natural lines. The upper lip may be very slightly accentuated in color.

COLLEEN TYPE

EYES: Seldom require make-up.
CHEEKS: Rouge may be applied quite freely, concentrating the color at the outer edges, blending into the natural tone of the skin toward the nose.
LIPS: Apply lipstick carefully, following the lines of the lips to enhance the natural expression.

Successful make-up depends largely upon the proper use of carefully chosen shades of powder, rouge and lipstick.

The Jive was all about rockabilly dresses, pinup curls, eyeliner and a red lip! This was the go to in the 50s.



"Eyeshadow came in various matt colours, including shades of grey, brown, blue, green, and violet. By the late 1950s, a shimmering lustre could be created by adding guanine, which came from fish scales and guano."

"The application was minimal and, generally, one colour only was used on the upper eyelid. It was applied with the little finger and blended out to create a winged look. The colour was faded towards the brow."





Correct application of Revlon make-up is the key to your successful make-up

On the preceding pages your Revlon Beauty Adviser has outlined the correct make-up and colours for you. Now a few words on application:

EYES — Eye shadow should be applied on the eyelid close to lashes and smoothed outward and upward with finger-tips to create the desired illusion.

Eye liner will make eyes look larger by drawing a thin line along the lid, behind the lashes, and slightly beyond the outer corner of the eye.

Eyebrow pencil should be feathered on, set with powder and brushed to obtain a soft natural look.

ROUGE — Rouge should be applied no closer to the nose than the outer corner of the eye, on the high cheekbone. Blend over this area to give a lifting effect. Never apply rouge lower than the flare of the nose or ear lobe.

LIPS — To make lips appear fuller, outline lip with darker shade. Using a lipliner extend the line slightly above the natural line. For extra lustre, blot lipstick, then re-apply.

Printed in England

Make up advice from Revlon's booklet 'For A Lovelier You' (1959)

The Waltz doesn't have much research in regards to the hair and make up side of things but the women always wore long, gown like dresses. They always looked very neat, natural and normally had a section of their hair pulled back. The appearance has obviously evolved since when the waltz first began, but it still has that elegant look and feel to it.





In my research for the Argentine tango the general vibe is sultry and fierce. The woman seem to always have their hair slicked back in a low pony or a bun, normally with a red hair accessory like a red rose. Make up is dramatic and dark, with a dark red lip. Dresses can vary from short to mid length, always having some form of leg on show. Colours of the dresses are normally black, red, or purple to symbolise darkness and aggression. This is definitely one of my favourite dances.



Commercial dance changes through the eras, it follows the latest current moves and trends, this is the same with hair, make up and clothing. Whatever you feel is suitable for the piece.

And last but not least, contemporary dance. Braids and low buns are popular in this style of dance. Make up varies on the piece you're performing, if it's more a dramatic piece, dancers are more inclined to go with darker make up, if it's quite a pure piece and emotional you might go for something lighter and natural to show the raw side of you. Clothing is flowy and gentle, allows you to move but also looks perfect when dancing as it trails behind you. There's also something very elegant about it.



Performance

Now onto the performance and how I created it. I went through so many ideas about what I wanted to create, but it was always a dance piece, I've always been passionate about choreography and have wanted to create my own for so long!

My first idea was to portray the stages of my grief through dance, I felt this was a tad too personal and didn't think I would be able to do it justice as I'd need a lot of people to accurately portray it and I didn't want to rely on anyone else so I decided to leave it, but it's in the book for another time!
My second idea was to portray different peoples grief, so stories through different eras through song and dance, I found this was too broad and I had to narrow it down but I loved the idea of going through the eras which brings me to my 3rd and final idea. The sexualisation of women in the dance industry through the eras.

The reason I decided to go with this idea is I'm so passionate about dance and I've been sexualised so many times for just doing something I love and I'm fed up of it! I've had before where on a night out a guy has asked me what I do, I explained I'm a musical theatre student and I love to dance. He immediately comes back with "oh so you're flexible?" DISGUSTING!! I was then really intrigued as to if this is just a modern time thing or whether women had problems with this way back when. So, I researched and researched and all of the information I found was shocking and I just knew I had to carry on with this subject.

My next decision was deciding on what dances I wanted to do. **The Charleston** was a no-brainer. This is one of my favourite dance styles and when I found out it was band for women showing their knees I knew it was perfect.
"Dances associated with jazz (and African-American culture) received particular negative attention. The *Charleston* ("a lively ballroom dance in which the knees are twisted in and out and the heels are swung sharply outward on each step") was banned in many places due to its apparent sexual nature and likelihood of exposing women's legs (although some locales banned it for ostensible safety concerns, after more than 40 people were killed in Boston when the floor collapsed at a Charleston dance in 1925). A number of areas and associations forbade the *shimmy* (the shoulder-wriggling favourite of the Jazz Age crowd)."

Then I looked into **The Jive**, again, one of my favourites. I've always wanted to dance the jive, so I researched.

"From its beginnings in 1927, the dance soon became associated with youth. Older people disapproved of it and tried to ban it from dance halls, claiming Jive was non-progressive and disturbed other dancers on the floor.
It was brought to Europe by American G.Is during the Second World War, but the dance was forced to go underground due to its 'corrupting influence'."
There's a significant move in the jive where you do a handstand and kick your legs in the air, this would cause women's dresses to go upside down revealing underwear, another reason as to why women were sexualised.

This next one was a shocker to me. **The Waltz**. I'd never look at the waltz and see it as sexual, I'd view it as elegant and romantic, but it's history is the complete opposite.

"At a certain point in recent history, a new dance craze swept the globe, occasioning considerable excitement among the young, matched by considerable hand-wringing among those who felt that it was morally hazardous. This dance was banned in a number of places, denounced from pulpits and by newspaper editorials, and even received an official rebuke from the Pope. And no, this pernicious form of movement was not twerking, daggering, the Macarena, or any one of other recently censured dances. It was the waltz."

