Jerry Rose: An Appalachian Man at the Barre’

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This dissertation titled
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ABSTRACT

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Jerry Rose: An Appalachian Man at the Barre’ (196 pp.)

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This study is a narrative analysis of one man’s life story. He is an anomaly in the rural Appalachian state of West Virginia. He lives his life to go to the barre.’ Notice this is a ballet barre,’ not a drinking bar. The mention of West Virginia conjures up images of drinking hillbillies. This man however lives among the indigenous residents as one of their own. This is because he is a native son. Rose is a hometown boy that chose or was chosen by fate to dance in the new outdoor drama “Honey in the Rock” in the 1960s. This set his path for the rest of his life. He quickly advanced from dancer to choreographer, to dance ambassador abroad. Rose is the sole participant.

The problem is trying to understand how this particular man escaped being victimized by the hegemonic social structures of a traditional rural setting and became a living legend in dance in West Virginia. It is important to investigate his identity imaging and how it came about. Once his image took hold the next issue of knowing is discovering his place within the context of his surroundings. The research questions revolved around his identity as a man, identity as a professional dancer and his identity in relation to place. Unpacking the term place is relational. His place among his people is one that challenges male roles. His place among the mountains includes the influences of proximity economics. Proximity economics is a term where topography meets commercialism. It is the notion that topographical convenience, which is location and
type of land forms, influences the rate of commercial growth. Rose’s home town on top of a mountain with a stagnant economy and weak infrastructure falls into this category.

There are several boundaries that are embedded in Rose’s environment. First, the topographical influences of living in a mountain range. Secondly, there are the social stalemates of traditional gender roles. Lastly, there is the lack of support for classical arts in his rural area. Rose’s story exemplifies how he overcomes all these restrictions. These restrictions do not end up being deterministic in the life of this man. He overcomes the physical, assumable and plausible confinements through his innovation and perseverance.

The participant’s stories unfolded in a conversational manner. The data is not linear or chronological. The reader is gently guided by sub-categorical themes under each research question. There are resonating themes that appear to imply how Rose manages to be a dancing man among mountaineers. One theme lies in the fact that Appalachians historically do not trust outsiders due to past transgressions against them, yet they tolerate men that come to the state to dance in the local drama. The implications for this study reveal that even though there are still views toward men in tights in Rose’s state, that are not conducive to overwhelming acceptance, with innovation and fortitude situations can change for the better.

Approved: _____________________________________________________________

Francis E. Godwyll

Assistant Professor of Educational Studies
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There would never have been words on a page for me if I had not had the unconditional love and support from my family. It has been a long road through trials and tribulations, illness and even death of loved ones. But my Appalachian family ties held us strong together through every moment of uncertainty and hardship. A lifetime of thank you could never be enough for my mother, father, Suzy, Kip, David, and Joy.

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Thank ya’ll.
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CHAPTER ONE: INTRODUCTION

Introduction

This study will explore the story of one man’s unique life in a rural community. His life is like that of no other man in West Virginia. This man is Jerry Rose. He chooses to stand at the barre’ for a living, the ballet barre that is. This narrative offers an intimate look into how a man’s identity is influenced by his place. It develops the thought that there could be a connection between this man, his environment and his identity. He is a man that stands alone historically and currently in his accomplishments socially, geographically and personally. His plight is connected to the land, and the land is part of his condition. This narrative encompasses not only the social structures surrounding a man named Jerry Rose, but how his social structures are committed to the requirements of his place.

Mr. Rose is connected to his locational place. This place is an extension of a geographic understanding. The word place coexists within the spatial realm as well as the personal realm. His geographic place and its requirements influence his personal place in the social structures of his community. The prevalent issue concerning his physical place is the mountains and how they construct a barrier. This concept of barrier is historically instrumental in the slow progression of modernism and reliable infrastructure. As technology improves and provides more aggressive equipment that can manipulate the landscape, isolation becomes more of a preferred and unchanged way life for the mountaineers.
These mountains belong to the Allegheny Mountain Range. Their shape and form have shaped and formed the social and cultural aspects of Rose’s community. Because of the mountains, commerce has come slow to the region. Progress has been impeded. The Appalachian people have become set in their ways. Change has come, but slowly even in the less isolated lowlands. The low lands are the many river valleys. The highlands where Rose resides are slower to change. Anuchin (1977) supports the idea that countries with unmanageable topography are slower in gaining commerce.

The second meaning of place for Rose’s story is connected to his identity. His place as a child was growing up in a lower middle class neighborhood where he remembers playing outdoor sidewalk games like “kick-the-can.” Both parents were from an immigrant generation. He recalls their strict work ethic and honesty. His father was a coal miner and this endowed him with an “insider” place within his community. He discovered a love for dance when he ventured into the local dance studio with his buddy. They wanted to learn how to ballroom dance for the upcoming dances and proms in their Junior High. In Junior High he played football and was one of the “guys.” It wasn’t until he went to the Beckley Auditorium and met Mrs. Beardsley did he discover his love of dance. Then everything changed.

Throughout High School he pursued dance. Then a life-altering event occurred in his town. The local newspaper owner and his friends got together and created the first and only outdoor drama in West Virginia. The drama was to be a musical with dancers. Rose had a “place” to dance in his state. This was and still is the only place where professional male dancers have contracted continual salary. His place in society is a
culmination of events that took place in his community. This commercial enterprise gives an opportunity to young men that want to dance. The drama is about the rich natural resources in the mountainous region. It is titled “Honey in the Rock” and still plays to this day. It was contrived in the early 1960s. There are a couple of reasons why the drama ended up in Beckley. The first and most obvious was because it was the brainstorm of local residents after hearing about other similar places across the nation. It had been noted in the newspapers how these outdoor amphi-theatres bring tourism. Beckley needed the boost. Next, the only major highway back then went through Beckley. After a dangerous drive from Charleston, West Virginia, the area was a much needed rest stop. Another highlight of the area was the attraction of the natural caves and coal mines that were made into attractions. All these factors were influenced by the location and topography of Beckley. Once again his place creates his place. The chance to work professionally as a dancer in his coal mine town is a gold mine for Jerry. It creates a market for teaching and performing as well. The drama is a good weather job. Even though the local market for dance is prime, it is still small. Rose ends up being one of the only male ballet dancers to be born, raised, trained and remain dancing in the state of West Virginia. Rose is not isolated by reason of faith, race or ethnic background but because of his profession. This isolation and low level of opportunity does not sway him from success. Because he chose a career as a professional ballet dancer, instead of a more local traditional life path like a farmer, teacher or lawyer, he became an isolated figure with special challenges. We see however through his story how he develops habits and attitudes that take him beyond his boundaries. A more traditional gender role plays a
part in the community’s intolerance of men performing dance which they believe should be a woman’s role. Together his identity and place construct a one of a kind personality which simply put, is a living legend. When taking an overview of his accomplishments and influence on lives and community, I also realize he is a transactional leader. He does not intend to change the world when he embarks on his journey as a dancer. He is simply doing what he loves to do. But then as he advances in his career, he takes on the role of a social change agent through his work. This makes his story all the more important. It is important to discover how he manages to create fine art, but deliver a social issue through a medium that seems palatable to his local audience.

Beckley, West Virginia is the home of Jerry Rose. Beckley is a high altitude rural community hanging on the edge of the Appalachian Mountain range. In the beginning, it was an isolated outpost. In the late 1800’s coal and other natural resources were discovered. Beckley became a boom town overnight. The area prospered, making Beckley one of the most properous sites in the state up through the early 1970’s. Commerce brought the interstate system. The highways brought the people. Beckley became a major stopping point when one traveled through the state from any direction. It was a welcome site after driving for hours in the desolate mountains.

During the 1950’s Beckley began to grow and prosper. The Department of West Virginia Arts and Humanities decided to get on board with the proposal from the Beckley citizens at this once isolated but now high traffic location on top of the scenic mountains. The outdoor drama was born. “Honey in the Rock” became one of the only professional dance opportunities for men in the state. This musical coincided in a timely fashion with
Jerry Rose’s young adult decision to dance as a career. Growing up he had trained in
dance at Beardsley’s dance studio at the Beckley Auditorium. Rose loves to tell the story
that Beardsley has just turned 100 years old this past year and she is proud of the fact that
she still does not wear glasses and has all her own teeth. He was taking dance from her at
the age of sixteen when he auditioned for and was accepted as one of the dancers in the
outdoor drama. Dance took on a new face in this mountain state. No longer did dancers
have to leave their state for professional work. “Honey” became West Virginia’s only
outlet for classically trained male dancers.

Then the need for coal diminished. With the bottom falling out of the coal
market, the desire of many to brave the treacherous “Turnpike” road into Beckley
diminished. Through traffic diminished along with the local prosperity. Once again
though new roads were built and they all intersected at Beckley. Now travelers come
from the north, south, east and west and all end up at one point in Beckley.

The Appalachian region stretches from New York State to northern Mississippi.
There is however, only one state whose borders are placed completely within the
Appalachian Mountains. This state is West Virginia and the location for this study. The
eastern shore mountain range known as the Allegheny Mountains encompasses all of
West Virginia. According to the Appalachian Regional Commission’s definition the
region comprises “406 counties and 13 states, including all of West Virginia and portions
of others” (Obermiller & Maloney, 1976, p. 3). Thomas (1998) agrees that “West
Virginia is the one state most completely within Appalachia” (p. 2). This delineation of
West Virginia being the only state that is completely Appalachian gives the region a one
of a kind environment. This uniqueness also brings with it distinctive challenges. The beloved mountains are not so loved when budgets are drawn for the infrastructural needs that would bring this state to a more globally competitive economic base.

This environment presents a dichotomy with unique problems as well as unparalleled beauty, isolation for residents yet tourism for the adventurous, traditional living for many but limited options for others. This environment is both socially and physically a challenge. Physically, the native residents are strong willed and resilient. They are innovative and self reliant. Outsiders who do not know these native West Virginians call them mountaineers because they are from the mountains, hillbillies because they are like billie goats on the side of hills, rum runners because of their moonshining, rednecks because they are farmers and the back of their necks are red, and coal rats because they live most of their days in holes in the ground digging up coal. These labels are indicative of stereotypical behavior that Rose refutes and reconstructs.

The Allegheny Mountain Range creates natural borders defining all of the state of West Virginia. Historically, the mountainous region inhibited settlement as the indigenous peoples used it for hunting and burial grounds. They realized the ground was not conducive to planting due to the steepness of the land. Therefore, agriculture and settling was reserved for across the river in what is now Ohio. This history is important to remember as it documents the earliest people did not find West Virginia lands good for long term habitation. To this day, there are many locations in the state that remain in this category which is uninhabited.
This chain of peaks creates a dichotomy of space throughout the region. For some the natural barricade offers a peaceful refuge, for others these land masses are inconvenient barriers in the way of modern progress. The native mountaineers seeking traditional ways of life prefer the solitude and peaceful living. However there are many state residents that see these barriers as physical hindrances to local wealth and prosperity. Their influence becomes a silent transgressor against opportunity and self actualization for many West Virginians. The mountains naturally isolate residents that choose to live among them.

One of the main indicators of the isolation factor is the lack of major highways throughout the state. The “unofficial state anthem” according to Thomas is “Take Me Home, Country Roads” sang by John Denver in the 70s, “for a change it painted a positive picture of the state” (Thomas, 1998, p. 180). Listening to the song one can imagine the dusty tree laden roads meandering through the hillsides. The sad reality though is that most of the state’s roads are originally animal paths upgraded over the years to accommodate passenger cars and farm equipment. The country passes are impassable by the large trucks of today that haul in and take out the necessary fabric of commercial growth. Thomas puts this idea in perspective when he states “West Virginia’s meandering and ill-maintained two-lane highways discouraged would be shippers in a time when other states were building four-lane highways and interstates. Road building in West Virginia’s hills cost two-and-a-half times what it cost in other states” (Thomas, 1998, p. 240). The big bucks will be required to tame the big hills. Another group of authors support this notion within the context McDowell County, West
Virginia when they state “the rugged topography of the county combined with its limited transportation access to limit potential for economic growth and diversity” (Trent, Stout-Wiegand & Smith, 1985, p. 73).

The topography of West Virginia is rugged. The highest peaks are mountains. Spruce Knob is the highest peak in West Virginia and the highest peak in the Allegheny Mountain Range. It is 4,863 feet high. Nestled in between these mounds are the hollows and valleys. Eventually the mountains gave way to low lying hills. And of course, water travels downhill so there are a number of creeks, streams, lakes and rivers. Along these waterways are many of the more populated settlements. The land is flatter and the water is plentiful. For years the larger water sheds served as transportation routes because the land ways were not developed. These intricate features make up the unique topography of the state. The overall geography of the state is the accumulation and combination of these topographical segments which create lonely places known as the “backwoods” and “hollers”.

The backwoods residents have little interest in something considered as elite an undertaking as classical arts. Authors Billings, Norman and Ledford underscore this attitude when they quote an Appalachian Mayor that said “instead of ballet at the high school, the majority of the people would rather have rasslin’ and hillbilly singin” (1999, p. 4). The result of this attitude is a minimum opportunity for a specific group of artistic young men that choose dance as a profession. This phenomenon is not only a current void in the cultural terrain, but a historical one as well. My research reveals that many young men have been raised in the local dance schools of the state. These young men
acquire superior training, have promising talents and artistic dedication, but they take these virtues and become professional dancers in other states. They become outsiders. This has been a trend for many years. Historically, West Virginia consistently loses their finest male dancers to big city employment and opportunity. To date, extremely few male dancers have ever been born, raised, trained and remained dancing in the state except for Jerry Rose.

Problem Statement

The literature review reveals very little about classical ballet in the mountain state, male ballet dancers, or dance in general. The research realms are investigated and there is a gap of both ballet as a supported art form in West Virginia and the lack of professional and amateur performance opportunities in the state. Academics have not studied the loss of talented male ballet dancers to other states due to lack of employment opportunities. There have not been any official probes into why West Virginia communities have historically lacked classical ballet performances as entertainment.

The second aspect of need in the area of research into this compelling problem is the influence of topography on the communities of West Virginia and if it influences the lack of classical arts being offered. Even though there are economic and poverty studies, they are not connected to local people’s choices to partake in the classical arts.

This research presents a life story of an important and unusual man. It reveals his personal and professional identity in a rural community. This work offers insights as to how Rose can be so different and yet so revered. Classical male artists in West Virginia are an extremely understudied population. The data offers explanations as to how Rose
resides in his place and alongside his place in an environment where decisions are not always choices but results of survival in a location that was depressed and isolated not so long ago.

This study examines the life story of Jerry Rose and connects it to the requirements of his place. These requirements include being isolated from large city theatres and ballet companies. Another is the lack of respect for ballet dancing in the area. Next, there are no other male dancers in his state so he has communication among peers. There are no professional outlets for dance year round in his area. The findings reveal the interconnectedness between a West Virginia man and his location. The discoveries concerning the influence of his location relate to the formidable mountains. This information discovers why there are not support systems in West Virginia for classical male ballet dancers and how one man deals with the problem. Information on his life also will describe how one man influences an entire state and keeps what little ballet there is for men, alive. His efforts are those of a leader. At first glance, he is an unlikely candidate for a leadership role. He decides his role as a human and a man through his art. This makes his ability to lead all the more interesting.

A large portion of Appalachian West Virginia is economically distressed. Scholars researching Appalachia continue to emphasize the region’s poverty. Billings and Blee (2000) state that “rural poverty is 50% higher than in urban areas” and that no other area “remains more deeply mired in poverty and economic distress than Appalachia,” mostly central Appalachia (p. 3). Tickameyer (2006) goes on to say that great nations continue to ignore rural poverty making it either “invisible or irrelevant” in
comparison to urban “preoccupations” (as cited in Cloke, Marsden & Mooney, p. 411). The Appalachian highlands are listed by Tickameyer as one of the main areas of poverty in the United States. The scope of this poverty is both in intensity and in comparison to other places, per population.

Research Questions

RQ#1: How do Rose’s experiences collide to offer insight into his distinctive personal identity?

RQ#2: How do the discursive stories of Rose construct realities for his professional artistic identity?

RQ#3: What personal reflections embody Rose’s consciousness of place not only within his location but his place as an insider?

The Purpose Statement

The purpose of this study was to examine Rose’s life story within the contextual meaning of place and how it influences his choices within a rural culture. By examining the life of this unique individual, I gained a more in depth perspective of his identity and how it interconnects with a unique place. I determined there are inner structures that co-exists in between his personal and professional characters. The descriptive techniques of narrative analysis will unpack the professional and personal identity of Rose.

Significance of the Study

The problem of relational influence between personal choices that go against the grain of cultural choices is an everyday occurrence for men that dance. It is an even bigger choice for men in rural Appalachian communities. The regressive cultures of the
many rural mountainous areas could be due in great part to being landlocked for so long. The people of Rose’s hometown are slow to accept commercialization, industry, progressive education and technology. It is important to understand how Rose is able to overcome the stigmas against him in becoming a dancing man. Investigating the life of Jerry Rose unveils illuminating trends of a classical artist trying to survive in a rural culture that had little value for classical ballet. Whereas, at the same time values Rose’s creations. His achievements and victories along with his difficulties shed light on reasons why other males have vacated the state. These explanations can be of use for the creation of a more nurturing and tolerant environment for other aspiring male dancers. Homegrown males with pride and talent might not have to leave the state in the future if there are first class training facilities and a professional outlet for their talents.

Drawing attention to significant voids of social amenities like the classical arts, could spur the governing bodies to insure dollars for commercial progress. Revitalization of many depressed areas could go beyond just adding a Walmart, and build intricate structures within the community that are respected by a certain status of people that expects a higher standard of living. Being able to enjoy classical arts is considered a higher standard of living.

Delimitations of the Study

This paper will be limited to the study of Jerry Rose. This narrows the scope of realities. The positive side of this idea is that it will reveal one ma’s life with depth. By limiting the participants, there is no comparison base as afar as expereices. Public data can still be complied on number of outdoor dramas, number of theatres with dance
companies, and number of dancing men that are West Virginia raised. However their stories and comments from other concerning Rose are not accumulated.

Rose’s hometown, Beckley, West Virginia is the main location studied. This could be a limitation during the winter months because of the snow and treacherous roads. Beckley is also 3.5 hours away from my home. Even though it is my hometown originally, navigation around a changed town will be a challenge.

Other locations for experiences are the performances. These are the Greenbrier, Woodrow Wilson High School, Glenville State College and more. He also travels the United States on a summer tour. Some of these places are out of reach for my level of ability to travel.

Documents from his important early years at Theatre West Virginia were destroyed in a fire. There data was limited. The archives collection is also in a place where there was no convenient way to photo copy. I had to read into a recorder and then type information from the news clippings as transcripts.

Definitions of Terms

*Appalachia*

According to Williams (2002) the Appalachian Regional Development Act of 1965 created a commission to initiate commerce and growth in the Appalachian area. The Appalachian Regional Commission defined this region as “parts of 12 states and all of West Virginia, stretching from northern Mississippi to southern New York state and totals 399 counties” (cited in Tribe, Tribe & Crawford, 1993, p. 10).
Biography

A biography is personal data that is compiled from life stories. This data is interpreted through experiences. All the experiences connect the participant to the surroundings. The surroundings included everything from personal psychological to cultural (Patton, 2002).

Topographical Convenience

Topographical convenience is twofold, the topographical part refers to the lay of the land. It is sensible to assume that flatter land is easier to manipulate and travel. The convenience part refers to the location in relation to where the land occurs. Closeness to other largely inhabited areas is a plus for progress. Together, the manageable land mass and closeness to resources makes topographical convenience an important tool for understanding Rose’s place. Access includes not only the ability to build roads, but all infrastructural commodities.

Proximity Economics

Proximity economics is the realization that the ability of a location to experience economic growth can be impacted by geographic influences.

Rural

For the purposes of this paper, rural is defined by an area that exist outside urban areas. It generally has sparser and more remote populations, activities regulated by seasons, a more traditional social structure, and emphasis on economics related to land use (Cloke, Marsden & Mooney, 2006).
**Isolation**

Isolation refers to the phenomenon of natural land formations that create natural barriers. These barriers create isolation that could be measured in terms of the lack of cross-cultural human interactions, economic deprivation, and sparse infrastructural amenities. The particular barrier in this study is referring to the Allegheny Mountain Range which encompasses most of West Virginia.

**Place**

Place has two meanings in this narrative. The first is within the context of physical location. Rose is in a physical place. It is a location. It has topography and a coordinate on a map. The second meaning of place divulges a connection between the land and this man’s place within the society that resides in this place. It comingles with his identity. His identity is created in conjunction with his physical place, but also his place among his people gives him a special place of existence.

**Identity**

Identity as a term in this study is used in relation to Rose and the formation of who he claims to be professionally and personally. His identity is an accumulation of all facets of his life. Identity can be referred to as the character he chooses to create to offer to his public.

**Organization of the Study**

The organization of this study will be predetermined by the nature of a biographical narrative. Because his story is not linear or chronological, his life story is redirected under the research questions in order to re-construct meaning through his
words. This is a narrative life story. Chapter 1 offers an introduction to the participant, Jerry Rose, and his environment. The sections in this chapter include the background to the study, the statement problem, the purpose of the study, research questions, significance of the study, delimitations, and definition of terms.

Chapter 2 is a literature review that reveals related material found in the literature. The presenting of current literature trends in conflicting as well as supporting material offer connections. These connections design insight to a man’s innovation and dedication to his art. There are no intentional strands of absolutism offered in this review of the literature. The literature speaks for itself. It could be construed that the literature reviewed has a notion of determinism, but the results my personal viewpoint and the revelation of the data speaks differently.

The third chapter outlines the methodology and data collection methods. This chapter designs a roadmap for data collection and comparison modes. It presents a realm of understanding for how the information collected is compiled to paint of picture of the man and his environment of West Virginia. I take risks in the presenting the data. The data collection is a process where I co-construct meaning to his story. I do this through poetry, a short story and an epilogue at the end. Their construction is based on data, real life happenings, and experiences of both author and subject.

The narrative comprises most of chapter 4. This is where the life story of Rose unfolds. These pages reveal the results of the study. The findings as described through the words of the participant. The findings are analyzed and categorized making relational and objective connections to the purpose statement of the study.
The final chapter is number 5. This is a conclusion chapter. Revealed information is reviewed in relation to the purpose and problem statements. Major findings are discussed and how they influence the recommendations of the study. There are actions suggested based on the research of this study. I end this paper with an epilogue dedicated to the life a dancing man who has danced his way through life and made profound differences in the lives of others along the way.
CHAPTER TWO: LITERATURE REVIEW

Introduction

The following chapter is a review of literature relating to the biography of Jerry Rose. The structure of the information is outlined in a relational manner that creates a framework for interconnecting the life history of Rose and the place within his environment. Rose’s unique Appalachian environment not only isolates him physically but personally as well. He overcomes this challenge through his innovation and hard work. Physically, the topography of the Allegheny mountain range creates a natural barrier that has throughout history isolated specific areas of Rose’s home state West Virginia. Personally, Rose is an isolated figure in the world of dance as one of the few classical male ballet dancers to have ever been born, raised, trained and remained dancing in West Virginia.

I position myself within the reality of the physical nature of the state because I am a West Virginian. My family has been on this soil since the 1700’s. Even though I too have undergone the challenges of overcoming the multiple physical, educational and emotional barriers of our state, I like Rose, have overcome many of them. I see the thread throughout the literature that relays a message of low self esteem, low economic opportunity, low education and more. I do however position myself to state that these barriers are overcome everyday by the people of West Virginia. The literature needs to catch up with the realities of the human spirit of native West Virginians. That is one of the outcomes of this paper. Even though the literature surrounds Rose’s life with theoretical doom, his spirit overrides their inked ideas and soars to high levels of success.
The environment does have an influence on the life choices of the residents. But, Rose is an example of how one can overcome the negative influences. Poverty sells books.