“The waltz (“a ballroom dance in $^{3}/_{4}$ time with strong accent on the first beat and a basic pattern of step-step-close”) was imported from Germany and Austria, and became popular in North America and Britain in the early 19th century. The new dance craze hit England before America, and the London Times in 1816 observed its arrival with disapproval: “We remarked with pain that the indecent foreign dance called the Waltz was introduced at the English Court on Friday last.” The newspaper thought that this dance was not worthy of comment, as it was previously “confined to prostitutes and adulteresses”, and with the appropriate degree of Francophobia for the age, they blamed its introduction on “some worthless and ignorant French dancing-master”.”

This was a comment made by a parent worried about their child. “If you wish to preserve in its freshness their modest innocence…suffer them not to waltz.”

“In the 1771 German novel Geschichte des Fräuleins von Sternheim by Sophie von La Roche, a high-minded character complains about the newly introduced waltz among aristocrats thus: "But when he put his arm around her, pressed her to his breast, cavorted with her in the shameless, indecent whirling-dance of the Germans and engaged in a familiarity that broke all the bounds of good breeding—then my silent misery turned into burning rage.”

The Argentine tango is notorious for being sensual, sexy and powerful, it also can show the female as the ‘Matador’ as opposed to the male.

“The 20th century in particular has seen repeated attempts to prevent dancers from causing irreparable harm to their souls. The tango was referred to in 1913 by a French Archbishop as a “deep moral danger”, and the same year Kaiser Wilhelm forbid his army officers from dancing it (as well as its evil cousin, the two-step)."

“The Argentine Tango spread to Europe the early 20th Century when wealthy Argentineans moved to Paris, and by 1913 it had become a worldwide phenomenon. Due to its risque nature, a "cleaned up" version of the dance was created and this became known as the more acceptable Ballroom Tango.
The dance is more sensual and intimate than the Ballroom Tango. The couples' upper bodies should remain close together and their lower bodies apart. Quite often, the lady will even rest her head on the man's chest or their faces will be very nearly touching.
The Argentine Tango is about the relationship between man and woman and can be expressed in either of the following ways:
- It can turn into a battle of wills with the man and woman using different ways to triumph.
- Alternatively it can be a dance of two people becoming one, often these routines look as if the couple has become one being with four legs.”

Commercial. I couldn't do a dance piece without including the era that I'm existing in. Commercial is a mixture of many different styles and sticks with the current dance trends! You've got twerking, grinding, hair whipping, bending over and flicking the hair, lots of hip action, which is totally fine! But it begs the question, are these dancers performing these moves because they feel empowered, sexy, powerful? Or because that's the society we live in now? Is it societies standards of needing to constantly look a certain way? Why do commercial dancers have to be so sexualised? You see commercial dance in music videos where women are wearing next to no clothing, and 9 times out of 10 they're always backing dancers in a male artists video. Look at Chris Browns music videos? Those are the perfect example! There's a fine line between a dancer taking ownership of their body and the choices to wear those clothes and do those dance moves, to a dancer that feels forced to. If it makes you feel empowered then yes! Go girl! You wear and do whatever the hell you want. But as soon as you're doing it for the wrong reasons and because you feel pressured, that's when you need to look at the situation and ask "are these standards a problem?", "why do I need to look like this and do this as a dancer when it makes me uncomfortable?". Or another scenario, you love dancing in this style and expressing your love for commercial, you love feeling confident in your body and showing off! If you've got it, flaunt it as they say! But, you shouldn't then have to succumb to the degrading comments made about you. We should be able to do what we want and let it not be made into a sexual nature. We need to change the way that society thinks and that's why showcasing these issues in my project is a huge passion of mine.

I wanted to include **contemporary** as the final dance to showcase the more emotional side of how this could affect us, in day to day life and within the industry. As women, especially in this day and age, we hear comments, we get looked at a certain way and we just brush it off and ignore it because it happens every single day and we're used to it. When you really think about this, it's so wrong on so many levels. But this isn't new! As proven, this has been going on for centuries. My hope is to portray the emotional damage and trauma caused to women within the industry by contemporary dance.
Below are some stories, articles and examples of women being mistreated and taken advantage of within the industry.

"I do not understand why it is deemed okay to treat a woman disrespectfully on stage, especially when nothing in the script or storyline seemed to be requiring the action for the plot to continue moving forward. Do I as a female performer, have to be okay with allowing my body to be sexualised and treated in a way that I deem disrespectful in order to find work?"

"A tutor once told me I had to perform my graduation show in a bra because I'm a "blonde with a big chest"

"Marilyn Monroe (actress and singer) was passed around the foster care system as a child and she suffered sexual abuse from the men in her life. Monroe is one of the first public figures to discuss her experience with abuse in public."

“Rita Hayworth (dancer, actress) was the victim of physical and sexual abuse from her father. Hayworth had a troubled relationship with men and she had five husbands, one of whom was "Citizen Kane" director Orson Wells.”

“For the last several years, accusations of sexual abuse in ballet have seemed constant. While these revelations signal a willingness by dancers to speak out against abuse, they can also leave us wondering how anyone could have missed the signs. The troubling answer is that these abuses were not isolated; they occurred over time, and under the ballet institution’s watchful eye.”

“Though the #MeToo movement has spurred many dancers to come forward with their stories of sexual harassment and abuse, the dance world has yet to have a full reckoning on the subject.”

Interview Time!

My nan loved to dance for most of her life so I knew she was the perfect person to interview.

Georgia: Hi Nan! Do you want to introduce yourself?

Nan: Hi I’m Hazel, formally known as nan.

Georgia: Amazing, okay so we’ll start with an easy one. Do you have any fun stories you’d like to tell about when you were younger? Or anything relating to todays topic?