Historically, authors put West Virginians on display like some anti-American tribe that has been living under a rock. This seems to be a popular page filling bit of sensationalism that is accumulated through statistics, numbers and quantifiers that are meant to be used for inner-city comparisons. I bring you the available data. It does not necessarily reflect my vision and belief in the human spirit that is bountiful among her people. Later in this study I present the realness that makes this literature review a simple framework for understanding how great one man truly is for overcoming the preconceived notions about Appalachian people.

The main participant of this review is to examine the specific social, cultural, and geographic influences of a rural Appalachia community and how they affect the life of Jerry Rose. This chapter focuses on topics that are related to Rose as a rural man and leader, geography as a cultural influence, isolation’s role in promoting traditionalism, and topographical convenience as a precursor to commercialization. These key ideas construct a viewpoint that support a connection between a man’s destiny and his land. This viewpoint was the end result of sequencing key related components discovered in the literature. These related components are the “body of evidence” that render conclusions about the influences on Rose’s life story (Machi & McEvoy, 2009, p. 90).
Statement of Topic Areas

- The natural barriers that presented substantial barriers to a progressive lifestyle in southern West Virginia. The physical isolation creates an atmosphere where imbedded expectations grew out of survival in a rugged terrain and social isolation.

- These social expectations are precursors to Rose’s hometown ideals today. The literature provides substantial amounts of material explaining that isolation in a rural community initiates a cultural with traditional values. Isolation was a relational term to topographical convenience.

- Topographical convenience relates to the fact that not all locations in the state had physical attributes that are conducive to infrastructural development. The areas that lack this attribute are considered inconvenient to commercialism and modern amenities. Most areas that are topographically inconvenient are underdeveloped compared to urban settings and considered rural.

- Rural participants were determined by assessing various points of view on the definition of ruralness. This is then compared to the attributes of West Virginia. These are aligned with definitions of rural locations, topography, commerce and population.

- The interpretations of gender identity in Rose’s rural community were unique for his area. The literature supported the idea that rural areas accepted very male terms for masculinity.
• Another area of importance was how Rose became defined his identity in an isolated rural community where he did not conform profile. It is also important to discover how West Virginia expects to compete globally when their state does not support the classical arts. This lack of an arena for classical artists leaves a void not only in the education and exposure for all citizens of the state, but a huge deficit of talented young people to regenerate the population of artists.

• The final important connection found in the literature was a discussion of how place and culture were connected. The literature reveals that cultural-geography was an area of study. The importance to this information was the connecting factor between Rose’s role in a rural community and how that community allowed him to be different. This relationship was the link between the man and his land. Discussions were built around literature that related geographic influences to cultural and social phenomenon.

• The next area of interest was that of classical ballet in Rose’s Appalachian state. There was very little written material historically or currently on this participant. This void was an indicator that classical ballet had a minimal existence and or study in the mountain state. Classical ballet performances could only exist if there were certain social components in place. These were major theatres with adequate fly space, stage dimension and lighting. Another component would be local dance schools that could raise the caliber of ballet dancer that could perform the ballet. The last important facet would have been a ballet company large enough to employ all the persons necessary to put on a full length classical ballet.
These areas have not been studied. The literature is void of this information for the state of West Virginia. This is a gaping hole in the literature.

All of these key areas combined to support the ideas that served as foundational information for Jerry Rose’s life story and how geography played a role. The information was abstractly linked together creating a natural progression from simple data to evidence supporting a claim.

The linkage progressed as follows:

- The natural geographic features of the land in rural West Virginia are mostly mountainous. Specifically the Allegheny Mountains in the Appalachian mountain range.

- Isolation was created by these mountains historically and currently.

- The isolated mountainous regions were not topographically convenient for the development of infrastructure or modernization.

- The rural societies in these locations were traditional than urban areas.

- Gender roles were defined by the traditional values of the rural locations.

- The Attitude Theory explained why the community accepted the new tourist attraction for profit. Then the manning theory offered an explanation as to how Rose was allowed to break out of the mold of traditional roles to become a transactional leader.

The Context Statement

Gender roles as constructed and maintained in rural Appalachian Beckley were traditional and their leaders came from within. The manning theory pointed out that
specialized jobs were filled by locals. The Appalachians trusted their kin and the people they knew. They were exploited by the outsiders who came and took their natural resources, therefore initiating lack of trust for outsiders. Rose became a leader because he specialized in a field that was needed by his small town. Even though he did not follow local traditional gender rules, his difference served the community.

The new community need was developed because of the upswing in economic growth due in large part to the discovery of coal in the Beckley region. In order to get the coal out, the state invested in a major highway called the Turnpike. The discovery of coal and the building of the Turnpike Road opened this secluded town of Beckley, West Virginia.

This town was the birthplace of Rose. His career choice at any other time in history previous to the 1950’s would never have come to fruition. Instead because of the boomtown atmosphere during this timeframe, his hopes of becoming a professionally trained male dancer came true. The state took interest in this town at the end of the arduous and dangerous Turnpike road. They developed Beckley tourism and made it an oasis at the juncture of three major highways. The main focus for tourists needing a break was the outdoor drama “Honey in the Rock”. This was Jerry’s outlet for dance. The uniqueness about this tourist attraction lies in the fact that only one was built in the whole state. There has never been another live performance outdoor theatre built anywhere else in West Virginia.

Another unique situation was the fact that it appeared that Rose was the only man to have ever been born, raised, trained and remained dancing the ballet in the state. This
study examined the literature to seek out why other male dancers have not remained in
the state as part of their communities. It appears to be lack of facilities, ballet companies
and traditional identity roles. This loss of young talent needed to be examined. The
possible existence of only one male ballet dancer to have been born, raised and remained
dancing in this state needed to be evaluated in order to outline the donating reasons.
There have not been any official probes into why classical ballet has been void in the
state of West Virginia to the point where a young man cannot make a living as a dancer.
Beyond the preference issue was the isolation and traditionalism factors. The lack of
literature connecting geography to the existence of classical arts was intriguing.

Another problem that needed to be understood was why there were so few places
in West Virginia that became commercialized over the years. The study of these findings
was important to understanding future development for commerce and education in the
mountain state. The standards for education by the state legislature called for dance in
the schools. There were very few highly qualified persons in the state to carry out this
requirement. The search of the curriculums for varied grade levels denied students
sufficient exposure to classical ballet. The students of West Virginia needed preparation
for a global community. In theory, technology could catapult individuals into social
realms intellectually, but without a well rounded cultural education our citizens would be
considered ignorant. Secondly, commercialization was not just cable television and
internet. The state law makers needed to realize there was a connection between lack of
cultural student preparation, loss of young talent, lack of classical ballet performances for
enjoyment and minimal infrastructure development. Jerry Rose’s life story was an accumulation of all these factors.

This literature review unpacked the written summations in order to present the foundational information that supported Jerry Rose’s life story. The ideas in this chapter served as a framework for his environment and the social aspects connected to his environment. The framework was an accumulation of ideas presented in a sequential fashion that demonstrated interconnectedness among the facets of place, identity and innovative leadership.

The process used in this paper that developed a claim about the influence of place on the life of Jerry Rose was outlined by Machi and McEvoy (2009). The literature review produced a large body of information supporting the topic statements. These pieces of information were considered data. This data was then compiled in reference to the claim. The compiled data once connected to the claim became the evidence supporting the claim. The information was presented in this chapter as follows:

- The introduction
- Statement of topic areas
- Context statement
- *The Body*: Supporting Theories, Geographic Influences, The Construct of the Male Identity, Rose as a Leader
- The summary presented the final connection between the data and the claim.
Supporting Theories

One of the main theories supporting the ideas of this literature review was the Manning Theory which was created by Barker (as cited in Childs & Melton, 1983). This theory was based on research in the field of rural psychology. This body of data investigated rural people in different settings. The main finding was that people act differently in less populated situations than in more populated settings when it comes to selection of man power for specific jobs. Barker declares that behavioral patterns as a result of “institutional size may provide an organizing theory to explain a number of phenomenon of rural life” (as cited in Child & Melton, 1983, p. 6) He emphasizes that the bottom line for understanding the rural way of life was preserving the smallness. The more consolidated things got, the least amount of attractive rural traits would remain. In other words, the consolidated conglomerates degraded the small town values and habits. Along with this theory comes each person having more ownership and pride in their surroundings and duties as a citizen. They become vested in their community and their pride resonates in their success and dedication. More rural people would have multiple roles because there were less people. The multiple roles were not always jobs they knew how to perform. But their dedication to their community prompted them to try new things. They did this as a safety device to ward off the need for outsiders. The local citizens were called upon for specialized jobs. Outsiders were not desired for these jobs so locals took the responsibilities of the obligations instead. This insider tradition preserved an immediate trust for the new position. Trust was a bond not only of blood,
but of being involved in local ventures, problems, turbulences as well as celebrations.
Knowing someone’s family gained immediate trust in the small town.

This theory explained the phenomenon of Jerry Rose being the only local male ballet dancer in his home town. It also relates to the fact that there are no others in West Virginia which has only a few highly populated cities. Not only is Beckley regulated by this theory, but it can be seen a reflection of the larger state as a whole. West Virginia in comparison is a less populated state. The over all small population also adheres to this theory of selective roles. The need for male classical ballet dancers was minimized by lack of theatres which were found mostly in larger populated cities. Beckley had a unique need for dancers because of the outdoor drama “Honey in the Rock”. There was little trust of outsiders but the community wanted to keep the drama operating over the years for tourism. Based on the Manning Theory, it was a small community with a special need for male dancers and a dance school to produce dancers for the show. So they set aside traditional identity expectations and supported a local man becoming a dancer. Regardless of the traditional identity expectations, the residents wanted ownership of the project. One way to insure local control was to allow local men to go against the idea of the traditional portrayals of mountain men and put on tights at the ballet barre’.

The next theory that dovetailed nicely with the Manning theory is the Attitude theory as mentioned in an article by Brown (as cited in Cox & Golledge, 1981). This body of information was used to explain the decision one made to acquire innovations. According to this theory, the decisions whether or not to embrace an innovation were
based on a person’s opinion about the non-objective benefits of the innovation. The
benefits could be utilitarian or intrinsically valuable to each person. The person next had
to make individual assessment of realistic availability, location, finances and practicality
for their personal situation before making the final decision of worthiness. It was also
stated that this referred not only to material objects but political and institutional
innovations within a society.

The idea of tourism becoming one of the important economic factors for Beckley
was a new idea. It was an institutional and economic innovation. The idea of trust
factored into the decision to go forward with the project. Hodel was owner of the local
paper. He was instrumental in getting the outdoor dram in place. People trusted one of
their local business men to make a decision that would change the face of the town.
There were no other outdoor dramas in the entire state. The project had never been done
in West Virginia. The creation of the outdoor drama planned to bring thousands of
travelers through the rural town. Thousands of jobs would eventually be created and the
effects would be long lasting on the rural area. The idea took hold. The idea of
effeminate men dancing in tights on stage was also something the citizens had to get used
to. They also realized they did not have enough talented men to dance in the drama and
some outsiders would ultimately have to reside in the area for the summer shows. But
the idea of self-benefit was high, not just individually but by the whole community.
Many of the female dancers for years came from local dance schools. In line with
Manning theory, choices were made and concessions in tradition allowed so locals could
be the artists needed for the innovation. The final idea of the Attitude theory was that the
decision maker also considered the alternative to the innovation. In Beckley, the alternative to accepting the new idea of an outdoor drama was to remain a mountain top low population stop over town.

*The Influence of Place*

A description of the Appalachian mountains by author McNeil (1989) explained that the Appalachian Mountains extended “1,300 miles from Vermont to Northern Alabama” (p. 1). He went on to explain that West Virginia was in one of the three “subsidiary regions” which was called the Allegheny-Cumberland region (p. 1).

McNeil (1989) agreed that the “mountains were considered a barrier” and once “a road was built” people could settle the Allegheny- Cumberland region (p. 2). He then asserts that the terrain makes going from one place to the other difficult. Raine (1924) recognized that the geography impacted the lives of the hill dwellers. He acknowledged that the affects of outlying areas was problematic in other areas of America, yet he stated from firsthand experience that the Appalachian problem was “very strongly accentuated” (p.66). He used the distance from commercial hubs as a measurement for ruralness. This statement supports my idea of topographical convenience. According to Raine, the linear distance to the closest commercial center was not the determining factor for being rural. Traveling over rough terrain would slow down the process. Once again the pieces come together for the idea of location and lay of land influencing culture. Instead he explained that “time and effort of travel” compounded the distance factor, and claimed that the “mountain community with no real roads” was the “most rural of all” (p. 66). He used the word isolation to underscore his intent on this matter. His notion of isolation
determined that the people were independent and self reliant with skills and ideals that could not be obtained by living in the city. Even though this view is founded, it does not however promote the fact that there are cities and commerce in the state. Even people that doe not have enduring roads find ways to communicate with others.

Mainstream America was soon developed with interstate highways connecting commerce and towns. Anuchin (1977) reinforced this idea when he stated that a “more rapidly developing country can reach socialism earlier than a country in unfavorable geographic conditions will reach capitalism” (p. 183). He then made a reference to the “mountainous ones” being less able to initiate capitalism. West Virginia was the perfect example of Anuchin’s idea because the topography made it impossible for many sectors to become modernized. The lack of modernization extended beyond the observational aspects of a rural community’s physical structures. It also included the social structures as well. Anuchin (1977) stated that the “conflict between society and nature” never ends (p. 188). While this was going on in rural Beckley, Rose was busy maturing as an artist and escaping the confines of his place.

Through much reading and reflection of the study of place, I have coined the phrase “proximity economics.” My journey down this road of thinking started in a discussion with another doctoral student at Ohio University. He was from Beaver, Ohio. My family was from Beaver, West Virginia. They were two rural towns that were located in two different states yet quite close to one another in name as well as location. At one point not too long ago, both towns were similar in population, historical traditions, values, culture and economic depravity. The difference arose when the interstate was
constructed one mile from Beaver, Ohio. The topography of the flat Ohio ground allowed commerce to roll right up to their doorstep. However, Beaver, West Virginia was barricaded by mountains. The determining factor in being exposed to urbanization was proximity to topography that was conducive to modern byways and technology.

Raine (1924) implied that the roadways were not of the quality needed to open the doors of commerce and this prevented cooperative activity and the introduction to modernization (p. 1977). Ergood believed that in Appalachia “the mountain portions particularly,” were living by less modern means and in the more poverty stricken conditions than the rest of Appalachia (1983, p. 47). He went on to say, that it was a much larger problem in the “core” sections which would be the most mountainous portion of the state.

Frost wrote that Appalachia was an area of a “new kind of isolation, a higher potency of loneliness” (as cited in McNeil, 1989, p. 100). He pointed out that not only were the people shut off from the influences of a community, but they were separated from each other. Even though the isolation was slowly being eroded away in some parts of the state, the traditions of these mountain people were slow to change. Caldwell recognized isolation was due to “rugged country” which “arrested material development” (as cited in McNeil, 1998, p. 220).

A current atlas of West Virginia shows one major highway, Interstate 77, running North to South on the furthest eastern section of the state. It is extremely close to the border taking advantage of flat river valleys. On the opposite western edge of the state is Interstate 79 offering a small three hour section of travel from the capitol city, Charleston
to the state’s only university hospital, Morgantown. Interstate 79 is a relatively new road. It had not been there long enough to influence generations. Recently there were a few offshoots from Route 79 west. They are not completed and the roads become extremely treacherous within a short distance as they revert back to the original two lanes. Another offshoot from Charleston toward Huntington made Kentucky more accessible. These roads do not penetrate the inter-mountainous regions of the state. The language varies and is more cosmopolitan along the borders and the highways. Even the accents grow thicker as one ventures away from the highways into the mountains. Part of the reason the dialects of the mountain people sustain unconventional sound is because they farm their land. This creates an independent living situation where little contact with other people has to be made.

According to Raine (1924) the mountain people lived off their land. He pointed out though that farming a mountain side was more arduous than farming the plains. In the mountains few regular farming tools could be used so the mountain people invented their own methods. Once again he made his statements concerning the need for roads so that the farmer’s wares could be taken to market. Even though the life of these people was sparse, Raine warned against the “mass operations” were organized in a “backward community by outsiders” (p.236). He was more of a proponent of self initiated projects. He pointed out that outsiders exploited the people and propagated the communal level of distrust. It must be noted that dramatic shifts have occurred from the picture that Raine painted. For instance Whisnant’s *Modernizing the Mountaineer*, of the 1990s described how so much of the knowledge and skills sets that allowed people to live off the land
have diminished as a result of the introduction of wage labor and the exploitation that came with it.

*Ruralness & Tradition*

Melton and Childs (1983) regarded rural areas as places that possessed notable divergences from the main stream America. They compared multiple locations across the United States for rural tendencies. They determined that rural West was comparable to rural Appalachia. This idea was important because it connected rural tendencies and supported that there was a traditions base that was not prevalent by definition in the urban settings. Their insight was important because their definition of rural was developed based on the people and their interaction with the land, not just a location on a map.

Melton and Childs (1983) continued by saying that scholars and laypeople referred to rural people as “naïve and unsophisticated, ignorant, uncultured, gullible, and prone to resolution of conflicts through violence rather than verbal means” (p.1-2). Another important issue they unpacked in their book was the fact that the rural issue has been avoided in clinical and scholastic research and that projects that did happen did not pay particular attention to the actual psychology of the rural needs. They stated this problem as a “theme throughout the book” (p. 472). They outlined it as a “general lack of attention that psychologists have paid to rural communities” (p. 472). They admitted that sociology had a good foundation for the social structures of rural areas. The complaint was the fact that the actual “experience” of being rural was missing from the literature.
Another issue with the research according to Melton and Childs (1983) was that most studies simply created comparisons to urban identifiers not really clarifying rural indicators. They insisted that the problem was not a deficit in rural abilities but how the rurals approach and develop. The rural indicators were based on comparisons to urban qualifiers. Therefore, rural perspectives were donned as deficit because they did not mimic the urbanites responses. The authors declared that the system of measurement was problematic, not the rural people. Even though there have been problems with the scales of determination for assessing rural people of West Virginia, There have also been those that believed the mountain people were different regardless of the assessment.

Fienne (1993) made it clear that “normative differences do exist between urban and rural populations” as she stated what she believes to be obvious, that “rural families have changed” (p. 20). She goes on to say that the rural families even though they have modernized in some respects, they held onto many traditional views. These included patriarchal households, young marriages, and multiple children. She stated that because of this mindset “more isolated low-status women” did not have the same opportunities as their more urban counterparts that lived in larger commercialized areas (p.21). This is a statement supporting the notion that commercialization can offer opportunity. She called these traditionalists the “mountaineer out of step with modern, urban society” (p. 22). Melton stated that there was evidence that “dissemination of new knowledge tends to occur relatively slow in rural cultures” therefore being “intolerant and antilibertarian” (as cited in Childs & Melton, 1983, p. 5). This was an excellent point supporting the view that male ballet dancers were so odd in comparison to local men that they were not
tolerated. Jerry Rose was tolerated because he was a local boy and displayed some more traditionally accepted male tendencies. For instance he played football in junior high. He had a special outfit for going out with the “boys” which comprised of jeans, flannel shirt and work boots.

Shifflett’s (1991) resource was a writing concerning an accumulation of several coal towns in the Appalachian region. He stated that certain aspects were comparative between Appalachian communities. He presented a dichotomy that existed between the grim images portrayed of coal town people to the outside world and the actual lives of these coal town people. The views were different. The outsiders that arrived in the Appalachian area and made comment, historically painted the picture of existence as meager, miserable and sad. Yet, when the residents communicated their personal stories to Shifflett they were happy, satisfied and managing. Shifflett’s concepts match Rose’s situation. It could be misconstrued that Rose must have had such a difficult life as an anomaly in West Virginia. But in reality he was very happy and prosperous. He made the best of his situation. The outsiders told tales offering representations that conflicted with the insider’s perspective. He made the statement that the “popular images of company mining towns are universally negative” (p. 146). On the same page he listed a collected example of adjectives describing coals towns. These included “filthy, crowded and in an exploitive environment dominated by autocratic coal bosses” He then went on to explain that inside this world the citizens reflected on their existence with stories that resonated with nostalgic reverence. Their simple lifestyle seen by outsiders as backward, was described as relaxing by insiders. This is another amazing parallel between the
literature and the data. Rose made a specific statement about how outsiders view West Virginians as poor and uneducated. But then he stated that he has never seen it that way. He never sought grants on the poor Appalachian reputations. He held his head up high, worked hard and went to the bank for money. The long hours of visiting on the front porches seen as pointless to city dwellers, was essential to survival for the locals. The list was lengthy with life activities that were misconstrued by outsiders as an unacceptable way of life. He stated that in the Boone Report the people’s leisure time spent “just sitting and talking” was a waste (p. 149). When in reality, it was just different from the perspective of the investigator. McNeil (1989) supported this idea when he stated that the people of Appalachia were considered a “peculiar people” all the way back to 1824 when novelist Tucker declared them as a “distinct group” with a “traditional culture” (p. 3). Raine (1924) agreed by saying that these people were “always guided and molded by tradition” (Shifflett, 1991) surmised that the “government investigators and writers” came from a more “privileged background” where the “American standard” was developed from their own distorted capitalistic attitudes (p.159). This platform ultimately condemned alternative levels of existence.

Raine who referred to Appalachian Kentucky and West Virginia as the “Land of the Saddle-bags” summed up the impact of development on Appalachian society when he wrote:

All sociological progress is the result primarily of passable roads. The interchange of products and of ideas, and even infusion of new blood, are all contingent upon transportation. Wherever the currents of contemporary life can flow in, or seep through, all the different human elements blend into a composite, in which the characteristics are shared in common. Whenever a river is made navigable or a railway is built, the
adjacent area gradually emerges from the Land of the Saddle-bags. (1924, p. xlvi)

Raine (1924) warned against labeling the mountaineer uncivilized just because they did not enjoy the opportunities of city dwellers. He delineated this perspective by comparing preferences of the mountain person to city folk. In general terms the mountaineer preferred the more natural out of doors activities like hunting versus golf. He also considered the arts too citified for the rural child’s education.

The Construct of the Male Identity

Research has found that for the most part rural areas that were isolated due in part to natural geographic barriers held traditional roles for men and women. (McGranahan, 1988, 1991, 1993) This discussion was important to discovering the societal influences of a rural state that lost their talented young male ballet dancers to other states. Without their personal stories this paper cannot discover their personal reasons for leaving. It has to be surmised from the data that there is no where to dance, so they have to leave. But it also has to be pondered whether their acceptance level might have something to do with their exit.

The first area structured a discussion around the relationship between feminist thought and the pivotal points of masculinity. The second section analyzed how masculinity was constructed within our American culture. The third segment was an extension of the cultural inspection, with a review of how West Virginia Appalachians formulated their own version of being a man. This manly identity examination
culminates through an investigation of the effects of unnatural societal gender stigmas on male ballet dancers and how they interfered with natural human endeavors in the arts.

The fields of masculinity, feminism and gender were massive. This paper investigated a reasonable progression between feminism and masculinity to the more concentrated commentary on men in dance. The progression focused mostly on masculinity descriptions and expectations. It then took these ideas and made them regionally related to West Virginia which was the home state of our research participant. Lastly, the mindset was turned toward role identities of the men who dance.

Feminist thought and issues of masculinity interlocked. By the recent third wave of feminism the two social movements supported each other. They even knowingly, or unknowingly, influenced each other. The gender paradigms of today approached the two areas with equal vision. They could not be separated. One cannot be discussed without mentioning the other. The more the two topics claimed their independence from the other, the more they intermingled.

The two movements cooperated by virtue of happenstance. Dotson (1999) explained that the “wave of feminism the form of the women’s movement changed society’s perception of women, it also changed society’s perception of men” (p. 34). Perceptions could not be controlled. Before the women’s movement, men were in total control and according to Dotson (1999) “no one cared how men looked physically” (p. 143). If there was a social ruling on such information before the movement, it was not an accepted topic. Since the onset of feminist discussions that brought to light the human side of issues, men were now allowed to be included in these conversations. An example
of these issues was the premise of how one appeared. Men were permitted to deal with these human attributes instead of playing the untouchable demi-god in a world of scrutiny.

Another discussion by Boone (1987) on the “male feminism” debate declared that there were too many problems if issues were lined up and “grammatical relations like in or for or against” are taken literally (as cited in Porter, 1992, p. 14). He felt that this practice confined the opportunities that could have been conducive to dialogue. To improve dialogue, he suggested active feminists extend their collection of authors that write about feminism so it was more varied and appealing to a wider audience. The second suggestion was to insure the education of today’s young male feminists. Thirdly, in the true spirit of the diversity that feminists tout, he suggested they not be so quick to see all men as the enemy and be open to their voices. His main thread of reason was to work toward a level of understanding. This could be accomplished if both sides were patient and allowed reasonable exchange from within a paradigm of working toward the same goals of humanistic endeavors.

The third wave of feminism took place with a softer more amiable approach. It was as though things needed said and things needed done in the past to get attention. The movement was more able to present concern for all humans, not just women. The men’s movement was actually just beginning because of the new inclusiveness of the feminist movement. Men were realizing it was acceptable to identify oneself with personal preference rather than through social pressure. This new attitude was offering freedom from the domineering patriarchal stereotype so ingrained in our society. The outlook for
the future was hopeful for raising a new generation of men that were on board as humans instead of hegemonic demons.

This understanding of a new awareness of modern man is important to this paper because it demonstrates a platform of comparison between traditional views toward men and non-traditional views. Rural areas with traditional views of gender were described throughout the literature. Even though these views were prevalent and obvious not only socially but in every aspect of daily living, in the case of Jerry Rose there was an exception. It is important to establish the traditional patriarchal rural role in order to be able to offset the description with the role of Jerry Rose.

Raine (1924) noted that one of the main traits of a mountain man was his ability to hunt. Novak (1990) explained that gender roles were a set of “characteristics and practices attributed to a male or female person as distinguished from the biological sex or sexuality/sexual preferences of a person” (p.23). There were differing views concerning this statement about sexual biological differences defining roles. Novak clearly saw the sexuality of a person as a basis for role descriptors. This left out the political and economic reasons for role discrepancies. She felt that it was basic human attributes that announced the abilities of people. She contended that even though there were other influences that determined roles, they all were founded in the realities of biology.

Another author, DiPiero (2002), claimed that hegemony was a product of our selves. It was not a self sufficient entity that secretly managed to alter a whole society’s mindset about gender roles. He stated that we allowed ourselves as a society to give into the sexy images and heroic demands of identity for men that were not real. Even though
these statements offered some guidance on understanding hegemony, Dipiero offered the conclusion that hegemony was so invisible it was dangerous to define the supporting actions that created male masculinity. He pointed out that male identity was defined by the mindset of the perfect man, but we were confronted with living in the reality of the imperfect man.

Williams (2002) noted that “Appalachian drinking has traditionally been a male activity” and rural areas “better tolerate” drinking and the resulting behavioral outcomes. (pp. 52-53). He goes on to say that men in Appalachia that do the heavy drinking themselves and heavy buying for their peers views is as an act that enhances “their social standing” (p. 53). This is interesting because Rose made the comment that when he was young he probably drank and smoked too much just to fit in with the crowd. The next insight into Appalachian masculinity was provided by Williams as he stated that an “Appalachian concept of masculinity” required that the man as head of the household would “work and provide for their families” as a traditional idea (p. 54).

Another author Courtenay claimed the identity of a rural boy was determined by “risky or unhealthy behaviors” as ways to “demonstrate their masculinity” (as cited in Campbell, & Bell, & Finney, 2006, p. 149). These activities were things like driving at a very young age. He went on to list the expectations for a rural “typical straight male” as “play sports” and “to hunt”. The typical rural male body was seen as muscular with protruding veins in a ready to fight stance.

This dichotomy was confusing. Men tried to live up to these traditional myths, yet they existed in a world of reality (DiPiero, 2002). He stated that this confusion was
displayed through criminal behaviors as men over-identified with this make believe cultural definition. Pringle (1995) also stated that violence against young boys was more likely to occur at the hands of white heterosexual males. He said that in order to understand the line between oppressive and non-oppressive behavior in heterosexual males, one must dissect American society’s ideal man. Pringle made it clear that the dominance definition of male masculinity allowed men to exert power over women and other helpless people. In a rural setting this power over would be accepted through patriarchal rights.

McKee and Stone (1999) looked at the short history of the promotion of male dominance in the American family. The dominating community leader role lost some ground with women’s suffrage and the two world wars. During these times the lack of men on the home front and the new aspirations of new feminists caused some discrepancies in gender roles.

After the wars and the depression, happy days swept over the country from the 1940s through the 1960s. The recuperating society called for close family units. The strong economy enabled fathers to support stay at home moms and multiple children. Once again there were distinct gender roles for mainstream American. This magical get-along-family was portrayed by Mckee and Stone’s (1999) discussion of the “husband as a successful breadwinner who goes out to work; the wife is an attractive and happy homemaker who bakes brownies for her children and those of her neighbors, all of whom are very polite and well behaved” (p.56). The television brought this family into the
living rooms of America with *Leave it To Beaver* and *Father Knows Best* (McKee & Stone, 1999).

In reality this era did not last long. The real life afflictions of spousal abuse, bored wives and financial woes were being documented by the state Human Welfare agencies in enormous numbers. In addition to the problems of life, issues became more confused due to the social revolutions of the 1960s which was the beginning of a new era in America.

Since the fading of the utopia for life at home, it seemed to McKee and Stone (1999) that Americans had been trying to recapture the bliss on the homefront. The man was still strongly inclined to be the breadwinner for most households. Even though people would like to revisit the glamour of the “Golden Age of Family”, it may never be a recurring economic choice (McKee & Stone, 1999).

Another viewpoint claimed that work was an unavoidable task for a man that measured his worth and awards social status (Wallace, 1985). To believe this would allow the mindset that men were more prone to social status and hard work. Historically speaking, religious fervor favored social status as a man’s job. Therefore, this observation in current times could mean that the specific locations more entrenched in religion, would still adhere to old traditions that have not caught up with feministic ideas. Wallace went on to say that there was “also a vague but fairly strong belief that men are, by nature, better suited to the activities which constitute most types of work” (p.47). A man’s work provided his family with much more than just an income. It gave his family social status, privilege, and worth in the community. Therefore, men perceived their
work as their most important contribution to the household, besides the woman was the one in charge of the child rearing and the home (Wallace, 1985).

Traits originally associated with females were being challenged in modern American society. It was a new social perspective that was emerging according to Dotson (1999), as he stated that “issues of masculinity would never have been scrutinized if issues of femininity had not been placed so much in the world’s view” (p. 1). Dotson noted that this discussion was a reversal of the feminist argument and would ultimately divide the sexes further apart (1999). Because of the birth of feminism, according to Dotson, men were now concerned with the way they look. According to him, no one dared to say anything in the past because it did not matter because men were in complete control. Now that they were giving way to a more feministically enlightened society, men were more image-oriented. This line of thinking presented the act of worrying about one’s image as being portrayed as a feminine trait. Dotson’s following statement was important to this investigation (1999), as he claimed that when a male admitted the level of his worthiness to be “diminished because he doesn’t live up to up to current standards of male beauty which removes the male self from the world of male domination and places the male self in the world of female submission” (p. 144).

However in support of his male image argument, Dotson (1999) outlined the changing definition of maleness in today’s mainstream America. He supported this argument by an in-depth description of the signals, symbols and actions that were emerging through the media and confusing the American male. The industry of convincing people to purchase items in this capitalistic society, was through advertising
which he noted that “advertising is about image and image enhancement” (Dotson, 1999, p.33). This industry used to be male controlled with sex as the bait for attention through the curvy female figure. But the wave of feminism after the 1980’s “changed society’s perception of women, and it also changed society’s perception of men” (Dotson, 1999, p.34). He further stated that in order to coexist with the newly defined women, “the definition of masculinity and maleness had to change” (Dotson, 1999, p.34).

This change allowed male nudity to be prevalent in current advertising for cologne, underwear, exercise equipment, watches and even computer parts. There is a connection between this literature and Rose’s statement about feeling nude in the 1960’s when he first put on tights. This type of public display was exemplified by an article published in the magazine Muscle and Fitness titled What Makes Man Sexy. It revealed a 1989 survey results stated that women want, without question, good looking muscular men. He continued by saying that the trend in America for the perfect man was swinging the other direction with soft bodies, handsome features and emotionally strong (Dotson, 1999). Not only were women free to choose, but men were allowed to choose their own identity as well.

Power over was the most “overwhelming important reason that most men benefit from the subordination of women, and hegemonic masculinity is centrally connected with the institutionalization of men’s dominance over women” (Brod, 1987, p.95). Brod went on to say that a working-class family was organized around the woman taking care of the home life so the man could make a wage worthy of supporting the entire family. Brod considered this a subordinate role for a woman. He also believed this to be modified by
class. The no career home husband exerted authority based on traditional ideology, either religious, ethnic or force. Both were forms of patriarchy and both were forms of hegemonic masculinity (Brod, 1987). Since rural West Virginia was deeply embedded in the traditions of religion and patriarchs as head of families it hegemonic masculinity would have been prevalent in the homes.

Brod (1987) went onto say that hegemony was persuasion. He contended that the main source of constructed masculinity in today’s society was the media. These constructed ideas were part of the heterosexual desire placed on all men at the end of the Renaissance era. He also stated that hegemony involved the division of labor which caused an unrealistic dilemma for society. Lastly, he claimed that the need to enforce hegemonic ideals supported the criminalization of homosexuality which created an unnecessary unrest in the social structure of our country. This would also explain the views toward male ballet dancers in a rural traditional setting. The final discussion compared the origination of gender ideologies as either biological or social. (Brod, 1987). Either way, the body seemed to be the object in the game of social construction.

The Appalachian experience unfolded a similar but different scenario when identifying roles. The differences were due to a combination of influences that made the location somewhat unique. Williams (2002) studied Appalachian males and decided that they had lost their identity because they were raised traditionally to be the patriarch of their family. Yet the poor economics of the area had forced men out of work and women to school. These women were becoming the breadwinners. The jobs available now were
not masculine enough for the rural man. He also noted that alcoholism, abuse and depression accompanied these new roles for men.

A rather current source by Blazina (2003) recognized along with other scholars that currently there was a “crisis in regard to masculinity” (p. 92). This crisis was not to be construed as negative. On the contrary, he believed it was a time when ideas were going to come together in order to create a better space for male identities. He assessed if it was a shifting of models or an actual rebirth of a new and improved archetype.

The words of Blazina (2003) best summarized this section of the paper, as he stated that “the cultural myth of masculinity is a socially constructed paradigm. It carries with it the masculine ideals of a culture during a specific time period” (p. 94). He eloquently described the difference between science looking forward for answers, and sociologists looking backward for answers. The final conclusion was that currently the masculinity definition in America was in limbo. It was evolving as men of today struggled with the expectations of their past and the new freedoms of the present humanistic environment.

Another source by Peterson (1998) placed gender before sex. In other words, gender was socially constructed and sex was biologically constructed. There were arguments opposing this view as well. Christen was one of these authors. She believed that gender was “genetically programmed but reinforced through cultural practices” (as cited in Peterson, 1990, p. 64).

No matter which platform one chose to describe the gender phenomenon, it was imperative to realize that people were human. The human experience was influenced by
surroundings. These surroundings whether they were mountains or skyscrapers, traditionalism or modernism, were all influenced by their physical environments.

The masculinity definition of Appalachia was not something that was published, intentionally taught to the youth, or even discussed as protocol. Instead, it was a way of life that unknowingly seeped into the daily lives of a group of people known as hillbillies. This phenomenon was a social construct that was contrived through customs, geography, religion and tradition. The hegemonic customs that were prevalent in the rural area of Appalachia seemed to be stringent and unforgiving in comparison to mainstream America.

Most of the state of West Virginia is in the Appalachian mountain range. The geographic barriers created pockets where “isolation was a problem in the mountains” (Fisher, 1993, p. 252). This idea is not a new one, Josiah Johnson from 1899 agreed with the isolation idea when he stated that this “condition over which they had no control” had to wait for “relief from the outside, to break their isolation” (as cited in McNeil, 1989, p. 107).

Where there were mountains there were valleys. The deepest, richest and most ingrained traditional values were found in the higher elevations where the land was less penetrable by super highways, shopping malls and technology. The more secluded the area, the more traditional the values. Shapiro (1977) stated that a journey into the mountains of Appalachia was like traveling into America’s past. Fisher (1993) agrees by saying that “many hillbillies held firmly to their traditions and kept them alive for a time when they would be more widely recognized as special and valuable” (p. 246).
One of the key factors in formulating the mountain man identity was the strong spirituality of their predecessors. The trends associated with rural high altitude male habitants were related to their fervent religious beliefs. Even though church membership was not as prevalent now in these areas, Kaplan (1971) declared that going to church was once imperative to “social participation and social respectability” (p. 47). Even though the pews were not as full as they used to be, he still felt “religion is still a very important part of their life, regardless of class or denomination” (p.48).

This was also one of the influential factors for McKee and Stone’s (1999) opinion. Even though their statements were made twenty-eight years after Kaplan, they traced back the view that women in American society were “subordinate to men” because of the Puritan ancestors. The Puritans believed that the male’s role was to keep the household members under control. His ability to keep order in his domain meant that he could also be a community leader. These threads of shared human interactions bonded communities, as “in America, as in all societies, concepts of gender never exist in isolation” (p.19). This was a traditional view that guided rural families today.

The local gender identities stemmed from the basic understanding of male and female roles. The subordinate place of women was explained in a dissertation by Williams (2002) as he noted that “many Appalachians interpret literally the New Testament scriptures attributed to Paul, calling women to be obedient to men” (p.43). He stated that “the male provider role traditionally defined as a central concept of masculinity” in Appalachia (Williams, 2002, p. 44). Even though in recent years Appalachian women have entered the work force, it has only led to men losing ground in
their ability to uphold their traditional place in a patriarchal unit influences their self worth, competency and adequacy. This inadequacy can lead to emotional compensatory activity of drinking.

In a survey by Williams, regional women reported that over fifty percent reported hardship because of a family member’s drinking. The women also felt it was their duty to keep it a secret from social and church groups (Williams, 2002). There may be some factors that make alcoholism prevalent in Appalachia including genetic predisposition, traditions, isolation and concentration of genetic traits among kinship groups. Williams argued that there was a strong link between alcohol abuse and family violence; thus oppressive acts against women and children. Lee and Weinstein (1997) claimed that these oppressive acts perpetuated the idea that “men are superior” (p.46).

The mountainous rural sections of West Virginia were still entrenched in traditional values, morals and customs that were out of sync with most suburban and urban settings. The new muscled image of the perfectly manicured man was not donning the billboards of this state’s more mountainous inner region. The mountain regions studied were hubs of conventional ideals that had gone unscathed by progress. The close knit clans that shunned strangers were not accustomed to entertaining new ideas. The world surrounding this landlocked state had progressed to male super models while Appalachians were clinging to the old familiar female portrayals.

These portrayals stem from historical values such as “individualism, traditionalism, fatalism, religious fundamentalism, and life in harmony with nature” (Photiadis, 1970, p. 73). This author claimed that the “isolation” of the region kept the
Appalachians pure in these values as compared to the rest of urban America.

Furthermore, he noted that because of the limited contact with other outside people, those born in the region developed personalities in accordance with the social structure of the region. They were born and raised in an environment that closely guarded the beliefs of the traditional gender roles (Photiadis, 1970). This notion was also supported by Brod’s comments on social persuasion as the foundation for heterosexual behavior mentioned earlier in this study (1987).

Another author, Scott (1995) perceived the traditional rural family roles that still influence the images of opposite sexes in Appalachia today. Women had the responsibility of the house and the yard. Men had the farming duties, machinery maintenance, and construction. Women were expected to help with the men’s jobs, but men never crossed over and helped with the women’s chores. She also noted androcentric patterns among the men when describing the workload. This consistent pattern placed women’s work as insignificant compared to men’s work. This was another example of subordination of women in the region.

It seemed that men have always been noted as the stronger sex. The notion that to be strong, one must have muscles was still prevalent today. A woman could be a woman without muscles, but “a man without muscles is, for some, not to be a man at all” (Dotson, 1999, p. 113). These two pictures created false ideals for both sexes. Young boys deformed their bodies and prepare for a future of physical aggravation because of their obsession with muscles before their bodies were ready to undergo the rigors of weight training and impact sports.
The idea of beauty was not a new one, according to Mosse (1996) he argued that “masculine beauty is an integral component in the making of modern middle-class masculinity” (as cited in Blazina, 2003, p. 44). He believed it was a recycled influence from the Greek civilization. White (1993) blamed consumerism as the culprit for the new middle class “masculine ideal that emerged, replacing the Victorian paradigm, which was one that valued appearance, personality, and sexuality” (as cited in Blazina, 2003, p. 46).

After the Victorian age, a new idea of raising men appeared. It was called the disidentification model. This model pushed a young boy to disengage their connection to their mother, and created a sound relationship with their father or an older male figure. The basic premise behind this was to show the male child he was “not mom” or “not female” (Blazin, 2003, p. 68). According to Chodorow (1978) “learning to be masculine means learning not to be womanly” (as cited in Blazin, 2003, p. 68). This popular boy raising method was disarmed by Pollack (1998) because of the damage “gender socialization” inflicts when a child is too young to “emotionally survive from premature psychological separation” (as cited in Blazin, 2003, p.68). Blazin (2003) continued by saying that girls were given more nurturing as youngsters, while boys were expected to be tougher. This toughness was animated as they grew older and they worked over time trying to dissect themselves from anything being feminine. These actions created a boy that had lost touch with some of the basic emotions that all humans should realize. Pleck (1981) was against stereotypical sex roles because they “are not only impossible to live up to, but they impose psychological strain when they are not achieved” (as cited in Blazin, 2003, p.73). An example of Pleck’s reasoning was when man was expected to be
strong by hiding his emotions. He stated this was not possible or healthy and manifested as “psychological maladjustments including depression, anxiety, substance abuse, and interpersonal problems” (Blazin, 2003, p. 75).

Another author, Segal (1990) agreed with the idea that the silent attainment of the unidentifiable “isolated” activities for manhood passage in America made most men insecure which created an “aggressive male” (p. 131). She continued to say that the dilemma was deeper now more so than in the past because so many women were performing traditional male roles. It was not as easy for a man to be assured of his “manliness”.

The literature revealed that the search for one’s manhood started early. One study demonstrated the national GCSE for 16-year-old students. The girls achieved higher (Head, 1999). A second book by Smith and Wilhelm (2002) also offered data from the Educational Testing Services that showed girls outscored the boys two to one. Another book dated 1998 had an article reprint by the authors Epstein, Elwood, Hey and Maw. These authors started off by saying that “underachievement of boys at school is a strongly classed and racialized phenomenon” (p. 11). The next reason they stated was that many boys see literacy, foreign languages and other soft participants as sissy participants. This related to a boy’s image of masculinity. They discussed the recent “Lads Movement”. This was a faction of notables that claimed because the teachers were mostly female, boys were being suppressed into failure. They were calling for male tutors, more male teachers and all boy schools. This was interesting when placed side by side with a book by Askew and Ross (1988) where they stated that the schools were established “as
masculine structures in which boys and girls need to operate in masculine terms to succeed” (p. 43). This small insight into the treatment of boys in school added to the idea that institutions also played a role in the development of Appalachian men.

Because Jerry Rose was a dancer it was important to progress the discussion of maleness into the world of dance. Uncovering the literature on males in dance would give a focal point for understanding Rose’s maleness and how it might have developed. There were parallel issues in both bodies of work. There were also conflicts in information. The issue of masculinity in dance was not prevalent in the literature. There was an extreme gap in the literature about ballet dancers in West Virginia.

The biography of Fred Astaire by Thomas was an example of thought on the male body in dance. The first chapter described the first meeting between Astaire and Thomas. Thomas (1984) described Astaire’s body as “slender as a boy but with feminine beauty” (p.3). I started this section with this quote because it was implicative of describing men in dance. They attached femininity to every aspect including a man’s body. This was the mold men in dance have been trying to break free from since women took over the stage in the 1800s.

The “great breakthrough of the Romantic ballet came in 1832 with the ballet La Sylphide” (Sorell, 1981, p. 217). Since then, the ballerinas have captured the hearts of the audience and kept the auditoriums full with expectations of seeing their flowing, graceful bodies. People became groupies following certain dancers and their careers. The men were simply there to make the female ballerina look good.
It wasn’t until the defection of Nureyev in 1961 that America allowed the real man to enter the stage. He not only “turned the spotlight on the male dancer, but created for him a whole new image” (Solway, 1998, p. 138). Solway goes on to say that since the Romantic era it had been the ballerina to draw crowds. This comment matched Sorell’s point of view. She claimed that because of Nureyev’s demand to have equal time on stage in the ballet stories, “more boys were drawn to a career in ballet” (p. 248). Franklin Stevens supported this notion when he stated that “boys are scarce in ballet” (Stevens, 1976, p. 6). This aligns with Rose’s statement that he had only one dancing boy. It was said profoundly as if the reality of it was sad. But things changed when Nureyev made his way by opening doors for men to be more artistic and flowing with their movements. It was previously demanded that a man act manly with strong gestures and stiff motions. Nureyev was flowing and romantic. He was assured and confident and portrayed himself as an artist first, then a man.

In 1978 after Nureyev caused the industry to draw the attention of more boys, “American fathers forbade their sons to study ballet since it was presumed to provide a direct path to effeminacy at best, and homosexuality at the very worst” (Terry, 1978, p.2). Terry went on to discuss the fact that if a boy wanted to study dance they would either have to take ballroom dance or tap dancing. The sly student had to take classes at a studio that offered ballet. Instead of tap dancing, the boy would sneak into a ballet class. This actually happened with the Dugan, Rose’s counterpart in North Carolina and John a student of mine when I taught dance.
The next and final great dancer was Mikhail Baryshnikov during the 80s and 90s. Since then there has been a national decline in the support and popularity of ballet companies. More companies have folded in the past ten years than any other time in dance history. This was the main reason why Baryshnikov was one of the last extremely famous male dancers. The field was not attracting new dancers due to lack of work.

In order to understand the men in ballet, one needed to examine the image of the ballerina. According to Novak, the wispy females were “public figures who have achieved technical perfection, a woman of great accomplishment and agency” (as cited in Thomas, 1993, p. 37). Novak continued by exposing the ballerina as “fragile creatures” that could not endure without the support of a man. She stated that even the choreography, costumes and roles underscored the male dominance of the female. The lifts were by men showing off their strength. The costumes were flimsy for the females. The roles of the men were heroic while the women were weak and passive.

Even though the male dancer seemed to be dominant, he must work as a team with the ballerina. That was why their pas de deaux was called partnering. The staging of ballet fits the American society’s expectations concerning the relationship between men and women. But behind the scenes, dancers work side by side striving for the perfection that denoted professional ballet.

Rose as a Leader

Regardless of whether or not a leader was making profound change, or upholding status quo, they must have demonstrated courage. Courage was an accumulative trait. Personal attributes like charisma and skills like mediation abilities could be linked to
courage. In other words, skills, personal attributes, training and all other recognizable leadership requirements were collected and formulated into a collage of action. This action required courage. Courage was at the pinnacle of my leadership trait pyramid. Courage was the sum of my leadership equation.

Leadership was motion. Leadership was not stagnant. Leadership to me was an agreeable body going toward a decisive place. At the helm, was a courageous leader that offers vision and design. The act of leadership was an active role that offers others the ability to travel in the same direction. Leadership was a commitment to ideals. This commitment was demonstrated when the assembly was challenged. There were external and internal challenges. These challenges were the waves of opportunity that leadership must calm. All challenges were opportunistic because forward or backward motion emitted a pulse for the movement. Without the motion of challenges, there was no leadership.