Nan: I do! In the sixties my flatmate and I went to Southern Ireland, where we had a wonderful time and we spent quite a lot of time in pubs where there was a lot of Irish music. At one pub they played a song I knew so we stood up singing and dancing with the band and in those days mini skirts were in fashion. And afterwards one of the men said to me ‘what pretty knees’ I was quite chuffed at that!

Georgia: That’s crazy that you say that because back in the 20s, the Charleston was actually band because women weren’t allowed to show their knees.

Nan: I think that puts a negative spin on the Charleston, back in my day it was a compliment! Yes in the 20s women weren’t supposed to show their knees, but it must’ve made them feel rebellious and free! And going back to Victorian and Edwardian times, women weren’t even allowed to show their ankles!

Georgia: Very fair point. When did you first start dancing?

Nan: In school, we had classes in very sedate dances like the waltz and the foxtrot and the cha cha cha and that's all I can remember!

Me: That's perfect! So did you learn any more dances other than those 3?

Nan: When I got older to start with it was the jive, which I loved!

Me: What did you love about it?

Nan: What I liked about it was the fact that you were dancing with the opposite sex and the feet always went the same way and the gentleman would always be the lead and had to be gentle, not rough, if he was rough *demonstrates slapping him*

Georgia: Hahaha!! Nan's just demonstrating wacking him over the head if he ever got rough.

Nan: *Giggles*

Georgia: So you did tap didn't you when you were growing up?

Nan: I started tap when I was a lot older not when I was young. After that I suppose it was the twist UGH!

Georgia: The twist! I love the twist, you didn't like that one did you?

Nan: No, people just used to move their hips like this, and what you should've done was move your feet like this, nobody did that. I enjoyed it when people did it right though ha!

Me: Haha I bet! Is there anything else you'd like to add before we move onto the next question?

Nan: I suppose really the next thing is, later, possibly, in my 40s, I started to tap dance and I loved it and went to 3 classes and did some shows. Sorry there's not much else! I'm not being very helpful am I?

Georgia: Yes you are don't be silly! It's really good to see it from another perspective, that it wasn't always bad and some women even liked the comments! You felt empowered by it and it made you confident! Back then for you it was probably something harmless, which is good to see but also shows the contrast of how it can be quite dangerous if it escalated you know?

Nan: Yes!

Georgia: So you were telling me the other day about where and when you got your first tap shoes?

Nan: Yes I started off with a cheapish pair but then when we went to New York, I went to the Capezio shop which was down the street from radio city music hall which is famous in the old films. We had a look around the city hall and it was quite interesting to find that all the dancers, whether they were tap or stage or jazz or anything, wore the same shoes. They called them stage shoes. So I went to the Capezio shop and I wanted some tap shoes, they gave me some to try on and they were identical to the ones the dancers wore in the radio city hall! Then I explained that I mainly wanted them for tap and they fitted taps onto them for me so I had custom made tap shoes!

Georgia: Aw amazing!! I'm jealous! Ok, next question. So what was your favourite dance style and why? How did it make you feel? Do you miss it?

Nan: I'd have to say two! First one is tapping and the second one definitely was so much fun, line dancing!

Georgia: Wow! I never knew you did line dancing?

Nan: I Loved it! I did it in the local leisure centre.

Georgia: Aw cool! How did it make you feel? Empowered? Did you feel free? Happy?

Nan: Yes I felt free because with some of the steps you were doing this and then other steps you'd go dun dun dun (demonstrating steps) and jump to a 90 degree angle to face the other way and I felt as if I was flying!!

Georgia: Aw nan that's so lush. Okay so when you were younger and you used to go out clubbing and dancing or even performing shows did you ever experience any uncomfortable experiences or comments?

Nan: No, nothing! I think back then it was a lot different, in these days if you went out in a mini skirt you'd have all of the men gawking at you and making horrible comments.

Georgia: Ye definitely, it's nice to see it from another perspective, obviously you're just one person but it's lovely that you've had positive experiences.

Nan: Yes it is, I know a lot about the dances that were banned, the waltz was a big one! I was really shocked at that.

Georgia: Ye the waltz isn't a dance you'd think of as inappropriate is it?

Nan: No definitely not but it was one of the worst! Because of the close contact. I'm not sure where the Charleston comes in, you could do the Charleston male and female I suppose.

Georgia: With the Charleston, the reason it was banned was because the women's knees were on show and it was a time where women weren't even allowed to wear shorts! I remember reading an article about two women who left the house wearing shorts, in 1937 I think it was, and it actually caused a car to crash into a pole!

Nan: Wow! Yes I think nowadays it's a lot more vulgar and more out in the open! Men just aren't ashamed to cat call a women walking down the street its awful!

Georgia: Right?! And it just goes to show that back then, close contact or any sort of dance deemed sexual was banned, but now close contact is a given and very provocative dance moves are seen and you will be judged for it or made to feel uncomfortable about it?

Nan: Yes and it also proves that no matter what you wear whether it be a long ball gown in a waltz or a pair of shorts and a t shirt that you'll get comments no matter what!

Georgia: Yes nan!! Exactly. Well thank you very much! A fabulous interview.

Nan: My pleasure *really big cute smile*



SCRIPT
This will be played as a voice recording in between dances.

Hello, today I'm going to take you through some of the different styles of dance through history. All with one common theme, the sexualisation of women. In my research I wanted to find out if dance was always as sexualised as it is today. Let me take you on a journey throughout history where we will visit some significant decades that demonstrate the ever-changing way in which women are portrayed through dance. I think you'll be just as shocked as I was. We'll start with the Charleston.
Walk out onto stage) It received particular negative attention, it was banned in many places due to its apparent sexual nature because it was exposing womens knees and legs!