This was why a leader must be courageous. They must have the fortitude to lead others beyond the next hurdle. Leaders were not always liked or understood. Their admiration or condemnation came from within the ranks as well as outside the realm of their believers. Many times, they could even find themselves standing alone. In every joint venture there was time of isolation. This time of isolation was the moment between the initial pitch of a concept and the actual acceptance by a group. It was that moment of truth when the world stood still and the leader was about to find out if they would prevail or be ousted. The willingness of a leader to undergo these pressures took courage. Passion for vision ensured one’s courage.
In this day and time when everyone tried to blend in with the crowd, being a leader that would rock the boat, calm the waters and go against the grain was difficult to find. Regardless of the endless number of dynamics that accompany the leadership discussion, it all boiled down to who had the guts to rise above the crowd.

Douglas, Burtis and Burtis (n.d.) were prophetic in their passion for the “symbiotic relationship” between vision and myth (p. 12). This was the main leadership theory for their article. The fringe of the discussion included an argument for cultural influence as a prerequisite of myth. Myth could not be developed without the precursors of a group’s cultural outlooks. Once culture sets the parameters of myth, a vision could be created. The vision therefore, was an extension of cultural myths. Once the vision was intact, the final step included the leader becoming the vessel for the delivery of the vision.

The first was Rowland who outlined the importance of myth as a display of culture. He basically attached myth to vision through the stories of people. (as cited in Douglas, Burtis & Burtis, n.d.) He then went on to say that this myth supported vision was utilized by a leader to encapsulate a workable plan for change. Melendez (1996) pointed out that the communication “of vision is a culturally constrained activity” (p. 4). Vision was affected by the culture’s view of how well a leader represented the social ideal. She stated that it was more difficult for people associated with marginal groups to relay vision and envisioned myth the foundation for values. These values were supported through a culture’s myths. He offered the thought that visions, which were built around myth, could not exist without being grounded in a culture’s beliefs. These beliefs should
be scrutinized by a leader in order to gain a real life image of the followers and their ideals. Lake’s (1991) input to the discussion warned readers to remember the differences in time assumption for various cultures. Some have a “cyclic view of time” while others are more “linear” (as cited in Douglas, Burtis & Burtis, n.d., p. 11). This Western concept of time made “history dead” because of the past being behind on the line of time perception. This alienated myth as an accepted and vibrant part of vision. The opposite was true with the more cyclic cultures like Native Americans. Their belief system allowed for current things to be related to the past, which influenced the future.

Ansary (2006) presented the words of Cronin. Cronin’s statements promoted the training of leaders that already possess leadership tendencies. Ansary carried on the same reasoning. He reinforced Cronin’s words by reiterating the need for leadership training. He also felt the authority hopeful should come equipped with natural traits that would enable them to latch onto the necessary skills. His basic contention was that leaders were “taught” not born. He argued that even though there were genetic predispositions for the tolerance of dissent, the natural tendencies of a leader were only part of the prerequisite for the job. He named the types of schools that trained people to be leaders. These included West Point and MBA programs where specialized leader education took place.

The majority of this book was concerning the theory of transformational leadership. It was more of an accumulation of examples throughout history of leaders and their styles, than an in-depth discussion of other theorists and their theories. The following theorists were the ones discussed enough in the passages to make a statement about their theories.
According to Burns (2003) the purpose of his manuscript was twofold, to establish a “general theory” about leadership and to explore the personalities and situations of some of the greatest historical leaders (p.10). In order to proceed from this point his first theory arises. This was the idea that traits are vital to the investigation of leaders and their tasks. The next item that influenced leadership was the recognition of situation. Situation, according to Burns, was considered in the inspection of a leader. A brief discussion followed of Maslow’s hierarchy of needs, where Burns stated that wants and needs were both “inward and outward” (p. 15). Inward needs were more personable. Outward needs were more along the line of self actualization.

Chapter two investigated the enormous effect of change on leadership. To summarize his pages of explanation, the basic theory was that change was life. Without it, there was no realm of dynamics between leadership and followers. He credited the invention and acceptance of scientific thought as the catapult for the nonstop changes the world has undergone since the Dark Ages. The age of Enlightenment allowed people to think that they could control their destiny through change. His discussion of change presents the stage for the first mention of transformational leadership on page twenty-three. He introduced the term with a study of Franklin D. Roosevelt. He compared Roosevelt’s actions before and after the war. He came to this euphoric realization that the two types of Roosevelt’s actions were different. This line of thinking gave birth to transformational leadership.

Understanding the difference between transactional and transformational leadership was the main thrust of this book. Transactional change was a slow paced,
more expected intervention that eventually altered a situation. It was more of an exchange of premise. But transformational change was much more dynamic. It was a “metamorphosis in form or structure” (p. 24). The change was more substantial with major alterations. These alterations however, could be contrived or achieved unless the values were also transformed. This was the preliminary introduction of the value support of a leader’s vision being important to the mission.

The mission was a prescribed plan that was developed to make change. It took thinking. Which, according to Burns, not many of us do with ease. He touted that transformation occurred only when plans were developed and initiated with the change factor in mind. Burns’ (2003) next theory was that “leadership was collective” (p. 76). He immediately qualified this statement by denouncing the generalization of these words. The Declaration of Independence was his example of the ultimate form of collectivity. Group action was based on values. These values spurred real changes which fueled “principled conflicts”. Conflict was not always bad. Conflict was the machine that set in motion activity toward transformational change. Motivation for this change was the next focus.

The next ideology that Burns set forth was that leadership was entangled with change, and change was devised from needs and wants. The relationship was so engrossed that there was no way to discern the beginning of one and the end of the other. This was extremely important to understanding his excerpts on motivation. His discussion of motivation was preempted with a passage of Maslow’s hierarchy of needs. The needs of followers drove their passion. They attached to a leader that had a shared
vision with underscores of mutual values. A leader’s success depended on their ability to tune into and keep abreast of the follower’s needs and desires. The exchange became mutual. The more the leader shared the follower’s dreams, the more the followers shared the dreams of the leaders. They were virtually responsive to the intensity level of each other’s compromise.

Burns connected leadership to creativity through vision. Creativity was necessary to planning change, dealing with conflict and monitoring progress. These phases of vision activity were manipulated with creative solutions. The precursor for creativity was crisis. Burns stated that counteracting interactions made the need for creative solutions. The higher level of conflict, the stronger the urge to modify the situation. Just like the great symphonies, the human ear thrived on dissonance, but had a need to return to the complacency of returning harmony in order to bring the experience to a close. Wherever there was conflict or harmony, there were followers and leaders.

As followers and leaders dance the dance of creative modifications for the purpose of satisfaction, the direction was not always procured by the leader. This was referred to as the “Burns paradox” (p. 172). He solved this dilemma by recognizing that the intentional actions of a leader kept them as the leader. The exchange of places “empowers” the followers. This was like the gasoline to an engine. This machine of change was powered by the full force of the followers interchanging with the leaders. This actually provided the leader with more power. This developed a partnership within a “system” instead of individual roles that segregated and supported hierarchal connotations. This system phenomenon was more cyclic than linear.
The cycle of life was exactly how he ended the book. He made a final analogy that greatness was not a virtue obtained by any one person. Instead, it was the influence of people working together that actually offered a place in history for a leader to be remembered. The book Leadership, by Burns was a pre-cursor to his 2003 publication titled Transforming Leadership. According to Burns, people craved power. Basic commingling of personalities created an engagement of the wills. Because power and leadership were human activities, they should be categorized as relationships. Motive and resources were vital for power to operate. He defined leadership as a time when “persons with certain motives and purposes mobilize in competition or conflict with others, institutional, political, psychological, and other resources so as to arouse, engage, and satisfy the motives of the followers” (p. 18).

According to Burns (1978) transactional leadership was based on a trade, or exchange. Both parties were satisfied and respected each other’s needs and wants for that particular situation. There was no long term association, or in depth relationship. Instead it was a simple negotiation of replacement.

Transformational leadership was different. The root word transform was the best way to understand the difference between the two types of relational issues. Imagine the transformer toys. They could look like a robot one minute, then with a few turns, transformed into a car or boat. There was a complete conversion into a different entity. Transformational leadership was the same thing. It took one situation and elevated the deep yearnings of a group to a higher level. Along with the euphoric transaction, goals
were met. The relationships were more enduring and in depth. The outcomes were more profound.

Values were outlined as the fiber in a community’s direction. Directions were determined by the values. Conflicts arose when either inner or external forces that did not coincide with the values of a group. It was determined in Burns’ (1978) writings that political motivation was attached to one’s self fulfillment. They were connected to Maslow’s hierarchy of needs which was discussed earlier in this paper. He stated that self-actualization was the propulsion toward political goals. People sought this goal were looking for admiration. Their actions in seeking these lofty goals usually made them leaders that were followed.

Reform leadership labeled the person that was trying to adjust or reshape current existing trends. The purpose of this was to alter them just enough without completely overhauling the issue. The new final intention should adhere to current appropriate ideologies. Unlike the revolutionary that must tear down and rebuild from scratch, the reformist was a re-shaper. There was a certain amount of acceptance in the status quo that a reformist tolerated. According to Burns (1978) on the leadership scale the reformist was in the middle between transformational and transactional leaders.

The opposite of a reform leader was a revolutionary leader. They would plan a complete overhaul of an entire society as the goal. Another differing factor was the conflict level. In revolutionary it was much more intense and usually dangerous than other forms of leadership. There were victims and cruelty. There was a movement of the masses.
Heroic leadership simply referred to a person with charisma. As Burns noted, charisma had been overused and meaning had been lost. That was why he named it heroic leadership. It was not something one could own or display. It was the result of a relationship with others. There was no conflict. The group was experiencing a crisis. Then a leader was recognized as someone who possessed the strength, character and resources to meet the needs of the people in crisis. Societies undergoing change could seek out these people. These people had a tendency to want attention and admiration. These heroes were symbols for the hope of a people who were in need. They become idols. Burns concluded that these heroic leaders were not a means to an end. They did not create transcending changes. They were more of a here and now kind of pacifist that made a crowd feel better. There were no long term relationships or shared objectives.

To be an ideological leader, would mean that you placed the “purpose of the movement” above anything else. This type of leader was measured successful through their “actual social change” instead of popularity. Another extremely important factor was the definition of one’s ideas, and how they developed these ideas. Conflict was constant. Followers were deeply imbedded in the relationship.

A group leader shared common goals with its members. The key to this style was that the leader was able to bring the group to act on issues that present opportunity for the group. It was under the category of being transactional in form.

Party leadership was dealing with conflict within a group. Burns (1978) stated the leader must “identify and activate the wants, needs, and expectations of existing and potential party followers” (p.311). The next important facet to this term involved the
leader making promises to meet the various desires of the group. Their level of assistance was more tangible than words of “advice or sermons” (p.312). In our democratic society there were also controls integrated into the systems that keep these leaders in check.

The next type of leadership was executive. The main difference between this leader and others was their self assurance and reliance on self. Burns (1978) stated they do not have the “machinery to activate the public” (p. 372). But they do however have the connections to get things done. Their office offered them authority they needed to initiate executive actions.

The Douglas, Burtis, and Burtis (n.d.) article was an excellent piece that reaffirmed the construction of vision, myth and leadership. Even though the piece identified varying views concerning the terms of coexistence between leadership and vision, these particular authors were clear on the mélange between vision, myth and leadership. They expressed that myth influenced vision which was a part of leadership strategy. The existence of one produces the other.

The turmoil of interest in this passage was not only the existence and definition of myth and vision, but the debate on whether or not they were commingled within the structures of leadership. After reading the piece, I was convinced of their cyclic argument that myth was vital to the vision aspect of leadership. Yet, afterthoughts in reviewing the article arouse a mindset similar to a riddle. You want to believe that myth preset and supported the vision of leadership, but the supporting material made the point arguable.
This piece outlined seven tenets of vision. Each discussion included how myth was embodied in each tenet. The seven tenets of vision were:

1) Vision was an inherently communicative act.

2) Communication of vision by an individual encouraged the perception of leadership in that individual.

3) The salience of a vision was increased by crisis.

4) Vision implied values.

5) Vision was based on the current reality.

6) Vision was concerned with a future substantially different from the present.

7) Vision had the effect of enhancing the meaning of group life and activities.

Tenet one stated that vision was part of the communication process. There were two varying theories on how vision was communicated. This first idea describes vision as being communicated through the leader who is the harboring vessel of the vision. The second viewpoint however, describes vision as having a co-operational role that directly affects the communication of the ideas.

The second tenet, insinuates that a leader is recognized through their vision. The authors point out that most “leadership scholars” rank vision, leadership and followers in a straight path. The leader is the keeper of the vision. They, in turn, relay the idea to the supporters who take the vision and use it to initiate their actions. Contrary to this simple linear understanding, is the model outlined by Douglas, Burtis and Burtis (n.d.).

A simple analogy of their idea is to see the leader as a normal human being. They may or may not, according to the article possess a “charismatic personality” and leader
type qualities. In order to be a true leader this person must display a vision. The myth is the fiber of which a miraculous suit of clothing is weaved. This fiber represents the strands of values that run through a specific culture. Each thread as it is woven together accumulates a related and important recognizable trait to the followers. As the filaments accumulate into beautiful fabric, they are sewn together to create a vision. Visions are as variable as the latest fashion. They adorn the leader and make them look good just like new clothes. And just like the latest fad, certain visions are accepted in certain crowds. Visions can be changed. Things can be added or taken away. People identify with the “look”. This “perception” is one of the most important facets to being a leader. This imaginative analogy exemplifies the wear readiness of a vision as described in this article.

The third tenet was more of choice based idea. Crisis allows a group to discover the realities of how situations can be improved or how unsatisfactory issues can be changed. It acts as the impetus for change. Problems beg for solutions. Leaders seize the negative opportunity to formulate visions from the descriptors of a crisis. This is an important step because myths conjuring the dissatisfaction of a critical moment are the values that define the group needing leadership.

Values and vision were the two “v” words that explain tenet four. Just like gasoline makes a car operate, myths fuel the machine of a vision through values. All the myths come together to enable a culture to recognize and allow change. A group has to be able to decipher need for change before it can realize change. Myths decide values. Values support vision. Vision promotes change. The vehicle of vision will not roll
forward unless it has been given the correct fuel. Fuel is specific to the values of the group. The values are concocted from the myths that are collected by the group.

Tenet five is concerned with the construction of a group’s reality. Simply put, it is vital for a leader to understand the myths of a group. Myths are the cheesecloth filters of a group’s beliefs. Reality is constructed from the beliefs of a group. Myths are sifted through a regulating filter of the current belief system. The myth bits that appropriately match a group’s expectations will be salvaged from the sifting process. Everything else is discarded. A group cannot be swayed to latch onto a myth supported vision that does not already coincide with their existing reality. Leaders must be in tune with this concept and adapt their vision accordingly.

The next tenet deals with vision as a provider of alternative existence. Vision is the crystal ball of a leader. Rewording this simplistic notion is difficult because it is very straightforward. Vision is a picture of what could be after a group initiates change. It is the carrot in front of the horse trick. The vision is held out in front of the pursuers. The motivation to reach the new goal of existence is embedded in the supporting myths that create the vision. Myths are the where cultures deposit their values. These mythical perceptions accrue historically, currently and futuristically. Just like financial interest where more is better, the more people that share a value, the more it is worth to the group. Time is also an accumulative factor. The longer a value has been spirited by a group, the stronger the myth factor. Myth factors are the glue of values. Values are glued together by the mythical stories, habits and practices of a society. Visions are hope. Hope is associated with the ability to imagine a change in things to come. A
dynamic leader will not only recognize the power of the pre-eminence of the notion, but the influence of the underpinning convictions.

The power of the group defines tenet number seven. Vision is like a canoe. It is the vehicle that provides movement through the calm waters and the raging rapids. This translates into the good times and the bad. The passengers must provide the energy to paddle the canoe through the waters of change. All members must work together in order to succeed. In order to proceed with speed and ease, each member must share in the work. They realize the group effort is more effective than a lone paddler. The comradery supposedly initiates an innate motivational force because progress is unified and noticeable. This is the basic premise for understanding how vision carries members to a new place. The members are bound by mythical connections that enhance their mindsets to higher levels of inspiration. People become invincible teams when they are connected with visionary mythical awareness.

In summary, when groups of people commingle their lives, they inherently share their thoughts. Thoughts that unite people are based on shared myths. Myths present opportunities for values to formulate. It takes a set of values to delineate vision. Visions can be as simple as the happenstance of tomorrow, or as intricate as urgent social movements. Regardless of the size, visions welcome the sunrises of future generations. Leaders are like engineers. They take the building blocks of a culture and strategically connect them to build the designs of hope with their believers close behind.

In an article concerning boys in ballet from 2004, LaCava presents a three year study of young boys in ballet. She finds that they are alone, depressed, unfairly treated,
shunned by their fathers and overall miserable because they must decide between dance and being a man.

Leadership can be situational. There is no national organized group of male ballet dancers. There is no unified voice. Therefore, leadership comes in small packages. Each male dancer, one at a time demonstrating the courage it takes to persevere. These are the leadership lessons that should be recognized. Their abilities to overcome hardship and ridicule, physical beatings and verbal lashings make them transactional leaders for others. They are not organized enough at this point in history to make a transformation of national attitudes.

Another article by Mitchell, (n.d.), gives a whole array of benefits for dance that coincide with leadership skills. He states that dance develops a boy’s “taste and judgment, to work harmoniously with a group, and teaches him the mechanics of organizing a group and making it function smoothly and effectively, and it teaches him to think more clearly. Could any father fail to see in this a valuable early background for a future engineer, architect, journalist or executive”. Burns recognizes the importance of group dynamics for leadership. He also notes the importance of being able to think in order to solve and plan for leadership.

Another author, Peterson (1995) states that the arts enables students to “evaluate themselves, meet deadlines, develop a sense of responsibility, work with groups, develop skills in creative thinking, think on their feet, and locate information” (p.438). Burns would see his explanation as a laundry list for success in leadership training. Burns would especially support the nurturing of creativity.
Aside from the notable generic benefits of dance for any boy, there is much to be said for the men they grow up to be. The male adult dancer in the United States does not enjoy the admiration of their society like in other countries. Instead, they must make it against undeniable odds in America. African American dancers Ailey and Horton are two better known success stories. They not only had to fight the stigmas of femininity, but the issue of color as well. Palmezt, Brenningham and Sandy are three West Virginia men that have dance careers. They fought the battle of family support, community disfavor, and personal battles. However, the professional opportunities do not exist in West Virginia for male ballet dancers. So they left their home state. These and every other man in dance demonstrate leadership qualities as they make their way through the gender jungle that encompasses men in dance.

Male ballet dancers are intrinsically tough. Those who make it have emotional courage and physical superiority. By definition they possess leadership traits, yet society stands in the way of them exerting their authority. Cronin would applaud their training. He would recognize their strength as individuals as well as their group skills. Burns would also note their worthy characteristics. They are political in their own realms, charismatic in the public realm, group leaders, idols, problem solvers, and dreamers, just to name a few. Lastly, when addressing the issues mentioned in the Douglas, Burtis and Burtis piece I am presented with a quandary. I go back and forth with two thoughts. According to their piece, male dancers could be victims of social myths, keeping them from being proactive. They are part of the myth labeling men as dancers to be less of a man. These ideas are so deeply imbedded in our society that they have no hope of
changing the value system in the near future. Or, they could quietly be the leaders of a movement that has not yet been recognized in full force. Their stories actually dispel the accepted myths as they live each day with success as a male dancer. Their leadership may not be on the front page of the newspaper, but their lives coincide with others as they produce fallacies in the myth itself, slowly chipping it apart. There is much to be said for a man that walks every day in a slipper instead of a Rocky boot and remains a man. The male dancer ignores the ridicule and despicable acts against him as he gives of himself to his art. He rewards his audiences with the pleasure of an art that is hundreds of years old as he gracefully adorns the stage with his presence. These men are true leaders. They have their following, their crisis, their politics, and their triumphs. Their realities just happen to be so taboo to the general public, that their exemplary lives are ignored.
CHAPTER THREE: METHODOLOGY

Introduction

This chapter developed the research methodology. The organization of this chapter is divided into sections. The first area is the research design which covers the rationale, type and why it suits my study. I chose the biography because I am interested to know what the recounting of experiences of man like Rose has to offer. It is profound to recover the reasons why he had to do certain things in his life in order to be who he is. Interview sessions also reveal the challenges he went up against being so different and how he overcame those challenges. The second section discusses the population and participant. The third section outlines the instrumentation used for the data collection. The data collection procedure is next followed by the data analysis. Lastly, the limitations are stated.

It is important to offer a glimpse into Rose’s life before I describe the intricate details of my methodology. As I collected the data I could see right away he was going to present himself through his professional life. The fringes of personal life tales during the interview, but the fiber of information came through his professional development. He became a master artist through his immigrant upbringing of hard work. His work has always defined him. Once he decided who he was going to be, he designed the character that best suited his image. This image he carried forward. The data collection was changed to collect what the participant wanted to share. I followed him through classes and performances and once at his home. It was wonderful to see him again and we felt an immediate rekindling of that kinship bond that Beckley people from yesteryear never
lose. This made the process friendly and cordial and quite entertaining. Even though I was positioned from the perspective of familiarity, I collected and presented my data with Rose’s true voice in mind. During the collection I had to decipher and bring meaning to his classes. I was able to do this because of my dancing background. The terms and nuances in his classes were like a second language to me whereas someone with no dance experience might not have understood the meaning of him bending over and talking loudly to one girl’s feet. In the dance teacher’s tongue that means “you better be pointing them as hard as you can, or else.” I took Rose’s story and dissected it several different times, with several different frameworks in mind. Since the data was not linear, chronological and the performances and classes were not plain words to decipher, I brought meaning to it all by framing under sub-categories guided by the literature and the theoretical frameworks. These sub-categories were units under the research questions. It all came together nicely. The creativity of this man not only in his art but his business ventures, has offered up a body of data that had to be dealt with in a creative manner to give it justice. I feel I did this through the poetry, short story, epilogue and the way I dissected and place his stories making meaning out of his comments and to discover his identity in relation to his place.

The Research Design

The approach adopted for this study was qualitative. According to Marshall and Rossman (1999), qualitative research was “a broad approach to the study of social phenomena; its various genres are naturalistic and interpretive, and they draw on multiple methods of inquiry” (p. 2). Patton (2002) agreed with this premise and goes on to say
that the natural part was in everyday, ordinary surroundings. In a “real world setting,”
observations were conducted and “people are interviewed with open-ended questions in
places and circumstances that were comfortable for and familiar to them” (Patton, 2002,
p. 39). This unpredictable exchange between the researcher and the participant created
the data of the inquiry. The development of the data progresses based on the
respondent’s noted actions, language and stories. I went beyond personal stories to
uncover his professional life and how it represented a part of his identity. Once his
personal and professional stories were discovered, I extracted the exigencies that
produced his success. The compilation of this type of data was best suited for a
biographical study. Therefore, this particular study was designed using the parameters of
a biography. This biography was not linear or chronological because he did not present
the data that supported this type of structure. It was a life story. It connected the dots
between the participant’s life travels. Then it splayed open and themes were revealed.