The jive is a dance style that originated in the United States in the early 1930s. It was brought to Europe by American G.Is during the second world war, but the dance was forced to go underground due to its corrupting influence. It was very popular with the younger generations but was looked upon as misleading! Older people disapproved of it and tried to ban it in dance halls. If they could see what dance styles we have these days I think it'd send them into cardiac arrest! The Jive is a fun, joyful and lively dance that I think they definitely needed and used as an escape during that era.

Now for the absolute shocker of them all, the waltz. This dance was actually probably the most controversial of them all. When I look at the waltz I see-romance and elegance, but that wasn't what 19th century London saw. The London Times observed its arrival with disapproval stating that the dance was indecent and not worthy of comment as it was previously confined to prostitutes and adulteresses. A certain parents comment stuck with me, 'if you wish to preserve in its freshness their modest innocence, suffer them not the waltz.

The Argentine tango is notorious for being sensual, sexy and powerful. It can also show the female as the 'Matador' which is the strong leader as opposed to the male, naturally the world didn't like this! The dance was referred to as a deep moral danger. It has seen repeated attempts to prevent dancers from causing irreparable harm to their souls. The Argentine tango is about the relationship between man and women and can either be expressed in either of the following ways. It can turn into a battle between the two or alternatively it can be a dance of two people becoming one.

Commercial dance is a mixture of different dance styles, it actually emerged in the 50s as a way for dancers to push against the strict constraints of traditional styles such as ballet and be free to experiment. Commercial dance today is very different to what it used to be. There are so many different ways to interpret commercial, but I think there's an expectation of women to dress and be a certain way, and most of the time it's for a man. Look at Chris Browns music videos and certain other rappers, they love to take advantage of that, we should be able to dance that

style for the reason that it makes us feel good, confident and empowers us. We do it for us, no one else. Our bodies, our rules.

This last dance is in the style of contemporary, this is a little different from the others. It's my hope that I can dance in tribute for the victims and survivors of sexualisation and sexual abuse. So many women have experienced this. You're probably sat next to one. 1 in 5 women have been raped or sexually assaulted as an adult, 1 in 6 children have been sexually abused but only 1 in 100 cases are reported for fear of being humiliated, embarrassed, felt like they couldn't be helped, the list is endless. Here are some real comments from women who have experienced sexualisation and sexual abuse in our industry.

"I do not understand why it is deemed okay to treat a woman disrespectfully on stage, especially when nothing in the script or storyline seemed to be requiring the action for the plot to continue moving forward. Do I as a female performer, have to be okay with allowing my body to be sexualised and treated in a way that I deem disrespectful in order to find work?"

"A tutor once told me I had to perform my graduation show in a bra because I'm a "blonde with a big chest"

"Though the #MeToo movement has spurred many dancers to come forward with their stories of sexual harassment and abuse, the dance world has yet to have a full reckoning on the subject."

SONGS

Charleston: Hot Honey Rag from Chicago

Jive: Hard Headed Women by Elvis Presley

Waltz: Sleepwalk by Santo & Johnny

Argentine Tango: El Tango de Roxanne from Moulin Rouge

Commercial: Toxic remix by 2WEI

Contemporary: Fine Line by Harry Styles

LIGHTING

Cues

Charleston:

Announcement: blues and whites

When I start dancing: purple

Blackout

Jive:

Pinks and blues

Fade out

Waltz:

Spotlights and fairy lights

Fade out

Argentine Tango:

Still, red light

At 7:29 (Roxanne) - Strobe lighting

Blackout

Commercial:

Greens

09:30 - quick change to red

Fade out

Contemporary:

Gentle blues

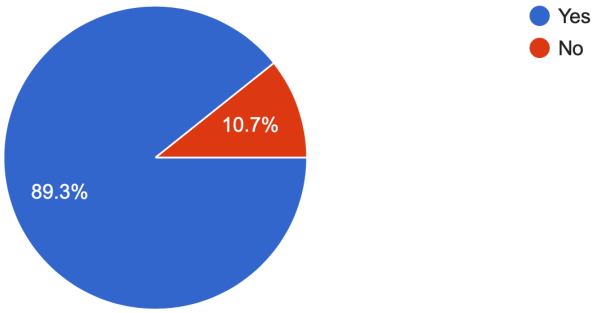
Keep the lights up at the end of the song ill take a few breathes then blackout

Lights up, Will and I bow

SURVEY

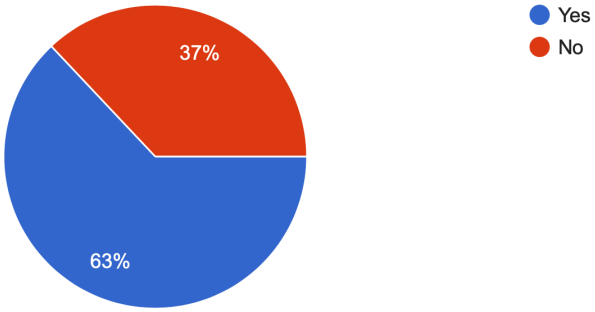
Are you a dancer or have you danced before?

28 responses



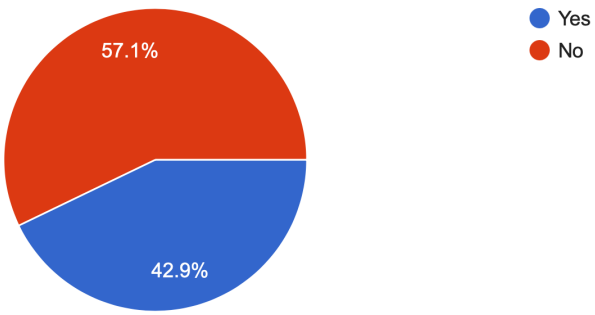
Have you ever wanted to stop dancing due to a certain situation that made you uncomfortable?

27 responses



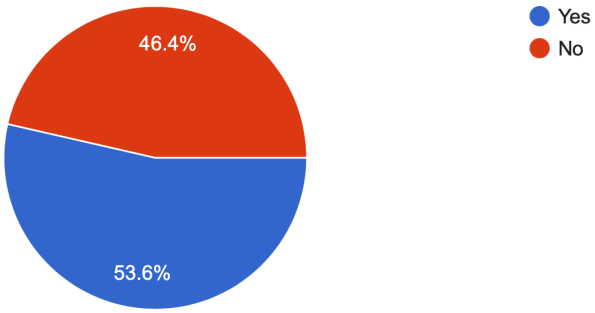
Are you someone that likes the attention when dancing? Does it make you feel confident, sexy and empowered? (Totally amazing if it does!)

28 responses



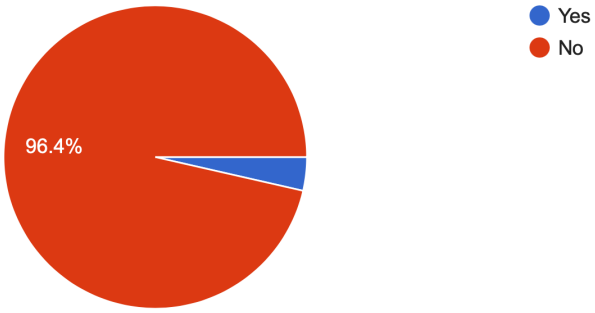
Have you ever witnessed uncomfortable behaviour made towards yourself or someone else while performing?

28 responses



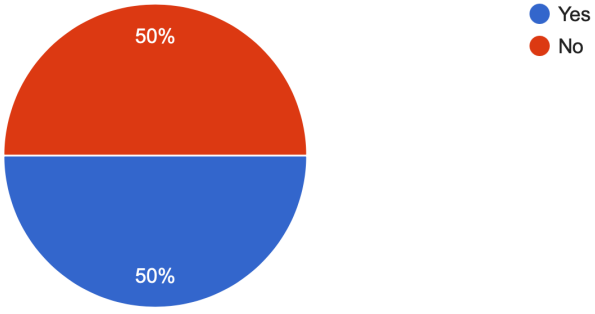
Do you see the waltz as a sexual dance?

28 responses



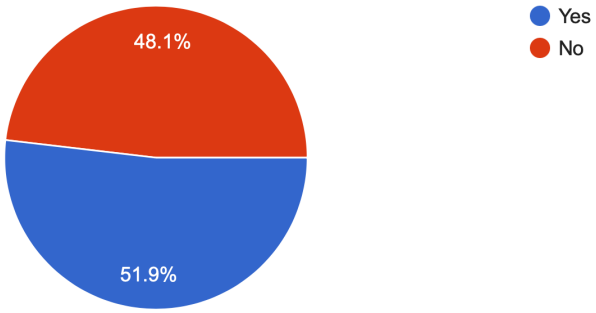
Have you ever felt pressured to wear certain clothes when dancing?

28 responses



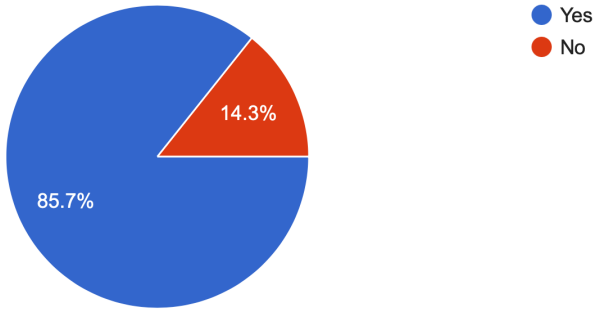
Has you being flexible ever been turned sexual by someone else?

27 responses

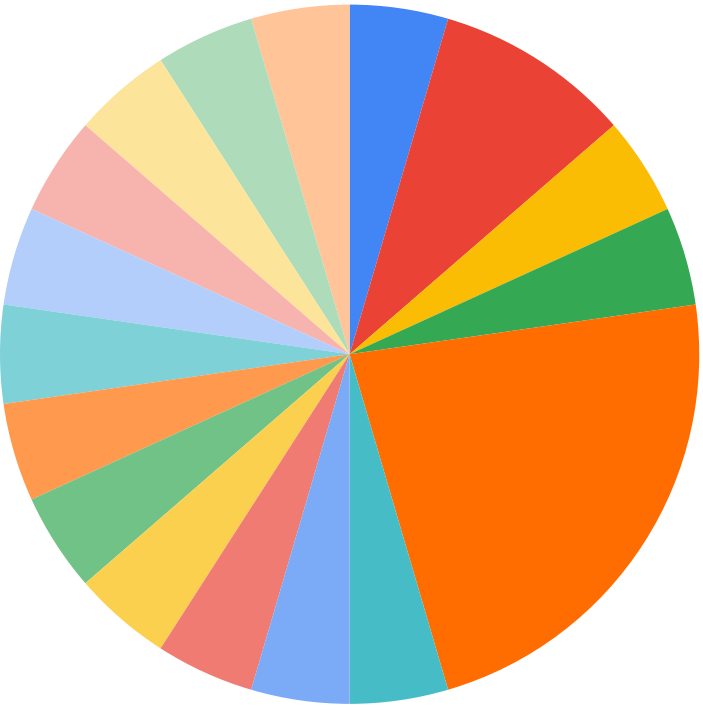


Do you feel todays dance is sexualised a lot?