A biography is one of the “five qualitative traditions of inquiry” according to
Creswell (1998, p. 47). He defined it as the “studied use and collection of life
documents that describe turning point moments in an individual’s life” (Creswell, 1998,
p. 47). The type of biography that will depict the life of Jerry Rose is a life history. Cole
(1994) supported this type of biography as a form “where a researcher reports on an
individual’s life and how it reflects cultural themes of the society, personal themes,
institutional themes, and social histories” (as cited in Creswell, 1998, p. 49). An accepted
qualitative research genre that lends itself to participants and their stories is narrative
analysis. The genre in this study is narrative analysis.
Marshall and Rossman (1999) stated that “narrative analysis seeks to describe the meaning of experience for individuals, frequently those who are socially marginalized or oppressed, as they construct stories (narratives) about their lives” (p. 5). They go on to say that narrative analysis was an “interdisciplinary approach with many guises” (Marshall & Rossman, 1999, p. 5). The narrative theorist embarks on a journey that moves between the expectations of academia and the realism of interpretive work. The rules of engagement are structured enough to provide direction for scholarly manuscripts, yet nonuniform enough to allow individualism to surface from the scripts. The significance of narrative analysis is in the awakening of modern scholars as they award worthiness to the age old process of storytelling.

The process of verbal chronicling is one of the oldest methods of life scripting. These words do not stand alone. They conjure up images that are deciphered through his words. A majestic Rose gracefully walking among his beginner ballet students as the light shines through the tall windows, allows the reader to imagine his moment. The words of an interview are not just words, but implanted representations of his trilogy. Story telling is a method surviving the most ancient of times and is used by many people to bear the burden of a society’s legacy, but it is also the most enduring. This durability is due in part to the fact that it is a natural action. Being a basic human action, verbalism allows the spokesperson to be from any walk of life. The interpretivist relishes this fact as their narrative work can be recognized as unrestricted in the field of humankind. This broadness allows a narrativist to reflect a spectrum of life, not just literate persons from modern social constructs that can answer a survey. Suddenly in the realm of academia,
the voices of the poor, the illiterate, the oppressed, the hungry and sick, can all be heard and their stories justify their messages.

The formal interpretation of stories by scholarly listeners is the logical sequencing of specific individual events. These personal scripts become soul maps of the participants. The interviewer is somewhat of a quintessence engineer.

The investigation of Jerry Rose requires such engineering. His life as an Appalachian male ballet dancer is rich in stories from several different angles. As his soul map unfolds, it will reveal the roads leading to the current which depicts paths less traveled by other men from his area. The analysis is riddled with in depth questions about the directions chosen by Rose. Along the way there were personal battles.

These battles began early in his life when he discovered the beauty of dance and the desire to participate. This love of dance took him on a difficult journey when searching for his male identity as a young man in West Virginia. He struggled to break free of the local social constructs that stigmatized a boy dancing the ballet. Yet he found strength and courage to fight the perspectives of narrow minded people. All this is captured in his words and in his stories.

In summary, the interpretive narrative method is humanistic in nature. It is a natural reflection of human existence through the voices of participants from every walk of life. This method legitimizes oral communication as a vehicle of documentation. Interpretive work allows cultural compilations beyond the literate Westernized world. Like the lyrics to a song, the words of a script are emotional stories that are extracted from the sighs, whispers, silences, body motions, and words of everyday people. In more
academic terms, Merriam and Associates (2002) outline “three central theoretical goals” for narrative (p. 310). These goals realize self as a part of the process.

First narrative research is concerned with using individual lives as the primary source of data. Second, it is concerned with using narratives of the “self” as a location from which the researcher can generate social critique and advocacy. Third, narrative research is concerned with deconstructing the “self” as a humanistic conception, allowing for non unitary conceptions of self (Merriam & Associates, 2002, p. 310).

Basic research design for the biographical analysis of Jerry Rose needs to be as flexible as the dancer himself. As noted in prior sections the study will move forward within a framework of appropriate qualitative protocol. The research questions guide the development of the plan. The methods, although predetermined, yield to the life force of the participant. I also used flexibility and took risks when presenting the data in Chapter 4. First, I wrote a poem that reflected the Appalachian dancer. The lines were developed around ballet terms and how I used them to trick the reader into thinking one direction, then I switched gears and offered a completely different meaning. I also wrote a short story based on a combination of data, facts I experienced as a participation in the dance world and fiction. This story captures the feelings and emotions of the characters. Short stories of this type offer the reader a glimpse beyond the research questions. At the end of Chapter 5 I wrote an epilogue. It is an accumulation of his life and a tribute to a great man. I used the stories and collected old photographs to frame the story.

Flexibility is the qualitative researcher’s companion. My research demanded a certain amount of organization, planning and determination. Being flexible can be
interpreted inconsistent with these scholastic attributes. Therefore, as a qualitative researcher, during this project, I tried to be organized but able to restructure at a moment’s notice, planned yet ready for the unexpected, and determined but understanding. This mindset gave me permission, as the analyzer, to be prepared, to be unprepared. I had to rethink normal circumstances and be ready for the what ifs in field work. Since the participant is a human being with a lifetime of surprises waiting to be unveiled, as the narrativist I had to recognize each chance scenario as a momentous opportunity to unlock the real secrets of another’s story instead of the perceived notions of me, the recorder. It was these fortuitous moments that slapped the mortar between the preliminary research questions and the renegotiated queries. Marshall and Rossman (1999) stated “that the proposal should reserve some flexibility in research questions and design because these are likely to change during the research process” (p. 23). Another take on the participant claimed that “research rarely proceeds as completely planned” (Strauss & Corbin, 1998, p. 32). The plan behind the design for this project had specific sections. Marshall and Rossman (1999) suggested specific sections for basic research design. These are listed below:

- Overall approach and rationale
- Site or population selection
- Data gathering methods
- Data analysis procedures
- Trustworthiness
- Personal biography
- Ethical and political considerations. (p.24)
In closing, the approach of narrative analysis was an appropriate genre about the life history of Jerry Rose. It was a biography that was organized to reveal connections between one man’s life in Appalachia and his surroundings.

My interview of an Appalachian from a small town verified the reliability of using the Manning Theory for an explanation of how small towns depend on their citizens for special jobs. Again and again Rose commented on the trust insured him because of his locality. I also verified the Innovation Theory through the newspaper archives. They plainly stated that the outdoor drama was a new idea that the dying towns were eager to try in order to promote tourism. Document analysis and interviews were helpful processes to reveal the data.

Participant

The primary research participant chosen for this research was Jerry Rose. He was one of the only men to have ever been born, raised, trained, and remained dancing the ballet in the state of West Virginia. He is an Appalachian man living in the government defined Appalachian area of West Virginia. He was born in Beckley, West Virginia which is in the southern part of the state. It is coal mining country. Despite the ruralness of the area, the embedded traditions, lack of classical arts, and the isolated topography of his hometown, he became a living legend in the field of ballet not just locally but nationally when he travels abroad as Dance Ambassador to Russia. Locally he influences thousands of students, local politics, state art, commerce, and tourism. He claims raising generations of Beckley girls. There are no records of any other dance studios in the area. Jerry and his wife purchased the only studio back in the 60’s. This particular studio has
been there seventy years. Nationwide he is a spokesperson that elevates the estimation of
dance in West Virginia. He does this through his work with Dance Hoctor Caravan and
now his own touring dance convention group. His efforts and teaching abroad allow
people from other areas that are classical arts wealthy to recognize that ballet exists in
West Virginia. He always strives to raise the “barre” when connecting the hometown
students to the real world of dance. Lastly, Jerry Rose is an icon in dance. He forges
ahead in a state that offers minimal opportunities for any male ballet dance figure. He
carved out a living and produced a base of tourism for the state. Mr. Rose is a worthy
and significant Appalachian man to be studied. There are no secondary participants.
Rose is the only participant. His story is the focus of this research. The names of people
he brings up in his conversations are changed. I use pseudonyms.

Researcher’s Role

The role of the researcher was conveyance. It could be compared to the
conductor on a train. The conductor’s job is to safely transport the goods on board the
train from point A to point B. The train has to stay on track, pay attention to signs along
the way, and focus on driving home the cargo. Researchers must do the same in
interpretive work. Staying on track is imperative, always watching for switch-overs.
Keeping a close eye on the signs given by the participant is extremely important. And
lastly, driving home the cargo focuses the project at hand without too many outside
assumptions, passing judgments, or being sidetracked by allowing emotions to interfere.
Czarniawska (1998) called this “positioning” (p. 41).
Positioning occurs when a researcher leaves their realm and everything they know, and enter into someone else’s domain. I was not completely out of my realm as far as being in the dance world. I was however in a different part of Rose’s world. I had never been behind the scenes with him before. Mishler (2002) offered an insightful statement about one’s role as a researcher when he stated “that we are simply story tellers ourselves retelling the stories of our respondents” (p.287). It is a natural position to be in when one listens and records the story of Rose.

A story is only words when spoken into thin air. A story becomes a story when the tale is conveyed to and intercepted by another. This also includes the photographed images, video taped classes and performances, the choreography from Rose himself, and the tape recorded voice. Once the words or images are heard or seen by another, they become implanted in the memories of the recipient. Listener roles are as varied as personalities. The next step in the story process depends on the role of the listener. If it is a narrativist, they are delegated the task of passing on the story as if they are a “coauthor” according to Mishler (as cited in Merriam, 2002, p.187). This transformation is one of dual capacity. The researcher is not just listening for the sake of hearing, but for the purpose of transference.

When stories reach the minds of an audience, the messages are catapulted into infinity. Not only are the messages reworked in the minds of the reader, but they are planted like seeds in the minds of the listener. Each person that comes into contact with the stories is pollinated with the seeds of intuitive meaning. There is no way of knowing the impact or brevity of influence for a story. They can grow with the endurance of
redwoods or be snuffed out like a candle. But this is the challenge of the researcher. It is the mission of the teller to offer up the tales of others in order to widen closed horizons and embellish seekers of truth. Simply put, the role of the researcher and participant is to collaboratively grace humanity with humanity’s cargo.

The researcher’s purpose during the study is to play the role of a messenger of information for the participant. Instead of being a passive conveyer, the researcher experiences personal growth through the process. The project turns out to be a parallel journey for both the researcher and the participant. It is as if the participant’s life story becomes a nurturing inspiration for the researcher. Merriam and Associates (2002) explain that a thoughtful investigator should choose a topic that is of a “genuine interest” for the researcher (p. 420). They go on to say that the researcher should “expect to learn about yourself” (Merriam & Associates, 2002). The narrativist learns the parameters of their abilities and the level of relatedness with their participant. Thirdly, Merriam and Associates states that “there is no substitute for the experience” (2002, p. 412). The experience would be the ultimate test of adaptability. There will be surprises both good and bad unexpected or anticipated. Whatever the case, there is no textbook or direction sheet that will prepare the researcher. The only way to known is to have been there. In summary, the “nature of qualitative research is as much a social and psychological process as it is systematic inquiry” (Merriam & Associates, 2002, p. 423).

From the interpreter’s view, it is optimistic to think that once a narrative is complete, the researcher has a full understanding of the participant’s trilogy. In reality, the narrative is more like a compendium with many more unvisited chapters harbored in
the mind of the story teller. Therefore, understanding is relative to the project at hand.

The note taker can be emotional, sympathetic but must remain logical. True understanding may not be attainable because true meaning of one’s stories is hidden within the layers of considerations when data is collected. Layers like truth, motive, mood, history, and dramatics. These are just a few of the areas of personality that could mask the true meaning of any situation. Therefore, complete understanding of a participant’s words may never be complete. It is my opinion that true interpretive work is an attempt to portray another’s experiences as presented at that moment in time. Making sure not to flaunt futuristic predictions based on information, nor psychoanalytical claims concerning the participant’s past. The interpretivist is simply a vehicle of conveyance. It is beyond the capacity of one human being to completely understand another. Therefore the level of understanding that comes with conveyance must be realized as valuable but more dutiful than empathetic. Too much empathy by the narrativist could be misinterpreted as a haughty attempt to don an elite position of knowing. Miles and Huberman (1994) believe there are no laws discerning the ability to interpret the interview transcripts, instead the fieldworker “captures the essence of an account” which enables a “practical understanding of meaning and actions” (p. 8). They go on to say that researchers are “not detached from their objects of study”. Rather they are “undeniably affected by the interview and see it more as a collaboration” than a one sided report (Miles & Huberman, 1994, p. 8).

The knowledge gained through interpretive work is a compiling of tantalizing prefaces to volumes of unique personal explorations. Knowledge could possibly be too
much of a finite word to describe the mind set after reading the excerpts from a participant’s notes. Knowledge being a body of information would have boundaries. One would have to know from where to begin and be alerted of the end in order to know if they have thoroughly consumed the information which initiates knowledge. Allowing boundaries to minimize the insights into another’s life is not the task at hand in narrative. Instead every researcher must realistically draw the lines from points in the project without over confinement. The points by definition become resting places for reflection. The reflections are then recognized as part of a whole picture whose bounds are not in sight. It is more like a single snapshot. This is where the narrativist must insure that the transcript does become an ephemeral page of words. According to Van Maanen (1988) “narrative rationality” is the main concern for a reader of impressionistic qualitative works, as he notes that the story’s interest level is of particular importance when implementing the narrative style (p. 105). Palmer states the interpreter must be in tune with “what the author wanted to communicate, to understand intended meanings, and to place documents in a historical and cultural context” (as cited in Patton, 2002, p. 114). Knowing and understanding are large orders to fill when confronted with the dynamics of a person that was a stranger just prior to becoming a participant. It is best to focus on purpose, audience and methods in order to develop direction.

Site Selection

The site selection for this project was a roster of locations that underscore the many facets of this living legend. This legend was an elderly male performer from rural West Virginia who carved out an existence in a most unlikely career. It was evident by
the places visited that he had to branch out beyond the borders of his hometown in order to become a productive citizen and icon of the dance world.

The first locale was Rose’s dance studio. The Dance Theatre School was located in Beckley, West Virginia. This is home base for Rose. The data collected here demonstrated his ability to be a successful businessman and master craftsman.

The second location was West Virginia Theatre home of Grand View State Park in Beckley, West Virginia. This was where the remaining archives were housed from his “honey in the Rock” days. He worked with the performers and as a performer in the outdoor drama. His responsibilities here have spanned his lifetime.

Also in Beckley, I visited Rose’s home and Woodrow Wilson High School for a performance then a student recital. This is a gala affair where students, parents and teachers come together to see the end of the year performances. Next I traveled to Glenville State College for his ballet camp.

This road trip was to collect data at Glenville State College, Glenville, West Virginia. Here, Rose hosted a dance camp for students from all over the world. He was camp director, teacher and choreographer.

After small town Glenville, Rose boarded a plane to travel across country to be a guest teacher in his dance seminar. His tour traveled all over the United States throughout the year.

The data collected in these different settings provided a glimpse into what it took for a man to fight social and cultural stigmas in a rural West Virginia town. Seeing him in other places playing different roles added depth to this study. It was evident that
survival as a master dance craftsman in West Virginia was a culmination of travel, ingenuity and salesmanship. A single studio with three performances a year did not sustain this celebrity artist and his family. He became an innovator, traveler, choreographer and ambassador for dance. Rose became a different character in multiple stories as he ventured beyond his small town roots to explore other avenues for making a living as a dancer. Mr. Rose had an array of personalities as he positioned himself in situations that gave him identity as a male dancer. In order to fully understand his fortitude and perseverance, I moved in his circle to examine the various perspectives of his life. These perspectives all come together into one person, a great man and prominent artist.

Data Gathering Sources

My most important tool while I played the role of the narrative-interpretive researcher was a good set of ears. Most of my data were collected through his stories. All five senses played a role into the insight of this other human’s meaning. As the researcher, I planned to notice another’s humanistic traits as well. The equipment I used was outdated but I did not have money to buy new, or the time to get trained on the technology. I used an old tape recorder that was huge. It probably weighed five pounds. I had a hand held voice recorder that was not digital. I had an old fashioned camcorder that was also as quite heavy. Of course I had appropriate writing utensils and a notebook already divided with color coded tabs for easy sorting after the interview. Even the car was organized with containers so that quick and easy transitions were made when I changed sites.
One author, Patton (2002) affirms that “a human being is the instrument of qualitative methods” (p. 64). There was a certain amount of intuition that played a part in the documentation process. As the researcher I had to use this intuition to recognize the importance of the smallest detail and organized the data into meaningful strands. The organizational system was going extremely important to my ability to stay ahead of the incoming collected data. Miles and Huberman (2002) commented that interpretivists should use “videos, tape recorders, interviews, and statistics to supplemental traditional data sources” (p. 5). They listed methods that were common to all qualitative studies:

1. observation and interviews will be coded, 2. margin comments, 3. identification of similarities, 4. categorizing similarities to re-enter field, 5. defining general ideas from the data, 6. addressing the general ideas through more formal knowledge. (p. 8)

Data gathering required me to spend a great amount of time with the participant. He was a performer. His public face was expected to be dissimilar to his private face. My methods reflected the ability to peel off the public appearance mask and reveal the real man. This process provided an insight as to why he chose to continue to live the life of a local celebrity. We were able to rekindle our kindred Beckley spirit even after not seeing each other for a lifetime. I allowed time for us to catch up on old times and then we started down the path of unpacking his saga, in his words. That way he remembered it.

Data sources for this study were divided into categories. The categories were based on the “three major sources of data for a qualitative study – interviews,
observation, and documents” (Merriam, 2002, p.12). After an interview, I immediately sat down and hand typed the transcripts from the tape recording. It was not digital so I had to do it the old fashioned way. Listen, then type, then listen again. After I typed all of the words inserting mannerisms and other things he did that made him who he is, I double it checked by comparing it to the video. Of course I copied everything twice and then I started cutting apart the story pieces. I took a pair of scissors and cut apart each segway and place it under a category. I then placed the categories under my first set of 22 research questions. It made a story board of sorts. The categories were all color coded and in special dividers. Once I went through this process, I realized I needed to listen to my committee and simplify my research questions. I got it down to three. After this the sorting of categories went much faster. My main three areas were personal identity, professional identity and identity as place. I went through the process for all of data including the pictures and newspaper articles. Once I finished, themes were exposed. Not in the large stories, but in small segments from each story. This is how I came to my final decision to cut the data pieces even smaller and place them under the research questions.

The approach taken in this was in depth interviews, observations, and document analysis. It was vital to explore the realms of this man, with this man. Capturing his current interactions with students, audience, clients and public was just as important as reviewing the recital videos. The high paced lifestyle and always on the go trend of this elderly gentleman required an approach that was mobile. Since he was somewhat of a jetsetter, with various arenas and facets to his career, my approach included technology
that captured the moments accurately and quickly. It was out of date equipment but it did an excellent job.

The life of Rose was one performance after another. A thorough examination of the personal dynamics of this song and dance man was to document the current activities and analyze the past through recordings, video and photographs. He was defined by his involvement in various factors surrounding the arts. The interview process covered all the necessary cultural and social entities of this personality.

If one agreed with Barbara Czarniawska (1998) the “narrative device does not predetermine in any sense how the material is to be constructed or collected” (p. 19). Another view also pointed out the flexibility of this method as the “precise definition of personal narrative is a participant of debate” (Riessman, 1993, p. 2). With the definition of narrative being so exclusive, I designed, enacted and critiqued my narrative work as uniquely as the participant therein.

The foundation of any story has certain building blocks. Csarniawska (1998) lists these as “an original state of affairs, an action or event, and the consequent state of affairs” (p. 2). These three elements were lifeless on my page without a story that tied them together. The stories evolved from plans that were outlined according to the time and sequence of events. The sequence of events and their interpretations encompassed the three elements making the stories palatable to our time oriented minds (Riessman, 1993, p. 2). Miles and Huberman (1994) contended there were no laws discerning the ability to interpret the interview transcripts, instead the fieldworker “captured the essence of an account” which enables a “practical understanding of meaning and actions” (p. 8).
Miles and Huberman added that researchers were “not detached from their objects of study”, rather they were “undeniably affected by the interview and see it more as a collaboration” than a one sided report (p. 8). There is no “social reality” for the interpretivist according to Miles and Huberman (1994), therefore explicit constraints in the research process should be avoided because “social processes are ephemeral, fluid phenomena” (p.2).

In summary, as the qualitative researcher I positioned myself as an interpretive narrativist. I realized that the product had some pre-thinking and plan. But I executed and analyzed the data on a higher plane as I orchestrated messages between organisms. Organisms are capricious. This capriciousness is the beauty to be captured as the listener and the speaker become partners in the retelling of a life’s dance through time.

Data Collection Methods

The three data collection methods for this qualitative study were interviews, observations, and documents. According to Merriam (2002) the research questions determined the strategy used to collect the best type of information. She maintained that the three strategies could be used simultaneously or as primary and secondary strategies. A variety of methods added validity to the study. Marshall and Rossman (1999) outlined “participation in the setting” as a fourth “method for gathering information” (p.105). They continued to outline narrative inquiry as an “interdisciplinary method” that creates reality through a person’s story (p.122). Narrative inquiry was used as a specific method for collecting, collaborating and recording the story of Rose.
According to Marshall and Rossman (1999) narrative inquiry required the researcher and the participant to have a trusting relationship. They suggested that the information recorded was not just the work of the researcher, but collaboration between the researcher and participant. Both of these requirements suited this study. I had a youthful familiarity with Rose because I had a previous life as a dancer in West Virginia. My hometown was also the same as Rose. He took dance class at Beardsley’s with my mother and aunt. He also danced in “Honey” with my aunt and uncle. Through the years we saw each other at the Ballet Festival and other dance functions. I also saw in when I performed and competed in the National Tap Dance Competition in New York City at the Waldorf Astoria. Rose was included in the retelling of his story. He was an active and eager participant as he hoped the project would serve as a memoir of his unique life as a male ballet dancer in Appalachia. When completed he wants to dedicate it to his grandson. The recording of the information was not passive, but an active and intuitive project for the recorder (Marshall & Rossman, 1999).

The participant was observed in his environment. The researcher visited in the participant’s environment not only as an observer, but a participant as well. This type of method gathering is “participation observation which demands first hand involvement” (Marshall & Rossman, 1999, p. 105). The recorder participated in the Rose’s activities in order to record the multifaceted reality of this man. His life revolved around preparing and performing in the next artistic occasion. Like an athlete, he trains, rehearses, prepares and relentlessly works toward the next engagement. These engagements define him as an artist. The goal is to understand him in these settings and then step backward
from them to understand him as a man. Rose is defined by his art. One cannot be separated from the other. Participation included traveling to several locations with Rose. There was also attendance of multiple kinds of performances. I recorded classes, interviews and performances.

Observation was the second type of method used to gather data on Rose. This method served two purposes. First, the process enabled the researcher to record details electronically, visually and kinesthetically. These details assisted in the creation of questions for the in depth interview. Personal observation recorded everything from physical tendencies to verbal habits. It was a process that recorded everything that happened, and many things that did not happen. The obvious was important. But there were anticipated expected happenings that did not occur. When certain occurrences did not come to fruition, I had to inductively understand the missing events as well.

Observation was vital to Rose’s story because visual artistry was his creative outlet. Observing the preparation, execution and evaluation of his works was the basis for formulation of the in depth interview parameters. Even though there were expected parameters, they were flexible and open to the responses of Rose. Observation created the main set of field notes. Observation was when the researcher was not a participant. There were sessions watching Rose teach class, during a performance backstage, as he prepared for a class, when he taught choreography, enhanced the political field of dance, and interacted with family.

Technology during the observation stage was a hand held tape recording device, video camera, and camera. These items documented the fast pace back stage personality
in action. It was also conducive to class settings and performances. A lap top enabled the researcher to write while traveling. Photography was incorporated in order to catch those moments that needed preserved forever in a still. In depth and varied observation promoted validity in the study.