28 responses



Have you ever been made to feel uncomfortable when dancing? If yes, please explain…



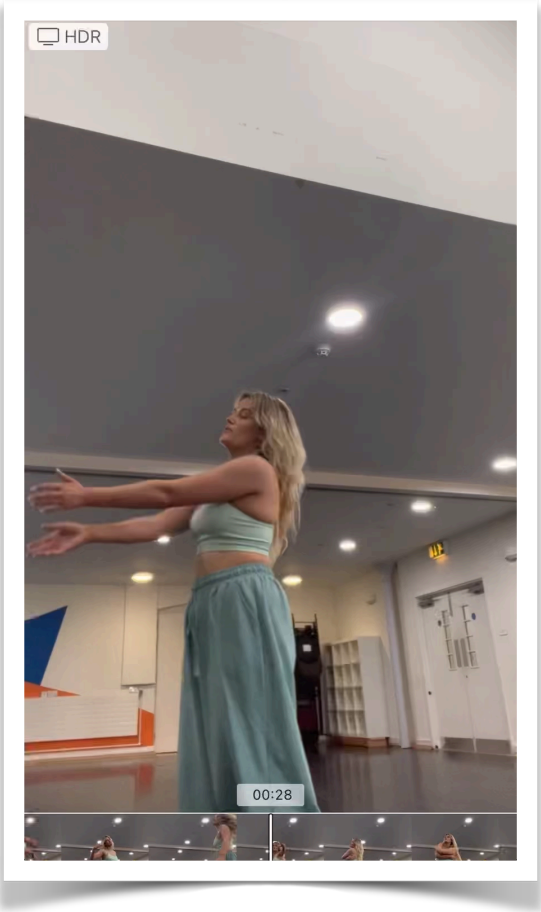
- Yes
- no
- Just feel like people is staring at me when I'm dancing. Or feeling like my clothes look weird and people are looking.
- As a member of a childrens dance club, we were often put to dance in mens clubs. Wearing skimpy outfits and questionable dance moves.
- No
- Ha! Apart from the ballet teacher calling me an elephant? Yes, sometimes. Once when
- favouritism, body image and being assessed
- Worked professionally in Germany.
- Yes. Men staring at me making me feel uncomfortable and trying to touch me
- Yes, with certain costumes
- Yes, when I'm a club and being stared at
- A little as I have been looked at in a sexual manner
- Yes: in a dance round for drama school when I was first auditioning for a BA and didn't
- Sometimes. Just when doing more mature choreography
- Yes due to how other people view me when I would wear certain costumes/looks. Also
- Been told I wasn't going to get anywhere dancing
- Just the constant comments about physique and sexualisation of the body

REHEARSALS

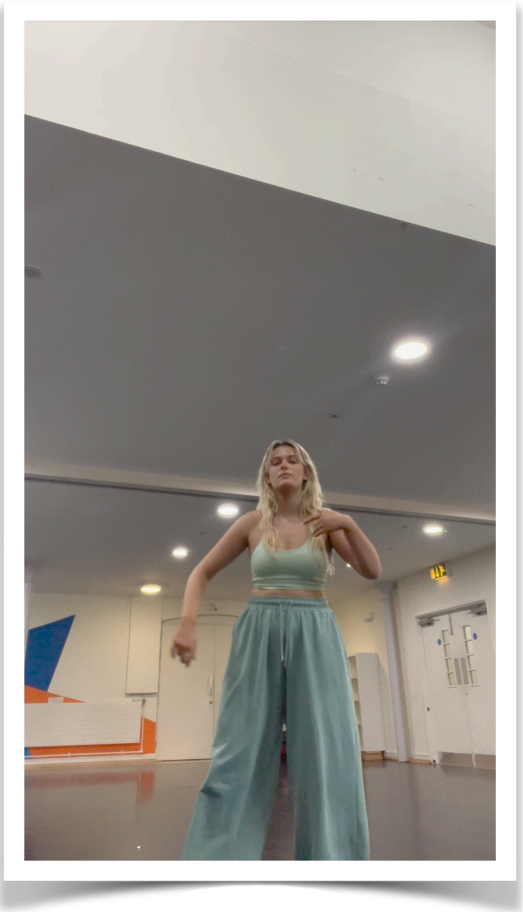
Below are some photos and videos from my rehearsal process, my poster to advertise the performance and my costumes.



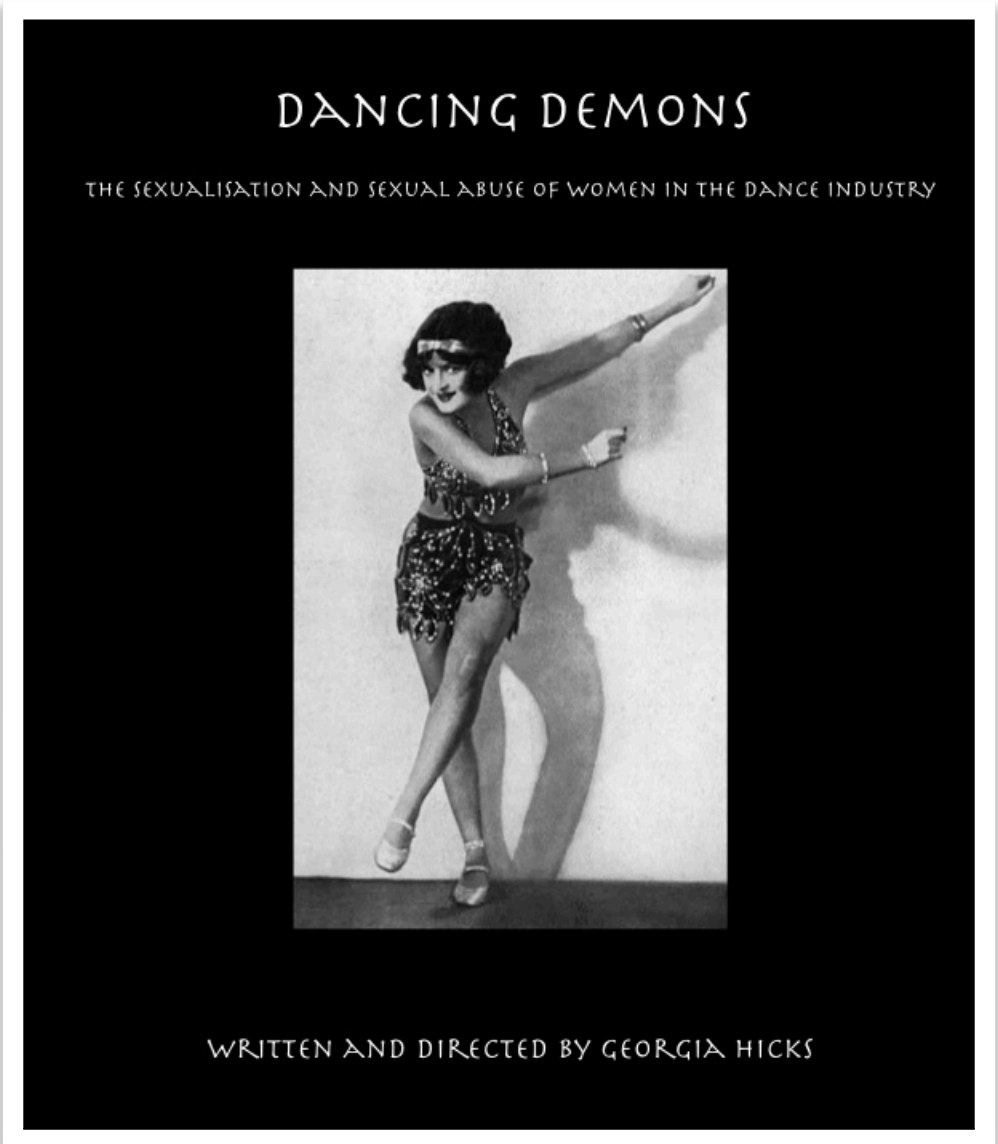
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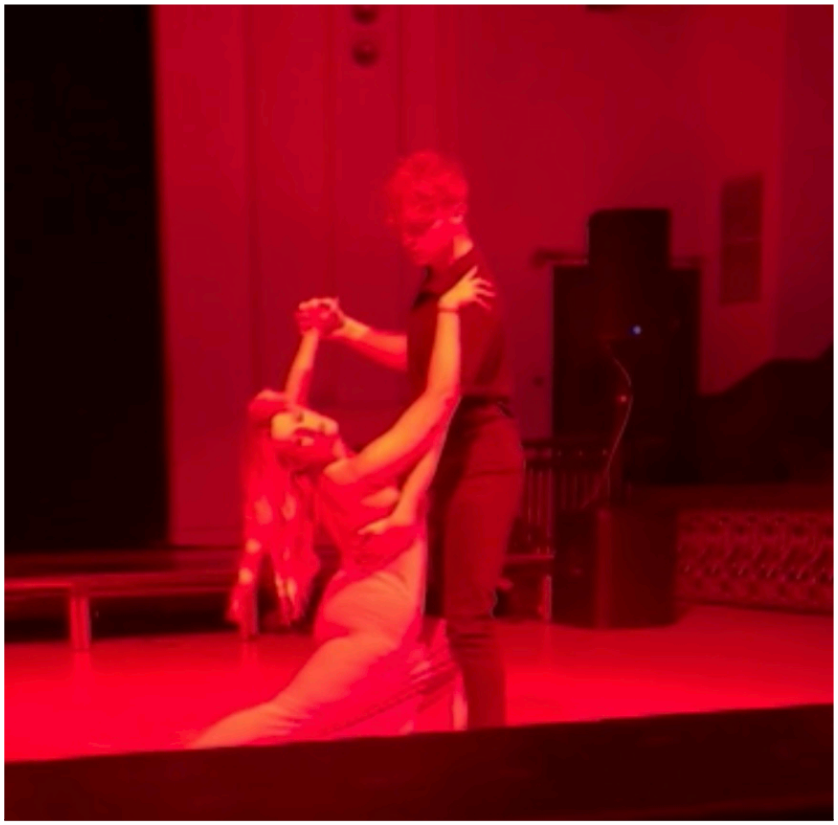


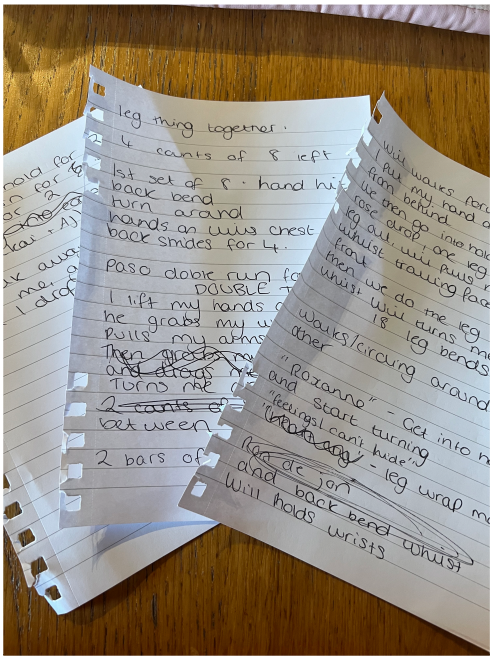
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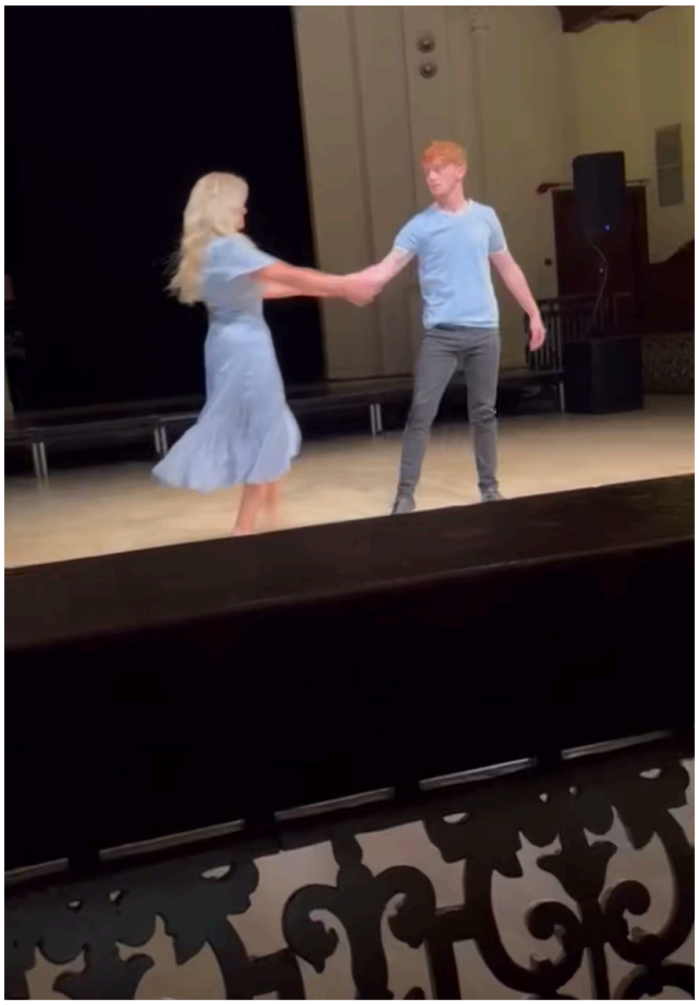