The interview process was designed around the research questions. There were specific ideas that I outlined before the study with full knowledge that they were merely guide wires that could snap at a moment’s notice during the interview. Because of the participation method I was involved in activities that offered quiet moments when Rose was able to tell parts of his story. There were serious and quiet moments along with loud and public moments where his unplanned comments added to the depth of familiarity for the researcher. The interview questions were not direct questions, but became categories for his informal comments. Marshall and Rossman (1999) noted that “in-depth interviews are much more like conversations than formal events with predetermined response categories” (p.108). These authors supported the idea that the viewpoint of the participant was more important than that of the researcher. Therefore, the direction of the conversations was defined by the responses of the participant. The responses of the participant were defined by the activities that were experienced at the moment. Conversations were not isolated phenomenon. The interview process was not in a vacuum. The dialogue was usually spurred on by the activity, influenced by the presence of others, at times controlled by the politeness of a polite society, yet at other times the sarcasm and honesty was present. Every facet of the interview process was fluid and uncontrolled. Some interviews were conducted over the telephone and via e-mail.
Documents for this study were numerous. Merriam (2002) confirmed that documents for a qualitative study were “written, oral, visual, or cultural artifacts” (p.13). There were also on-line documents available. All the documents were scrutinized through a content analysis procedure. One phase was the historical recovery of films, pictures, articles, playbills, and letters. There are also historical documents collected from various newspapers that offered locations of professional theatres in the State of West Virginia. Secondly, the recordings, videos, articles, advertisements, emails, and pictures from the participant’s recent life were also collected and analyzed.

The historical documents supplied a picture of the arts, a West Virginia ballet dancer and the dancing identity of Rose. They demonstrated how he evolved from a person that struggled to gain respect in a society that did not value ballet dancing, to one of the community’s most respected citizens and a celebrity. The articles concerning Rose that were examined helped to determine the tone of his acceptance in the community. Comparisons were made to current articles to see if coverage and attitude toward ballet in Beckley, West Virginia had changed over the years. With Rose as the focus in the articles this gave some indication of his influence in making a social change toward ballet in this rural area. Documents were analyzed for language, importance, trends and direct meaning to Rose’s life and his place in his society.

Organization was the key to collecting data and preparing it for analysis. The observation process followed the interview guidelines, which generated the organization of the data. Categories were thought about before the research began. The categories were extensions of the research questions. They were intended to give direction to the
recorder. However, the predetermined categories evolved through the data collection process as the interview, participation, observation and documents were influenced by the participant’s story.

According to Marshall and Rossman (1999), “typical analytical procedures fall into six phases: (a) organizing the data; (b) generating categories, themes and patterns; (c) coding the data; (d) testing the emergent understandings; (e) searching for alternative explanations; and (f) writing the report” (p. 152). Organizing data I originally sorted by time and type. Types of data included video recordings, voice tapes, and field notes. This data was then placed in appropriate containers by date. Once categories, themes and patterns emerged, descriptor flags were assigned to the data. At one point information was extracted and coded. The emergent understandings were like sending terms through a funnel. Once the coded data was extracted and sorted, themes evolved. Once the themes were accumulated and similar ideas became glaringly evident, I questioned the reality of what seemed to be self evident. This was a self checking device that forced me to rethink the motive of the story teller and makes sure the words resonated of the participant’s intension.

My narrative and interpretive sensibilities remained grounded in sound qualitative theory and methods. I preplanned, organized and challenged my own personal knowledge of the dance world in order to fully prepare for the life story of an iconic figure in dance. My preparedness served as the anticipated categorical coffer where I deposited the treasures accumulated from a day’s work as I observed and documented the story of Rose. My background knowledge of the
subject made for a comfortable interview process. We both enjoyed seeing one another again. It also served as an undeniable resource when watching his classes and performances. Because I can take dance notes with correct terminology it saved me time that others would have spent looking up terms. I was able to understand the sequence of class exercises from the barre’ to the floor then to the corner. Because of my background I was able to decipher and go more deeply into the meaning of his hesitations during class. Or when he stopped the music and reiterated the exercise. One of his best habits was when he talked to feet. An untrained observer would not have caught these nuances. I having taught and taken many ballet classes understood his actions and recorded them as they were offered, relayed them from his view, but at the same time understood where he was coming from. This did not interfere with the data. It made it richer. It gave me a complete picture. Someone who had never danced would not understand the language or never taught a ballet class might have missed some of the most intriguing messages during the collection. My background also enabled me to see the instructional difference between groups and how that related to his compassion for beginners and his high level of expertise for the experienced student.

Data Analysis Procedures

The design of this study was based on methods that formulated a structure for a qualitative case study. There were three prioritized steps to handling the data. The steps were collecting, organizing and analyzing. The data was collected concerning a specific
The initial raw data collected included all the information concerning Rose. It was then more formally organized into a “case record” that was designed to be easily accessible and appeal to an audience of scholars (Patton, 2002, p. 449).

According to Patton (2002) the case record was reformulated into a “case study narrative” to portray a picture of Rose’s life in a chronological order (p. 450). The chronological report would separate into themes. The themes related to Rose’s interaction to his surroundings both social and geographical and how they influenced his story. Unfortunately, I attempted to organize the data chronologically. The information did not fit. There were not enough early year details to complete a chronology. Rose chose to retell his life through the lens of his professional and adult life. There were some details about his family and youth, but they were limited. His career life was full of wonderful colorful and important episodes. When I pried, I received small tidbits of information. So in the true spirit of qualitative study, I moved on and allowed the flow of his message not be interrupted by my persuasion. This insured rigor to the study. It assured that I was getting what Rose wanted to give. At first, my academic senses became alerted to the fact that I was missing a nice neat package of facts that connected point “A” to point “B”. But then I stepped back from my academic tendencies and realized the richness of the data I did have. So I have to rediscover how to organize and present this data. This is where my material became more of a life story than a chronological biography. Like any life story, Rose had many events that marked eras in his journey. It became evident early on that his life events were different than most rural West Virginia men. These differences made his life events unique in comparison to most
other residents. It was evident that he was a leader in his community, the world of dance and historically in West Virginia. All of the data that was collected through the above mentioned methods became a compilation that had to be further analyzed.

Patton (2002) referred to the process of deciphering the compilation of information as content analysis. The intent was to identify “core meanings” (Patton, 2002, p.453). The content analysis process took the whole of information and broke it apart, then reassembled it for meaningful connections. These connections were patterns and themes. Patterns were reoccurring findings. Themes were more categorical in nature. Inductive reasoning was used to determine the themes and patterns. Deductive reasoning was used to interpret conclusions about the themes and patterns. My themes became broken down into my sub-categories. These sub-categories demonstrated the depth of the meaning of my data. My sub-categories are:

A man of prestige
The path of being different
Hometown boy advantage
Wanted some normalcy to life

Years of dedication to his craft
He is not afraid to create and follow his artistic intuitions
Teaching is about changing lives
Understanding place
Reaching out beyond
Touring and traveling
Bringing in the talent

In devising the sub-categories I went back to the literature that created the basis for analysis. I found the thematic matches between his story and the literature. I then connected these ideas to my research questions and made sure my purpose and problem statements were within the boundaries of the meaning. Once all these aligned I was able
to analyze the data within the implications of the literature and theories. It was a process that took three major manipulations of the data. The research questions were restructured too. It was a like a giant connect the dot puzzle. But all at once it all started to match. This was the down hill side of the process for me. Data started slipping into the categories quickly and with ease.

Care was given to recognize the differences between researcher labels and categories native to the participant. Categories defined by the participant were considered typologies. These were items clearly defined through the participant’s story, by the participant. His language gave names to certain aspects of his reality. An example of this was the phrase “hometown boy.” This is what he called himself. This was his basis for trust when talking about why his local audiences applaud his social messages in his ballets. He also referred to this when he talked about not having a hard time growing up.

Patton (2002) outlined the process for managing the data. His guidelines helped me in the very beginning of the process. The first step of working with the content was to read the field notes. As the reading progressed, notes were taken as a rough sketch of pertinent information that might be able to be categorized. Once that was completed, the highlighted were given files or topic names. With the topic and file names in mind, there were several more readings to finalize and formalize concepts. The development of these codes and categories according to Patton (2002) was a process of looking for ideas that matched. The merging concepts closely interlocked. Large differences in the data with a bulk of material that could not be assigned, was a sign of needing to revisit the categories.
I did this a couple of times. This is when I restructured my research questions and allowed the data to speak to me. I kept it in clear one gallon baggies taped to the wall so I could view the words all at once. The baggies each held the tapes, field notes and recordings which were the original collection sources. It may seem unconventional, but I could move the baggies around without ever looking inside. It saved time. Also when I had to go back and review the original sources, it was all together. When I came across a large body of data that did not fit I took it as a signal that I needed to restructure. This was a smart move. I accepted the freedom of allowing the data to guide me and released myself from the confines of my formal concepts.

The word rigor was forefront in my mind while creating the narrative of Rose. As I performed the task with a conscientious pen, rigor was identifiable as a form of reliability and credibility through the words of the participant. This was best exemplified through the analysis. I continued to return to the data and attempt to connect the information so that it made sense (Patton, 2002). Finding the truth in the data was not the main thrust. Ideas can be truthful one minute, and the next minute change occurs within these truths (Patton, 2002). Reliability convened as the words of the story teller originated from his heart, passed to the ears of me, the narrativist, then were rerouted to the written word for the reader. Patton (2002) thinks that a “stance of neutrality be adopted” because the investigator must be careful not to “manipulate the data to arrive at predisposed truths” (p. 51). I feel I was certain to do just this. I threw away many predetermined categories and ideas throughout the process. I allowed Rose’s words to come together and then apart as they were, as they were told. I placed them within areas
of thought that matched his ideas. Many of the categories came from his words. Truth was measured through the terms of validity.

Humberman and Miles (1994) argued that validity refers more to the properties of the data, not the method used to collect the data. They outlined five types of validity. These were descriptive validity, interpretive validity, theoretical validity, generalizability, and evaluative validity. Descriptive validity was insuring the data gathered through observation was accurate. I did this through recording devices. They were ancient in terms of technology, but they were reliable and accurate. It included items that were omitted as well as included. An example of devalued data was omitting the participant’s personal way of speaking. I included many of the participant’s “uhs” and phrased his words exactly. This study minimized the insinuation of descriptive validity by tape recording interviews. The coding process was developed to nullify as many detail omissions as possible. I even coded the ballet classes and performances. Everything that might have seemed unconventional to an untrained eye was precious to me. My experience in the field of dance supported my efforts to capture everything and code everything not dispelling details of things that dancers just “do.”

The second type of validity referred to the participant’s meaning. Their personal belief structures and what they meant by their words. This project attempted to validate the participant’s meaning by performing a thorough investigation of material gathered through multiple methods. Another means of validating the personal intentions behind Rose’s words was to observe him in several different environments. Some of the unusual environments included backstage before a performance and downstairs of the Cultural
Center in the garage area as they warmed up before a show. A third dimension supporting interpretive validity was the inspection of numerous historical documents. All these levels of data collection allowed an in-depth analysis of the man.

The flexibility of the narrative process created the platform for rigor. When the narrativist aligned flexibility and rigor within the same mindset, I abandoned my polarity and meshed together constructing a method of operation best for a qualitative study. Even though by definition they are opposite, when juxtaposed they compliment the process of story evolvement. My ability to stay yielding to the needs of the project required a great deal of rigor. Over organization could have easily become a shortcoming to the interview process. As the listener I had to demonstrate my ability to manipulate the concepts of preplanned objectives and remain flexible to the needs of the participant. There was a constant internal battle between what me as the narrativist wanted to hear to match the research questions, and what was delivered by the participant. The relaxing of self purpose involved personal rigor.

My journey through this narrative analysis was not complete without the representation of culture. Culture was another coinstantaneous quality that assumed credibility within a reliable study. Van Maanen (1988) asserts that during the qualitative research process the narrative researcher as a “fieldworker learns over time an interpretive skill relative to the culture of interest”. The fieldworker took on a newly revised vision of the world as new cultural aspects seeped into one’s field notes (p. 118). Here I must comment on the fact that the literature offers a disconcerting picture of the Appalachian people. Being Appalachian not only by birth but by ancestry, I have been
complacent and agreeing with so many downgrading views from outsiders. I have seen the poverty and uneducated. I have taught the abused and barefoot children as well as adults. But I have to disagree with the absolutism that there is no way out. I have to disagree that all people in the state are down trodden and unhappy. The qualifiers measuring our state should be reasonable with the nature of our state and its people. We should do comparisons based on unique virtues not urban “have it alls”. This is where the cultural aspect of the data for this study comes in to play. Rose is one of these “hillbillies” surrounded by these so’called “hillbillies” but he was able to escape these confines through innovation and hard work. As he journeyed around the world as a dance Ambassador he was refuting these negative epithets that I had earlier in chapter one alluded to. His position and place assured him success among his peers. This enabled him to go forward and become who he is. We know who we are in West Virginia. The problem is that the “outsiders” have no clue as to how to get to know us and understand our way of looking at things.

Research goals were set in order to meet the needs of a narrative piece. The needs of the narrative piece were dynamic. The flexible tone of foundational aspects, the debatable nature of the stakeholders, and the infinite combinations of truth for narrative supported the statement that goals were as individual as the participant. There was no easy list to summarize the goal process. Therefore, the goal of narrative research was to forward the ideas of others into the hands of others in order to insure preservation of life experiences.
The life experiences of Rose became data. The data became “findings.” (Patton, 2002, p. 432). The findings evolved as pieces of information that came together as understandings. Patton (2002) explained this coming together with words like “transformation, transmutation, conversion, and synthesis” (p.432). He comments that the process of collection and analyzing pieces of information was territory that held no distinct boundaries. Once the analysis was done insights and patterns became evident. This did not however imply that insights did not appear as early as field collection, on the contrary insights began early in the process. The trick was recognizing them and having all the pieces match. The “recording and tracking analytical insights” in the field was imperative to the final results (Patton, 2002, p.436). There were no boundary lines between the first insightful notions and the end analysis. Instead, they were the thoughts of preponderance that developed as the study continued. The researcher had to be aware of over thinking the new found ideas in order to allow a natural development for the final phase of analysis. Premature overworking of data could have been blinding to ending interpretations. However, I recognized this early on and was careful not to push the data too far. Once I saw emerging themes that started to come together and then found that the literature started to support these themes, I stopped. I stepped back and deciphered how they connected. Connection was the biggest word. It was the most important concept.

The ending analysis was drawn from two main areas. Patton (2002) implied these areas were “the questions that were generated during the conceptual and design phases of the study, prior to the fieldwork, and analytic insights and interpretations that emerged
during data collection” (p. 437). The original research questions and the collected insights were organized and reported through a methodological approach for a case study.

In organizing the data it was important in the end to determine if there were any glaring holes. If there were holes, more collection has to be initiated. I had to be careful; not to push the participant away though when I saw a hole. I had to trust the participant and allow him to present me with the information he wanted me to hear. Too much pushing in an unwanted direction could have shut down the whole operation. So I made the right decision to reformulate my sense of biography so that the data was represented well, even though maybe not what was expected. It was imperative to have devised a manageable labeling system so that data could be sorted and retrieved with ease. Holes could not be detected if the data had not been managed from the very beginning. The management was presupposed based on the direction of the research, but not so stringent that identifications could not be changed or added. Becoming deeply familiar with the data was imperative to recognizing missing links in the patterns. The personal typing of field notes was undertaken so the transcribing work became yet another filtration of the information and how it interconnected.

Limitations

The nature of qualitative research created limitations. The limitations of this study were realistic precepts that needed to be considered in order not to hinder the project either physically, financially or academically. These areas were understood as parameters not boundaries.
• The first limitation was the fact that the participant, Jerry Rose, was located three hours away from the hometown of the researcher. This presented financial constraints.

• The main research participant was approaching 70 years old. Time is of the essence to get personal interviews.

• There were no biographical studies done on West Virginia male ballet dancers. I could not depend on acquiring direction from a body of scholarly work that directly related to this project.

• There were no governmental or scholarly works connecting West Virginia geographic factors to the lack of classical arts experienced by state residents.

• The needed collection in Rose’s hometown would take a high level of arrangement and time.
CHAPTER FOUR: DISCUSSION OF RESULTS

I am Appalachia,
Appalachia is me,
As I tread on the grains of my ancestral tree.

The passe’ steps of my past,
Are passe’ dance steps of now,
Staging doubt in what local traditions allow.

Black coal dust blessed hometown boy,
Known player of factions,
True to my art regardless of reactions.

I lived my life at the barre’,
Partaking of the spirits,
That moved me to coexist within the lyrics.

I create from positions,
Making a notable stance,
My identifiable place as a man, is simply to dance.

Dedicated to Jerry Rose and all the dancing men of West Virginia
Written by Terry Gunter, 2010

This chapter presents collected information about an Appalachian man at the barre. This information is considered data because it is brought together under the trustworthy structures of qualitative research. At the same time, this data is a reflection of a life. This reflection is a life story that is placed upon the page in a semblance that makes it readable and comprehensible to others. The words create images that assist me in reconstructing Rose’s experiences.

At first, I determined that using the word evidence could be too stringent when describing the accumulated remarks, photos, videos, recordings and documents. But then realized this data is the rawest form of evidence. This is evidence so pure and unspoken by another that it has to be recognized as unrepeatable confirmation of distinctiveness.
The presentation of the evidential data in this chapter is constructed under the auspices of narrative analysis. The packaging of the data collected on Jerry Rose is designed as an interpretive biography, a definition of his identity and his place within a rural mountain community.

The data paths created by the interviews, photos, videos, emails and recordings are not linear or chronological. Forcing the material to fit patterns not conducive to the natural flow of information gives it a fake reality and nullifies validity. Linear chronological order of information in a nice neat package is not doable for Jerry Rose’s story. He is very talkative and open to our communication but he seems guarded and unconcerned with sharing too much personal information from his youth. This is still a project of depth and meaning. Forcing comment on areas of my own personal determination would be a surface sampling of extracted figures and notes that may offer some reader comfort, but would only devalue the interpretation for the participant and his story. I allowed the details to come together in a manner that mirrors the creative life of the participant.

The solo participant of this research is Jerry Rose who is a ballet dancer, entertainer, choreographer, artist, teacher, and dance ambassador. The following interpretation is likewise entertaining. The picture of this creative life story is painted in a creative manner. The categories of data are grounded within a framework of sound research requirements. There are research questions. These research questions provide the shelves upon which the facts are placed. There is a creative interpretation within each shelf.
Rose is an artist that sees himself through his artistic accomplishments and experiences. Personal life details protrude through the professional life sagas at various points. Yet they are not the focus of his sharing. It is evident that he is a man of guarded knowledge. It is not necessarily guarded against me, but the outside world in general.

On the contrary, Rose is comfortable with me as the interviewer as noted in one of his comments: “I enjoy the books I read, I enjoy people that I see like you, we haven’t seen each other for so long but we are able to pick up a relationship and go on.” This level of comfort gives me the opportunity to collect what is given with appreciation and not to pry the beyond comfort of my participant. This was accomplished.

Once the transcripts and other documents are compiled there are apparent themes. In analyzing these themes I grouped them together through the research questions. The three main areas of thematic discussion are built upon place in relationship to self, personal identity and professional identity. Even though my questions attempt to fill in the blanks of childhood and personal tribulations, his invitations and soliloquies develop more of a picture of his professional and artistic life. He is very open and offering with these commentaries and as a qualitative researcher I followed his lead. I did not allow the textbook definitions of biographies and life stories, the linear neatness of chronological reporting or my predetermined ideas of needed information to strain our jovial conversations and enjoyable visits.

The Participant

The participant of my research is Jerry Rose. He lives in Beckley, West Virginia. He was born in Beckley in 1941 at the Beckley Hospital. He grew up on Larew Avenue
in East Beckley. This was a lower middle class neighborhood. He states that it was a place where hard working, honest people resided. His fondest memories include the classic sidewalk recreational games like kick-the-can, dodge ball, hide-n-go-seek, and trading comics. He has always lived in this once small mountain top town in rural Appalachia. He has traveled extensively but always comes home to Beckley. It seems odd to think that in one lifetime, his lifetime, the one most important event to ever happen in the field of dance in West Virginia happened in his hometown. This event was the opening of the state’s only outdoor drama, Honey in the Rock. This can be considered the only professional outlet for dancing men in the entire state. This new opportunity changes his life path. It was a story about the natural resources found in the local area. His resource rich geographic location makes this all possible. It impacts his life story. He becomes a dancer. He was a local boy with a coal mining father. His mother was Dutch and his father was Irish. He was an only child even though both his parents came from families of eight. He is still happily married to his high school sweetheart. They have an only child who had an only child who is now college age. He jokes about the discrepancy between the large families he and his wife came from and the three generations of only children. He laughs out loud when he claims “it is so we can all have their own bed”. Of course this is a native West Virginia stereotype that he is relating to with the comment. This statement foreshadows Rose’s humor and recognition of his rural place and the dichotomy between his artistic celebrity status and outsider’s expectations. His place right now is running a studio in Beckley, touring with his new dance seminars all over the United States, and facing some health issues that come with
aspiring age. He has a huge support group beyond his family. He is loved by many, respected by even more, and in the history books shall become a legend in his time as possibly the only man to have ever been born raised, trained and remained dancing a lifetime in the state of West Virginia. All personal names mentioned in Rose’s stories have been deleted and pseudonyms are being used.

Organization

This chapter is formatted around research questions that focus on identity and place. There will be a section for each question. Following each question will be my interpretation of the data and how it answers the question. The data is presented as close to Mr. Rose’s commentaries as possible. These passages are stories, observations, photos, poetry, a short story and excerpts from newspaper archives. He is quite the story teller. As he approaches his seventies, he has vast experiences, worldwide travel, familiarity with a vast array of people from all walks of life, and the gift of what I call “artism”. Artism is the phrase I coined to explain Rose’s complete emersion into his art. It is his every day. It is most of his every minute. When given an opportunity to tell the world his story, he relays his life through his artistic experiences. No matter how many times I tried to reflect on his life as a child or his family, the comments in reply are short and the conversation is immediately rerouted to talk about something to do with his art. I give respect to his inadvertent wishes to be known for what he has done and how it defines him as a man. For he has done plenty, as interpreted through the following as a view into one man’s life that has been lived by no other man in West Virginia.
The following excerpts from newspapers found in the archives at Theatre West Virginia office are embedded under the research questions. Theatre West Virginia produce “Honey in the Rock” and “Hatfields and McCoys.” The productions are held at an outdoor amphi-theatre built for these shows at Grandview State Park. It is located outside of Beckley, West Virginia. Years ago there was a fire and many of the historical records for the two shows were destroyed. The excerpts below from the pertinent articles are selected because they describe information on Jerry Rose and the theatres themselves as a boost to the local economy. This point is necessary to understand for several reasons. First, there are no other outdoor drama theatres in the rest of the entire state of West Virginia. Secondly, the shows presented at this theatre are musicals with dancing. Together these two facts create a platform for understanding why there is a male dancer making a living in the Beckley area but nowhere else in the state. The third issue of importance is the fact that the outdoor drama has an economic purpose. This economic purpose creates a place for Jerry Rose to become a lifelong dancing man. The commercial needs of the community allow one particular man to fill the job of first dancing himself in the show for years, but then continuing to teach dance so that the local boys can fill the positions at the drama in future years. As noted in chapter two of this paper the Manning Theory upholds the idea that rural settings award multiple roles to their citizens partly because they have more trust in their own and secondly because there are fewer people and citizens take on roles to meet the needs of the community. Jerry Rose a hometown boy, a coal miner’s son, a dancing man filled the need of the areas token male dancer. Even though the machoism associated with a coal mining community
does not adhere to men in tights, Rose was awarded an unspoken token of appreciation by being trusted, supported and revered as a celebrity in his community. The newspaper reports verify the dramas being a commercial influence. This is a vital link to understanding the unique success of a dancing man among mountaineers. There was no equipment available to photo copy the articles. I read into a hand held tape recorder and re-composed the following excerpts that serve my data inquiry. The excerpts are from clippings in scrap books. There are no page numbers or authors. The following excerpts are paraphrased and summarized.

Research Question One

RQ#1: How do Rose’s experiences collide to offer insight into his distinctive personal identity?

The following excerpts from Rose’s transcripts describe events that offer insight into his distinctive identity on a personal level. The subcategories in this section are: A man of prestige, The path of being different, Hometown boy advantage, Wanted some normalcy to life.