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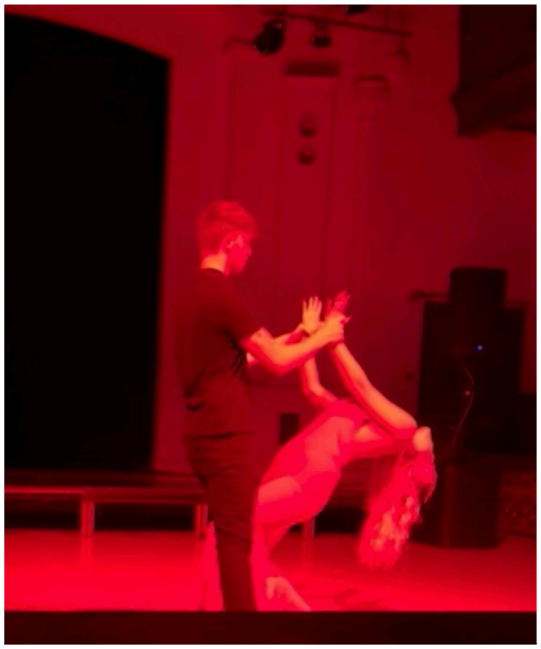












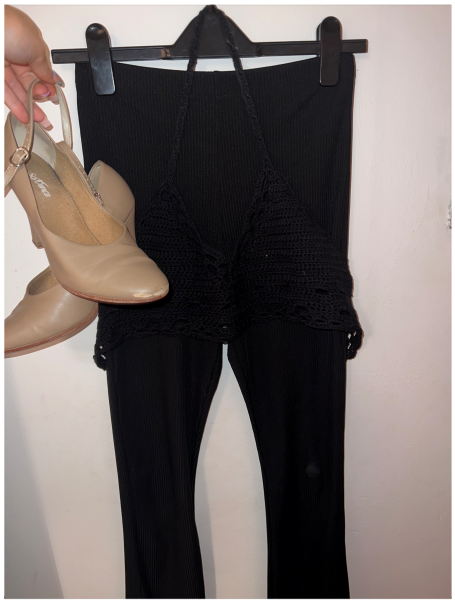
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CONCLUSION

Investigating this particular subject has really widened my knowledge on the sexualisation of women in the dance industry. I've experienced it first hand myself in todays world but to find out that it's been happening for centuries is awful.

During my performance, it was really important to me to make the audience aware of how severe this is, it's always such a taboo subject and it's never ever addressed. It was my goal to make them hear me whether it made them uncomfortable or sad or angry, if that's how the audience felt can you even begin to imagine what experiencing it is like? The heart shattering thing is so many women already have. That is why the last dance of the 6 which was the contemporary was most important to me, I'd shown you the other 5 dances with the evidence for you to digest as the show went on but I needed a message, I wanted to dance and pay tribute to the victims and survivors. I knew I had to be extremely careful when choreographing this dance as it is such a fragile subject especially in the dance world because it just isn't addressed. I ended up choosing a word, a word that I would base my choreography and feelings off. Free. Now this could've meant anything to the audience, free by death, by overcoming the trauma, by being left with mental health issues, the list is endless and I wanted to include all themes so the audience would get to have their own interpretation and no one would have the same experience. There are so many different trauma responses, I decided to include elements of suicide, I did this by dangling my foot off the stage to symbolise standing on the edge of a building, I wanted to show the anxiety, depression, PTSD, that the trauma could cause. It was also really important for me not to sugar coat anything, the last monologue is very blunt and just states the facts and statistics of rape, sexual abuse, sexual assault for women in general and I had to keep that same vibe in the performance. I reenacted a man touching me and pushing him off, and then through dance I showed how I was defeated, how I could feel, what I would do. I then decided to jump off the stage and immediately it was clear that I was free. Free from their minds? Their abuser? Their dance teacher? Their classmates? We don't know. Because there are so many stories that show women being bullied into shutting up because they would get kicked out of drama/dance school or a show. When your life revolves around dance and performing and someone threatens to take that love away from you, would you speak up? Because I wouldn't.

That jump has so many meanings, and there's no correct answer. I wanted to get the audiences minds going because by thinking of all these different scenarios and outcomes, we are acknowledging that this is a thing, a real horrible thing in our industry. I needed this to be hard hitting, hurtful, emotional and hard to listen to, because going through it is a totally different ball game and it needs to become acknowledged, talked about and seen.

This is our industry and we need to take control of how we and our bodies are treated.

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