This section describes Rose as a man. It seems that he has been selected and allowed by his community to literally perform a task that he is well suited for. That task is to become one of the male dancers at the new local outdoor drama. So at the early age of sixteen he gets involved in a world of professional dance. The Manning Theory describes this as the need for small towns to elect from among their own to perform tasks. They must take on several roles due to the low population. It is also a trust issue for the locals. Rose talks about having the hometown advantage. He believes this is why he has
the trust of his audience. Rose is selected, but at the same time he also must play the role of business man and family man. Like the Manning Theory states, one person takes on several roles.

A man of prestige

Dugan sent me a flat wall phone and a razor so I could have the beard I always wanted.

I like this man he dresses well.

I love to talk, I think that was part of my success because I have always been able to talk – I could have been an actor.

My parents both had that immigrant work ethic, ya know very hard working – everything clean, everything tidy.

I was in Winston Salem at Rosenthall’s shoe store people were just milling around, me, my wife and my daughter, minding their own business, customers going in and out – nobody waited on us – nobody even acknowledged us or even looked at them, so I stood up on the couch and started yelling help! And of course somebody came to help. It was quite comical.

I don’t watch the videos because I am going on to the next thing. Like students that come out of a college test and look over and worry about what they did right and wrong. I never did that. I just did the best I could and I don’t worry about what I could have done because I know I did my best.

Dugan was upset with me because I had sold one house and buying the business and Dugan had done something similar to that. He told my wife he was in financial ruin because of her husband and his ideas – he snubbed me for about a year. I was taken aback that Dugan had taken my financial advice. I had a dream that Dugan had died so I sent him a letter and told him how much he meant to me and how much he had influenced me. That patched things over and we got back on good terms there is a picture at the studio taken when I went down to North Carolina. There were two quotes from Dugan’s farewell that had meaning for me. He used to say to the students he couldn’t tell the difference between their feet and a ladle and he told them you better get back on the bus to Richmond.

One of the older Hoctor’s died last year. I gave part of his eulogy. I would like to leave this documentary of my life to my grandson. I would also like to write a book and sell it about my life.(Personal Communication, July, 2009)
These passages above are descriptions of Rose’s place as a prestigious man. The first comment about the razor is of importance because Dugan is a very famous dancer and instructor from North Carolina School of the Arts. He was Rose’s mentor, and in many ways Rose looked up to him. Dugan was older and more experienced. He was always very well dressed, calm but curt. He was a dedicated dancer that made a difference in the field throughout his lifetime. According to Goffman (1959) he refers to “performance” as the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and has some influence on the observers” (p. 22). He goes on to say that the image he is presenting to his observers is the “character” that “actually possesses” the “attributes he appears to possess” and that what he does are actions that are in line with his character, and that he what he seems (p. 17). The actor can be extremely convincing to the point that the he believes his own act. He is so convincing that only a well trained specialist could decipher a fake image (p.17). This is not to describe my participant with any psychotic tendencies. On the contrary it shows that Rose is conscious of his public image. He is aware of his celebrity status as an area artist. He attempts to model other successful men in the field and therefore, the razor from Dugan has more of an impact than just a gift. It is the tool of an image necessary to play the field of the well mannered gentleman ballet master. Goffman (1959) goes onto discuss the fact that word “person is a mask” that one wears daily to play a particular “role” in which we identify ourselves and how others identify us (p. 19). The face of our identity is also recognized as an expected “confirmed consistency between appearance and manner” (p. 24). One also usually finds out that “a particular
front has already been established for social roles” (Goffman, 1959, p. 27). Of course, there is also a consistency expected according to setting. There may actions in some places that deny or conflict with the preferred and most often role played by a person. Rose’s identity has been groomed by his relationships and role models in the field as well as during his youth.

When Dugan followed Rose’s business decisions I am sure this was a moment of pride for Jerry, but instead it seemed to offend Dugan because he did not do so well initiating Jerry’s plan on himself. Jerry I am sure was hoping a compliment from his mentor, not resentment. Speaking at the funeral of one of the number one names in dance over the past sixty years is also a demonstration of success for Jerry. It shows that he has made the effort, worked hard, and made it to the top. The comic relief story about standing on the bench and telling for help demonstrates much more than him being a comedian. Remember the comment from Guffman about the setting. Even though Jerry looks the calm and sophisticated role where ever he goes, when he was shopping with his family out of town he stepped out of his expected role. He acted this way partly for a release, but part because a man that looks like him in a dance store should gain immediate attention. He looks the part, acts the part, earned the stripes so to speak, and did not expect to be ignored.

Rose’s comments concerning the gifts from Dugan include the special razor for manicuring his artistic creation of a beard. Every hair is in place. Next, the wall telephone insures a step up in being able to do his business comfortably. He does not get to Russia or keep in touch with multiple contacts without spending long hours on the
phone. He admits his strict upbringing by the comment about the immigrant hard working parents. This allows me to believe that he to this day is hard working and frugal.

The final comment about not looking at videos stems from the reality of an “honest performance” (Guffman, 1959, p. 71). Rose is truly performing his best at what he does. He has confidence that years of preparation and keen tutelage brings. He is not pretending to be who he is for the sake of notoriety. His personality if groomed and mannerism ingrained from a natural standpoint that makes him realize he cannot change what he has done if he follows his upbringing of hard work and doing the best he can every day. It is important to remember that many believe like Hooper (2001) that “gender identity is not the product of a single cause or factor that then becomes fixed, but rather is negotiated in a lifelong process” (p. 21). She goes on to discuss the idea that personality and certain traits are acts of stereotyping.

The path of being different

Before I can determine if Jerry Rose is different than most men in his community, I must offer some guidelines on some accepted and known ideas of his local area. First, I can make some assessments because I am a West Virginian. I am from Rose’s hometown of Beckley, West Virginia. Both sides of my ancestral tree have lived among the Appalachian Mountains since the late 1700’s. There are things that I have seen growing up in this rural region. There are things that I know because of my life long career of being a dancer, teaching dance and teaching school. Also there are things that I have been told through our rich family tradition of oral story telling. I also have a dancing
uncle, mother and aunt that danced along side of Rose. They have real life insight to being a dancing man in West Virginia that has been shared with me over the years.

Figure 1. Rose and Norma work together on area dance projects.

My picture is in the Beckley Herald’s archives as I fell asleep on the front row during a production of Honey in the Rock at Grandview State Park. I still have the stadium blanket that covered me on that chilly evening. It is a red checkered wool with a black stripe and long fringe on the perimeter. For my family of dancers and artists the revered stadium blanket has never been used for sports events. When it came out of the closet we were going to see an arts performance. The orchestra pit was just a few feet away from our seats. When the newspaper reporter saw me asleep beside the pit in the coldness of the night they snapped my picture. Little did they know my mother being a
ballerina, had played orchestral music for us since day one. It was the sleep signal for me. That night my uncle, aunt and Jerry Rose were performing in Honey. I can close my eyes and hear the unique sound of the dancing feet on the hollow outdoor stage. There is also a distinct echo as if you are sitting on the side of a mountain. Which in reality, you are. Grandview Park is etched out of the side of a mountain. The stage is at the bottom of a steep incline. The inclines are what make Beckley a coal mining town. “Honey,” as it was so fondly called in our family, was a big deal in our small community growing up in the 60’s. It was an honor to have not one but two relatives dancing in the show, not to mention our close family friend Jerry Rose. Back then, being a star was still something anyone could do. Elvis Presley was a nobody when he walked onto the stage. So everyone had high hopes for their careers when they made the cut at “Honey”. Even though dancing men were not numerous members of the local scene, it was about to change. They became celebrities instead of “fruits”. They had an economic purpose and they filled a special job role in the ranks of the population. It was easier for the locals to accept a local coal miner’s son like Jerry and my uncle than an outsider. Appalachians have a “suspicion of strangers and anyone who is not known personally” (Glenn, 1970, p.75). This was the golden opportunity for local boys that wanted to dance. Rose states in several passages that he is trusted because he is local.

Beckley is literally located on top of a mountain. It became the hub for shipping out the coal from the nearby mines. Coal mining is man’s work and the “rigid work segregation gave to mine culture an ambience of maleness which was one of its most salient features. Social and cultural life mirrored this workingman’s culture” (Shifflett,
1991, p. xiv). Another male dancer, Patrick Bissell, also had trouble growing up in a small town. He “tried to keep his dancing lessons a secret for as long as possible, but when the kids found out about it, it was hell. I was in fights every single day for two years” (Gruen, 1988, p. 5). Their favorite word for name calling was sissy. Another area Bissell and Rose are the same is their take on being religious. Neither one attended church and had a different take on religion than the local norm. Opie suggests that Appalachian social values and mores have been greatly influenced by religion and by the scriptures” (as cited in Williamson, 1977, p. 129). Hood agrees and goes a step further to state that “in the context of field research” of rural areas “extreme religious behaviors among certain southern Appalachians” exist (as cited in Childs and Melton, 1983, p. 183). The design for living in a rural Appalachian town is founded on “a literal interpretation of the Bible” (Somerville, 1981, p. 116). Many interpretations do not promote dancing. When comparing Rose to the majority of locals and their level of religiosity, he is different.

Another dancer Mark Morris, also started his career in the ballroom. (Gruen, 1988). Rose also began his dance career in the ballroom.

I do religious things, I am not a religious person, maybe I am a religious person; I have a relationship with god – let’s put it that way. I don’t know if that’s religiosity or not. I’m not a church mouse I’m not saying people shouldn’t go… I have a different viewpoint and I do think my work is given to me by god, and I just count on that, count on that so – so when I make my creations its not from me – I do have a source, and that’s my source (pointing to sky) it’s God. The only thing that I have done is have fun my entire life. That’s the truth. I get up in the morning and say what am I going to do? I am not kidding that is the way I approach my life. I enjoy the books I read.
One of the reason I never stopped dancing was because I did not want people to be right when they said it was just stupid for me to be dancing around like that. I even over smoked and over drank to try fit into the crowd; I tried to be normal like the crowd accept when I was dancing.

Another story – one time a car dealership had their salesman pictured in tutus they were characters in tutus in a full page add- and I shouldn’t be so sensitive, but I’m so mad, I didn’t go out and say anything to them. I never would buy a car there. I should have said that’s funny but I have never seen people that wanted me to do male variations like put guys in dresses. I hate that. It’s not funny to me. Maybe I’m being too offensive – it is a social statement to me that what I do needs respect.

I used to roll the cigarettes up in my sleeves to look cool. I had a special outfit of flannel shirts, jeans and heavy boots that I would wear out with the guys to blend in.

Let me give you one more – we were at dinner and a young couple came up and my sister in law introduced him to me – they said they had heard about me but they never met me because they have boys. I’m trying to think what I said and if it was rude – the inference was if they had girls they would have brought them to the studio, they really didn’t mean to offend me but they did. I get that all the time, I never did say it but back then girls didn’t play softball, girls didn’t run track, girls didn’t play basketball. Boys are good at dance too they can jump, I don’t know if they get the point. The point being, your kid may be a klutz but I can teach them to jump, that’s what I want to say but that’s offensive.

I took ballroom dancing, I was in the eighth grade and I wanted to go and be able to dance at parties; so I went with my friend. Ya know I have no idea where he is; he was already a student of Mrs. Beardsley. So I went to this ballroom class, and actually I did very well, which ya know if you have kind of inclination to something you can do it, and uh, so Mrs. Beardsley asked me to come and study tap and ballet on a scholarship, so I thought well I would go, my friend was in there. There was another boy Robbie, tall and skinny, so I went with Robbie and Joey to Mrs. Beardsley’s studio. Everything starts with Mrs. Beardsley. She is one hundred and says “I still got my own teeth. And I can read without glasses” I can’t eat without glasses (laughing).

You want to hear the tights story. We had this ballet teacher in Jersey, and I had never worn tights before, and I will tell you, in the sixties, in 1960 or 61 it was really strange to put on a pair of tights – you just felt so naked. The ballet teacher was a very athletic lady as a matter of fact she played at one time for a basketball team professionally out west somewhere, but at any rate, so I am standing there feeling very nervous and very naked the first time I ever had on tights. I was
standing at the barre in first position and she comes along; and in those days you could do this, today you don’t dare do this; she had long fingernails, she grabbed me by the gluteus and squeezed my butt I almost jumped out of those tights. It wasn’t all together an unpleasant experience but that was the first time I had ever had on tights, they were wool! They were wool! They weren’t thin, like having on ski pants, but in 1960 I just never did tights, I had worn shorts before. It’s just that I had never experienced the tights thing and I see boys today out on the road and they always wear shorts and never wear tights. They need to wear tights; you need to see the muscles. Even if you’ve got on shorts it doesn’t tell the whole story. It doesn’t tell the story. (Personal Communication, September, 2009)

According to Burke (1954) religions is an example of what people do to control a situation, explain life and reassure. His “religious rationalization” hands over the power of what is to be, to a higher entity that is in control (p. 60). It resigns the human believer to personages like humility and obedience instead of personal competence. The precursor to religion was magic and the follower of religion is technology. Religion’s motto is to hold things in place as they are according to tradition with a view of stalemating progress. It is no wonder Rose and other artists do not attend to the philosophies of church. When Rose creates a ballet with a social message for change, he is not upholding the status quo. On the contrary, he has hopes of changing things. This is not what his local counterparts who are religious believe. They want to wait for a higher power to solve the problems. Rose believes he has power within his dance pieces to change things.

“Hill-Billie lives in the hills, has no means to speak of, dresses as he can, talks as he please, drinks whiskey when he gets it, and fires off his revolver as the fancy takes him” (Williamson, 1995, p. 1). According to Williamson (1995) this image has been on the scene since 1900. He states that most of the themes presented have been “persistently
negative and derogatory” (p. 1). This is not the way Rose wants to be portrayed. He comes from rugged immigrant coal miners with good virtues. One thing he does not have to relive their misconstrued and untrue stereotypes placed on his people from outsiders. According to Pickering (2001) stereotyping are overall generalizations that are placed to label groups and all the individuals that are in that particular group. He believes that for the most part the ideas used to label the group are in error of the truth and can be cause damage. Pickering (2001) reaffirms that stereotyping is also “discriminatory because the stunted features or attributes of others which characterize them are considered to form the basis for negative or hostile judgments, the rationale for exploitive, unjust treatment, or the justification for aggressive behavior” (p. 10). Thus refuted and reconstructed the who the Appalachian is in relation to his social context. The car dealer exploited male dancers when he dressed them like clownish figures. This is buffoonism and gives society allowance to make fun of a group of people based on the lack understanding and acceptance. Rose is different and wants the world to know it. He is not rewriting anyone else’s story, just take ownership of his own. He rolled his cigarettes and wore his special fitting in outfit when he needed to aspire to the character called for by a specific setting. He called this fitting in. Yet, it is offensive to him when a car dealership makes fun of men in tights because he has aspired to the level of respect and he does not like it being downplayed with a public joke. He also is saddened when people think ballet is a girl thing, especially in today’s world where girls are overstepping their girl boundaries into boy’s sports. He believes that fair is fair. That is why in a later story one of his ballets is about women beating men. Zurcher (1983) would explain Rose’s discomfort because he
has an intuitive sense of the viewer’s intentions as “scapegoating which is the action or process of casting blame for shortcomings or failure on an innocent or at most only partly responsible individual or group” (p. 178). The family of boys evidently has a problem with an overzealous hegemonic perception of the world and does not deal with their boy’s sexuality in a humanistic way. This bothers Rose. An artistic man sees human sexuality as just that. There characters in a ballet are for men as well as women but the choreography is suited for the body, message and music not gender. The car dealership is also scapegoating when they make fun of men that are as athletic as athlete, as dedicated as any surgeon and as successful as any businessman. They’re inabilitys to understand a dancing man is a personal problem and they scapegoat their own inadequacies by making fun.

The tights story fits nicely into Goffman’s (1959) discussion on dress. Once a person is “dressed they do not present themselves to observations like a statue” one can view it but the real person is not there (p. 58). Once a person identifies themselves with the dressed figure, they can be assured of self worth and confidence. Jerry had never been out of the state before the New Jersey class. He had never had on tights. He had never been confident before of his dancing prowess. So when he put on his first pair of tights that is why he felt naked. He had always been defined as a man with his trousers on. He even performed in trousers on stage. There is a picture at the end of this paper of him and Noma about to walk onto stage and he has on trousers. His nakedness was not necessarily his body, but his identity was missing. He was not confident as a dancer yet so his dancing identity was not in place. No trousers, no Jerry the man. Once he
received a good sign from the teacher and made the cut for the audition, his confidence surfaced and he wore tights in all his splendor.

_Hometown boy advantage_

All my friends were rough and maybe because I got the word out that I wasn’t gay; which wasn’t a word back then, I’m sure I did try to over compensate with what I did – I played football in junior high school – all the friends I had were athletes or – I never got beat up – I was a coal miner’s son.

The way I express myself I help others see their problems. Now I did that same Prince piece and nobody said anything. Beckley seems to be tolerant of me.

People trust my artistic influence, because I am a local boy. I grew up here. They know me.

I think I can offer these social issues because I am a native son. Of course now we are so diffused, there are so many that work here and move here from different places but in the beginning everyone knew me as a homeboy. I think that they trusted me. I don’t know if I should have been trusted. (laughs) But I tried to be interesting as well as informative.

Your uncle was local, I was local.

You know what, I didn’t have on tights here; I never wore tights ‘till I left West Virginia. But I have a story about that if you want to hear it, but the first thing I would roll my cigarettes in my sleeves – I looked tuff, and all my friends were tuff, just like the two boys that dance here right now. Two of them are on the football team. One of them is quarter back, the other on is on the line, I have to see them play next year.

The year it opened, I think that was 1960, that was your aunt in the picture with me. She may have been in the first year but I don’t know I don’t think she was. (he asks his wife) She was younger than we were. (Personal Communication, July, 2009)

West Virginia Coal mining communities have a long history of being “humiliated by outsiders and professionals” (Seitz, 1995, p. 108). There was insecurity because the coal mining company owned your house and could seize it at any time. It becomes a way
of life to survive by not trusting those that could take control over your life. The
“Appalachian communities are suspicious of those outside their kinship” (Seitz, 1995, p. 109). As the son of a coal miner Rose is has immediate acceptance in his hometown. His family is known and trusted. He has kin. He is one of us, not them. He played the sports as a youngster and then hung out with other athletes and tough guys. They’re comradery from childhood carried over into their adulthood in the small town. As mentioned before the Manning theory produces an environment for locals to step into necessary roles because of the trust issue. Another term coined to describe the Appalachian kinship bond is “familism” which underscores the clan like bonding among kin (Billings & Blee, 2000, p.158). Trust is a natural bond created by this phenomenon. Family does not have to be blood related but within a social structure that shares so much that they become like family. This explains the unity of the indigenous Beckley-ites from the early 1900s. Rose is an aging product of the remaining original population from before the 1960s when things started become more commercialized. They came together as a community as union families standing against the institutions and companies that had taken advantage of them in the past. New generations welcome big business and institutions handing over their trust and problems, waiting for fixes. But, the West Virginians of yester year learned their lessons from the coal companies and the baby-boomer generation still living today still have an unspoken bond that derives from the historical mistrust.
Wanted some normalcy to life

I thank my wife for our wonderful life. She never complained when I had to go on the weekend for some show.

My dad was all for me dancing, they were very encouraging of anything I wanted to do they were very encouraging, very encouraging people.

I knew what a strike was – when there was a strike we didn’t do so well all John had to do was say don’t go to work and they don’t go to work.

I taught 5th grade in Ravenswood, West Virginia after the dance company closed down.

His stunning daughter enters at the Cultural Center dressed in classic black off the shoulder, skin black pants. She is a dancer, teacher, and part owner of the family dance business.
My wife and I bought the studio in Beckley from his former dance teacher. This lady was the original teacher of your mother, me, my wife, your uncle and your aunt. She had the studio for thirty five years. So this was a studio that has been in place for over 75 years.

I thank my wife for our wonderful life. She never complained when I had to gone on the weekend for some show.
My wife’s parents had a problem with her marrying me. She gave up the lawyer to marry the dancing boy. To this day they are still good friends with this lawyer. He tells me all the time that I got the best girl in town.

My daughter teaches here. She teaches full time. She’s the reason I can flit off and go – she’s like your sister. She is very demanding, and people like her. Ya know we play good cop bad cop, I’m the good cop.

My grandson goes to Marshall University. He is good at what he does. So he would be a good lawyer. If that is his passion. He is charming. He is tall. You saw him when he was a boy, he’s a man now. We drive down to see every once in awhile. He likes when we come see him. He still hugs and kisses his grandparents.

I was an only child, my grandson is an only child, and my daughter’s an only child. I always tell people that have only children; it is totally devastating at first that you are not the center of the universe. Cause you have been your whole life. Then there’s that one day that everybody around, the next door neighbors, and teachers at school, they don’t think that you are the most wonderful thing since slice bread. So you have to deal with it. And ya know some of us knew. He has, and my daughter has, she’s been very good, I mean she’s spoiled, I mean she’s still my baby. She’s dealt with it well.

Then the dance company moved to Hong Kong well my wife was not about to go out of the country. I would have gone in a heartbeat but it was not meant to be so we came back to West Virginia and had our little baby and we’re here.

We wanted to have some sort of normal life. It has been some sorta normal life, it’s been good. I like going out and having family, and we have great benefits, like teaching class, and I go on the road a lot, I think it was the best thing for us. We have other friends that didn’t, and I just sorta see the things that they missed. I have enjoyed my professional life but I have also enjoyed my personal life. It’s hard to have a life when you’re an artist. You realize that you have to juggle; but you do have to juggle. But then it’s fun because you have people like …
(distracted by a small girl in tights who enters room) “you’re Ok, you’re ok hon” – see I love this.
I think it’s like my attorney who is close to my wife’s age, and she always likes to tell this story and I said it first that she gave up an attorney for a dancing boy, it worked out… laughed I’m sure that’s hard for a man, actually he’s a very good friend, we have dinners together but he knows I won. (Personal Communication, October, 2009)

Bourdieu (1989) states there is a “certain orthodoxy that emerges around masculinity” where the “end result is many processes and practices that eventually create and established and accepted set of behaviors that signify masculinity or femininity” (as cited in Campbell, Bell, Finney, 2006, p. 12). This offers some insight to Jerry’s picture of normal life. He eats dinner at a restaurant where his friend the lawyer also eats. This would require reservations, nice dress and income. His grandson getting a college education is also a normal achievement for a family of his stature. He claimed to be born in a lower middle class family. He now has risen to a higher status and he lives the life expected of that status based on local expectations. He and his wife made the choice not to go to Hong Kong early in their marriage because that would have been too foreign to their upbringing. His only child is inheriting the business. His wife has been wonderful allowing him to fulfill the role of traveler while she remained home and kept things going. The only discrepancy is the fact that his parents supported him wavering from the expected roles. This could be because his parents were from immigrant families and they were not as embedded in the Appalachian way of life. The other reason could be because he was an only child and according to him he could do no wrong.

A newspaper excerpt indicated the Rose and their six year old daughter make their home at 107McTagert Drive. This excerpt aligns with Mr. Rose wanting a normal life. It creates juxtaposition when his personal life is explained in the newspaper of this
small town (Post Herald. 1970, April 26). He comes home to have a normal life, but his life is so different than the mainstream in this small town of Beckley he becomes a celebrity.

Research Question Two

RQ#2: How do the discursive stories of Rose construct realities for his professional artistic identity?

During the interviews Rose chooses to represent his life through his professional experiences and accomplishments. Rose invites me to tape productions and classes. The documents are also articles that discuss his dancing life. The stories and classes are explanations of his fortitude and dedication to his art and changing the life of others. Many of his creations center on social issues. It is evident that even when he teaches a ballet class he is aware the impact he is making on the lives of his students. It is evident that his survival as a business man is due in part to his innovation and courage. The subcategories are: Years of dedication to his craft, He is not afraid to create and follow his artistic intuitions, Teaching is about changing lives.

It is appropriate to offer a definition of dance before this section. “Dancing refers to the performance of a dance; a dance consists of movements that are generated by the structures of an idiom of dance” (Puri & Johnson, 1982. as cited in, Farnell, 1995, p. 164). Rose is not only a dancer but a choreographer. It is one of the most important areas of his story. Movement to him delivers a message. It connects to human emotions and social issues. He takes on being trusted by his local audience as an honor and a duty. His ballets tell stories, which is traditional for most ballets as Noel Carroll and Sally
Banes state that “before the twentieth century there were no ballets without stories” (as cited in McFee, 1999, p. 20). They go onto discuss the realization that the ballets represent in different forms. Some representations are influenced by the viewer’s preconceived notions. Others are revealed through knowledge of codes. Yet other representations are devised by virtue of knowing what is expected. Regardless, the authors believe that one presentation can be viewed differently by various people. This might explain why Rose presents certain theme ballets in one place and get a different response when he transplants the same ballet. The issue is the audience perception. He deals with this idea by making his themes universal. He is comfortable with getting the message out and allowing people to like or dislike his work. He seems to serving a higher purpose than just surface entertainment.

Also in this section I can make the connection to the Attitude Theory. His entire professional life is one of innovation. The theme of this theory is that innovations are adopted in part because of their level of worth to a person or a group of people. Rose underwent the constant assessment of worthiness every time he booked a trip or went to the bank to finance a ballet. Every time he rented a truck to haul scenery to a performance location, or bought 100 yards of material for costumes he had to assess the realistic outcome of the project. His ideas were innovative on a consistent basis because he was the only one doing what he did. There were prototypes or books for success. Therefore, his activities were innovations. They were untried and untested. They were a risk, but he always weighed the benefits before moving ahead.
Jerry Rose's training background spans an exposure to dance through many diverse and varied approaches with schools and individuals in W.Va., NYC, New Jersey, Michigan and North Carolina. Performing with companies that utilized both a classical and modern basis for choreography, including The Ballet Cirque, Charleston Ballet, Appalachian Dance and Music Ensemble and Dance Caravan, USA.

As choreographer and ballet master for "Stars of Tomorrow" he has staged and directed the national tour that visits major U.S. Cities for nearly ten years. A faculty member of Professional Dance Teachers Association, he has originated a series of videos dedicated to ballet pedagogy and conducts workshops throughout the year in the U.S. and Canada.

Named to the National Association for Regional Ballet's Outstanding Choreographers List in 1986, Rose created the dances for the long running productions of "Young Abe Lincoln", "Honey In The Rock" and "Hatfields and McCoys", shows whose total attendance is well over the one million mark.

Visiting the Moscow Region in 1996 by invitation of the Russian government, Rose's Company, The Beckley Dance Theatre, performed a program of American Dance in the Region's public schools. His film credits include "Dirty Dancing" which featured Patrick Swayze.

*Years of dedication to his craft*

Lavishness is wonderful. Our Nutcrackers is pretty lavish but it has taken us 20 years. We have great costumes now, great sets, beautiful lighting and we are able to afford wonderful guest artists, but it is because we have the performance
center. They only pay ten bucks a ticket; they’ve been paying ten bucks a ticket for ten years.

I am teaching ballroom at the Greenbrier. For twenty years that’s how we got the nutcracker started. We invited the director of social activities to come and see our nutcracker and she asked us do it at the greenbrier. (Personal Communication, July, 2009)

Dedication to an art is measured by years of experience and tasks completed along those years. Gardner (1993) emphasizes that “at least ten years of steady work at a discipline or craft seem required before that métier has been mastered” and they are “never satisfied simply to follow the pack” (p. 32). He also realizes that creative people develop a “mastery of their chosen domain” (p. 270). Rose became a master of his domain. He finally developed a financial base that allowed him to have the ultimate performances. This takes years. He has absolute say because he does not rely on grants. He can produce what he chooses. He also does not choose to follow the pack. He is an innovator. His social themes receive accolades as well as dislikes as noted under research question three. As a young man he chose a career that did not fit the local mold. He has traveled, paid expensive guest artists, and written all so he could keep his art alive in a place where it could diminish at any moment. But this ties into the passages above because he forged ahead regardless of the comments. He creates with what he has noted as guidance from a supreme being. This dedication has been along the lines of Gardner’s theory.
He is not afraid to create and follow his artistic intuition

They is a quote that said artists are like the creator in that they are constantly creating and inventing new creations and conceiving new creations.

Then we didn’t do what we do now which is Dracula in October, then Nutcracker in December, then the spring dance, then the recital. It is lot of work and a lot of rehearsing. The spring is just contemporary pieces but I like to present new material.

I mean a lot people do Draculas but they don’t have show how he became one.
Figure 5. Rose preparing to perform.

Backstage at the Dracula performance at Woodrow Wilson High School auditorium everyone makes a circle and holds hands. They say a prayer of thanks and everyone claps. Rose then states that even though the ballet is of the underworld they are going to pray. He is dressed to perform in the show. He has on a French cap with a dark vest that looks like a Hungarian peasant. He has billowed pants and boots. He carries a violin. Dancers backstage are casually talking and being very cheerful. The stage manager calls two minutes and the atmosphere changes. People hurriedly walk to their places and put on their game face. The music begins and the curtain opens. The tune is recognizable. It is Michael Jackson’s “Thriller”. The number has a large number of dancers dressed like zombies. The stage blackens. Then it is lit by a full moon. Someone is sleeping on the stage in the dark. Another awakens and does a full jazz split on stage stretching arms and fanning legs into an arabesque on one knee. Then another comes onto the stage barefoot, grabbing a cloth. They are dressed
in dark clothing and the music is an eerie crying violin. A man comes out
with shovel and begins to dig. He is drinking while he digs. The drinking
gets him drunk. He dances with shovel in the graveyard. He is digging up
something. Two skeletons join him and they do piques traveling around
the stage ending with an arabesque. Then the ghosts come out in shredded
material. It is a large group in white costumes. Their choreography is a
mix between ballet and modern in slippers. Classical positions enhanced
with free moving jazz combinations. Then out came the monks with
women who are fearful. The mood darkens and in the background you
can hear a howling of wolf.
The scene changes to a caravan of gypsy travelers. Everyone is happy and
then a man arrives in camp. His appearance causes interactions with the
girls and a squabble over supplies. He plays the flute as old man and caller
of all to dance. The peasant girls dance a mix between modern and ballet.
They turn and clap with hands on backs, then step ball change. Then they
listen as the main gypsy girl comes out. Jerry pretends to play the violin.
He interacts with this new girl on stage that is evidently the main soloist.
He urges the lead character to dance. On stage enters a well dressed man,
a guitar player and a juggler. The stage is busy with color and glee as the
corps dances with tambourines in their long gypsy outfits. Jerry continues
to play the violin in back stomping his feet, step touch, step touch which is
implicative of the time era being portrayed. The lead girl in the green
leotard dances with the wealthy man and everyone freezes. Then Jerry
gets a knife and threatens the stranger. He accidentally stabs the girl.
Everyone freezes and looks as Jerry gets up and walks zombie like toward
the man. He stabs the stranger. An old lady holds up an object and curses
the man. The scene changes and monks are around a coffin in a nice
house. Mood is chilling and there are black bat looking dancers as the
man awakens as Dracula. He performs a pas de deaux with the girl who
had died at the camp. There are other scenes that fit the story of Dracula.
The performance ends and the audience stand in ovation.

It’s a short thing. I have it here in the studio like they do in New York
City where the parents would sit on the floor and we bring in the lighting.
This year we just do it in the big room. This year we went to the studio. It
doesn’t have to do with the children it doesn’t appeal to them.

I don’t want to criticize anything. I always say breathe deeply and produce
profoundly. Get it out there and if you don’t have enough money to get it
on the stage, improvise.

My wife and I were walking along the street and this girl comes up and
she had seen my piece at the Ballet Festival. It was a Prince piece. The
second one was “Cream”. Well I had two girls and two men and these
girls beat up the two men. The girl thought it had merit, but she thought it was violent. Well, the way I felt about that, ya know you see men mistreat women all the time but I’m here to tell you it happens the other way around. I haven’t experienced it but I know there are abusive women. It is a social statement.

In 1981 at the Ballet Festival back then before THE ballet festival, we would share evenings with famous dancers. This one guy, he is not dancing any more – can’t think of his name, he was wonderful, he is now with the Martha graham company, he and I shared a concert, he did a piece. It was the best thing I ever saw.

Ok the girls start stretching. Let’s get your attention please. Uh, Men, I want to remind you, Pam where are you? Just leave the men’s costumes in the men’s dressing room, just hang them up on hangers and just leave them in there. Also, um, most of the village girls are out front. Don’t forget, tomorrow if you are in the crossover scene if you are a child, tomorrow rehearsal is at 1:30 for the adults, the fight scene, and the children. It would help me so much if you were here any time at all I would like to introduce you all to a young lady, her name is Terry Gunter, and you might have seen her around. She follows me. Seriously folks I appreciate your hanging on and hard work during rehearsal. Thank you so much this is so long and it is very good. Thank you so much for the opportunity to get this show together. Thank you all so much. It went well; I don’t think nobody killed anybody.

Cosmopolitan may not apply here because I’ve done ballets with themes that might have been controversial elsewhere, even across America. You see I travel all over the place now. I have a piece years ago called “housewives” inspired by being in New Orleans and being approached on the street as a young man. It’s about prostitutes and a… what do you call the guy? I can’t even think, oh yea a pimp, why couldn’t I think of pimp? Now the guy that was my pimp I did this ballet twice, I did it once in North Carolina for the University of North Carolina. I liked it so much I came home and I put it on my own school girls and one of my high school boys who is now a doctor. Um, and Dugan saw the piece and was amazed as to how I got away with this type of story line. Now there was nothing crude about it, but it was pretty obvious what the relationship was between the girls and the one guy. Another piece I did was the “Queen’s Suite” it opens and closes with the Bohemian Rhapsody. Now the last movement of the Bohemian Rhapsody is distorted. It doesn’t play correctly, and the guy shoots himself. Now I did get letters, it wasn’t from somebody here in Beckley. We did it at the festival and this woman wrote me that she thought it was abominable that I would have somebody kill himself on
stage. Because, ya know I know personally two people who have committed suicide. I wasn’t promoting it and I wrote her about six pages, then I just tore it up and I just thanked her for giving my piece so much power. Then I said Thank you for being so interested and please don’t try to have Romeo and Juliet censored, it’s too late! (He laughs)

We have been in rehearsal since Sunday for every single day getting ready for the recital. My wife also has a furniture store. She was also working at the furniture store and she was very tired. She didn’t even have time to go home and change clothes. Then he had a father of a student complain because he had paid for dance lessons all year long and wanted to know why he had to pay to get into the theatre for the recital. Jerry told him kids play football but they pay to get into the stadium. They take karate but they have to pay to get into the matches. I don’t feel like people give credence to all the hard work we do. It is a huge amount of work and people don’t understand how much and how much rehearsal and they don’t appreciate all the time that it takes. This is the final day of the recital and we are really tired. (Personal Communication, November, 2009)

Rose’s creations are symbolic. Sometimes with ease and other times with opposition, but always with grace, his symbolism is recognized as it moves across the stage to music. At times he feels unappreciated, but always does h feel pride. His comments in the above section are results of what Gardner (1993) recognizes as times when the creator becomes frustrated which in turn sparks his creative genius to turn out an even more unusual creation. “No longer do the conventional symbol systems suffice; the creator must begin, at first largely in isolation, to out a new, more adequate form of symbolic expression one equal to the problem or product in all of its complexity” (Gardner, 1993, p. 34). He insists that the creator must rely on their intuition and be braced for the unexpected. Rose’s pieces are based on his intuitions that there are social message that need addresses. He knows his version of Dracula and Prince’s Cream will incite a high level of emotions in its audience. This audience becomes his “particular cultural setting” where a “judgment is rendered” making it an actual creation (Gardner,
1993, 36). Rose creates pieces in one location and transplants them into another setting with different dancers. This is a supportive notion that creations are determined by their audience. His transcripts translate the poor reception in one place, yet it is accepted in another. Overall it is apparent that Rose fits the definition of a creator that has dedicated his life to symbolic expression for the benefit of entertaining and provoking thought in his audience.

*Teaching is about changing lives*

![Figure 6. One of Rose's creations.](image)

People are different, one thing that I do that I think is very important is that I teach children appreciate their accomplishments to applaud and to know that there are other viewpoints
I read a quote the other day that said when you are among children it heals your soul, and it does if you respect them. Now some people don’t respect them but I do respect them. They have identities and they have integrity sometimes they just don’t know it. But you have to help them find it. Because they feel that it’s mutual. I love them. I didn’t have to teach that class today, but I had been teaching it the whole time. Usually I’m gone by this time, and I have things that I really need to do but I wanted to be with them.

I enjoy the collaborative community. I have wonderful letters from previous students how I’ve changed their lives.

Mrs. Beardsley came to the Greenbrier to see my kids dance in the Nutcracker. She is one hundred years old.

There is another ballet company right here in Beckley. The director she does what I used to be a student here. I don’t know if I have a picture of her here. I have a co-director who is a modern dancer. I put him in tights every once in awhile. He’s technically astute.

The high ceiling of the room gives it a feeling of freedom. The large windows allow streams of light to brighten the faces of little ballerina hopefuls. The walls are metal and the ceiling is a modern deco unfinished look that exemplifies the starving artistry of a large dance space. You can see the whole room by looking in the mirrors at the front of the room. The mirrors not only give you a sense of place, but they reflect the somber looking faces of the little girls as they try to please their ballet master with their seriousness during class. It is a room full of youthful girls but there is no talking, no gum chewing, no moving. Everyone is giving their full attention to Mr. Rose as he walks into the center of the room. Their body positions take on the mature poses expected of any dancer at the ballet barre. At this ballet barre there are numerous very young girls in slippers, hair pulled back in buns, white tights, black leotard and white slippers. Mr. Rose gives instruction. After he gives the first exercise they begin. A few counts into the exercise and he waves hands like he is flagging down a car and runs back to stop the music. He re-teaches the exercise. Fondu’, tondu’, fondu and around 1-2-3- right arm touches shoulder so it doesn’t move, do exercise front and back. He has on jeans and a black shirt. Then he chants to the rhythm of the wicked queen form Snow White as she looks into the mirror, “Who has the tightest hips of all?” He tells them to turn around do the same thing on other side. He is very relaxed and gentle with these beginners. He claps his hands for the count to emphasize the beats. He claps and walks around. He bends over and talks to their feet. All the students end the exercise together majestically looking over their
shoulders. He talks about a battement in fifth position, then battement tendu’. He reminds them not to wobble. When the barre work is done they go to center floor. He arranges them. He gives the combination which is first position, arms in preparatory and demonstrates as he lifts his falling jeans up from behind. The next part is to hold arms in fifth, open to preparatory. He reminds them to make the arms look nice and neat. We are going to slide to fourth position with arms right in front of nose. Brush back leg front, brush front and close. Then left foot, arms efface to left. Now legs, plie’ reach out to arabesque position, brush foot front and back and close front. He reminds them to stand up don’t be small. Then he counts to get them started with the tinkling ballet music, one, and two, three as he sits in chair. He continues to instruct from the chair. He tells me that his heart is working at forty percent right now so he has to sit down some. Now in arabesque, promenade around holding leg in air. He tells them that passé means foot in front. He reminds them to hold in their tummy. The directions continue as he tells them to front sousou passé, hold, turn around, front sou sou, and be long then second. Next passé to the back and to the front souou passé, sou sou turn around with both arms up in second. He tells them to just be smart and work at it and they can improve. They are directed to put away the barre. Their walking prompts him to explain that when you walk, don’t walk like you are in combat boots. He demonstrates the appropriate ballerina walk. He reminds them you’re a girl first of all, walk toe first.

The room is in radiance from the extra tall windows that are on all sides of the room. There are white pillars adorning the walls as well, giving the space a very classical feel. The ballet hall is spacious and the sounds have a slight echo. The well kept wooden floor shines in warmth from the natural light. The only place that is not shiny is under an overused rosin box on the floor next to the music system. When the small ballerinas place their feet in the sticky concoction it squeaks like a basketball players sneakers on the gym floor. A small puff of dust hovers above their ankles as they cover the bottom of their slippers with a coat of confidence against slipping. Rose is giving a class at his workshop to girls from all over the country. Even thought the space is stoic, he has a sense of casualness about him. He is dressed in sandals and shorts. He walks over and questions the location of one girl’s feet. He flaps his arms and looks puzzled at one girl as she attempts the exercise. He states don’t plie. Next he gives them the number one reason for repeating the same exercises as he states if you still have to think about it you’re not ready. He explains the motions have to be involuntary, your arms have to happen every time, and this is what it is all about. He is a little more demanding with these older students. He calls out loudly plie on the supporting leg. Then he asks one girl to locate her tondu. All of a sudden
he commands them to stop. He re-explains as he demonstrates to tendu to the corner. Now plié, face the other corner. His voice is louder and he is now clapping and becoming animated. The dancers are traveling across the floor from corner to corner. He swings his arms forcibly as he turns and reminds them to spot the corner and shape their arms. He bends over and talks loudly at the short dancers on their level, out, out plié, out, out plié. He tells them that’s better, out, out, plié. He stops clapping and pushes them on with a louder voice. He walks over and adjusts one girl’s willowy arms. He demonstrates new step across floor. Then he ends the combination by saying it’s so simple your mother could do it. He chants the steps above the music sauté, sauté, glissade’ assemble repeat. He makes them repeat it out loud. He ends class soon after and tells them not to doddle. The girls come over to Mr. Rose and shower him with affectionate but respectful gestures. He sweetly tells them thank you and hugs to all. With this he places his over sized dance bag on his shoulder and exits out the door. As he walks down the hall he chit chats with the girls.

They arrive all together in the auditorium. He tells them to hurry up as he holds the door. Finally he walks to the stage and sits on the edge. He has a big notebook. The following is what he tells the group of young dancers who have been at this camp all week.

I am so pleased you are still smiling and can walk. Is everyone in here yet? I would like you all to enter stage right and left make sure they have the people ready. People who were putting shoes on, made the jazz teacher wait; you don’t make the teacher wait. Here are your evaluations, and give them back today. Make sure they are ready, because when I ask people to be in shoes I want them in their shoes. Last night the girl that did the jazz thing, asked you to be ready they were not ready. They had to wait on you. We won’t wait for you on Saturday at the performance. Then your mother is going to say I thought my daughter was dancing in this show- and we will say, well she was, but we had to wait on her so she missed the show. So make sure you are there ready to go.

I have raised so many generations of women in the Beckley area.

There is one ballet where a modern piece where two women beat up on the man and he got bad publicity on the piece. People thought it was too violent.

I have had men dance without shirts without problems.

The year Honey in the Rock opened, I think that was 1960,
I started as a dancer; I danced for five years then became choreographer. I was the dance captain that first year too. And then as a choreographer, I was the original choreographer for honey. Do you know what, it was good but I did not get along with the producer. He was a tremendously talented person, and he had his own ideas about things. So we butted heads a lot. But at the same time he took a lot of my ideas and they are still doing some of them. The girls’ tug of war, and girls fight, that was all my concept. Since it was not a really dancing part, I had to convince him that the girls fight turned into a dancing part. It was choreographed. The tug of war was choreographed.

Figure 7. Rose and fellow dancers at Honey in the Rock.

So people sign up for the ballroom classes at the Greenbrier. It was on their social calendar.

Mrs. Beardsley started so many of us including your mom. It’s not that she taught us what to do, but how to do it. She also taught us the way a class is run. I do a lot of guest teaching, and it is sometime amuses to see people meandering around but they know when class is about to start, they know it is time to pay attention. She was outstanding, I still dream about
her. I do, she is in my dreams, and I haven’t seen her for a long time. The last time I have seen her, and this is interesting too, it was at the Greenbrier, she had a friend drive her down to see our show,

Figure 8. Rose and Norma getting ready to perform as young adults.

Every year since the Ballet Festival began Rose has brought a performing group to perform in the evening showcase. He has brought a group to festival since the inception of the festival in the 1960’s. In preparation he hangs on to door facing as he gracefully bends over with hands touching knees defying his age and gravity and does a port-de bra. He is dressed completely in black with shirt. There is music in the back ground as it bleeds down to the basement from the stage upstairs. He goes over to dancer and tells her that her bra is showing. He yells for anyone to get him a black pen and hands it to her. He claps to keep beat while his dancers warm up holding onto everything from the door facing and pop
machines to the garage door. He is still in center of this loading dock gently, but commandingly giving the combinations to his dancers. But they are all serious and somber as they move without music to the steady rhythm of Rose’s voice as he claps the beat. Each clap keeps the beat of a specific move that he has engrained into his memory from teaching and taking so many master classes throughout his life. It is effortless for him to demonstrate the intricate movements giving directions in French for all body parts. And during the whole thing, he is chewing gum. Various people are walking thru like the security officer, the stage hands and other performers. None of the dancers even glance at any of the passer bys. Once backstage he never takes his eyes off the dancers, smiling and still chewing his gum. All the girls come off the stage happy and loud as he tells them they were wonderful. He interjects some of his sarcasm as he admits she did three pirouettes instead of one and told her that was not bad at all as he stands with his hands on his hips. Then he said he was just kidding!

I have another story about a little girl that was the leader in a recital dance years ago in the old building. It was extremely hot, not like this place it wasn’t a fancy affair with lights and costumes. It was hot! It was old fashioned, so this little girl started crying, backstage right before the show. I dropped everything, which most people would not do right before a recital goes on, but I went back and embraced the little girl and told her if she was scared she did not have to lead the dance. She stopped crying, wiped her face and went on with the show. So after that, realizing I had made a difference in this little girl’s life.

There is room enough in Beckley for two dance companies. I paved the way. Well, they do one public performance, on one evening. Yea, but they do school performances and work a lot in the schools, that’s the best way to go because you get grants. You don’t have to build an audience; everything that we do is through people. They give money to us, we don’t take grants. The banks help us.

In 1964, we officially opened this school after we bought it from Mrs. Beardsley. The official name is Dance Theatre School. Our company is called Beckley Dance Theatre. This was in 1981. (Personal Communication, August, 2009)

About the time Rose embarked on his dance school venture by purchasing Mrs. Beardsley’s school, a new concept in dance appeared. This concept was teaching dance to students for the benefit of a well rounded education. The other type of dance
education was for the purpose of dance increasing performance ability. Rose stated that
the other dance company in Beckley does the in school model by virtue of grants. He has
always taught dance for the sake of teaching performers. Kraus (1970) noted that dance
education presented “important goals for all students” while the dance teacher brings the
“performing skill level of the students to as high a level as possible” (as cited in Toby
Tobias, 1970, p. 63). Even though Rose is training performers I can also see that he
considers what he has to offer as an education. He comments that he has raised
generations of girls in the area. He said this proudly and warmly. He receives letters of
thanks and yearly postcards from previous students. These are all previous students but
not all performers. So even though he understands the difference, he also knows his
lessons are invaluable for life. The benefits of dance as seen by Hanna (1999) are
“increased sense of specialness, capability, achievement, and empowerment to make
changes in their lives, they acquired self discipline and new learning strategies, their
attendance improved, they exhibited more mature behavior, willing to work and complete
a task” (p. 36). Rose talks about all these aspects. In particular the experience the
students get when they go to the Greenbrier to perform the Nutcracker provides lessons
that can be gained nowhere else. Not even at school. He talks about them adhering to the
dress code, and learning special manners. He is very proud of this life altering
opportunity he affords the children. Dance provides an understanding of self, other
cultures, independent thinking and stimulates imagination (Hanna, 1999). Rose also
teaches and orchestrates seminars and workshops across the United States. He brings
groups of people together that otherwise would never meet. Rose is self expressive and
he promotes this in his students as well. The gentle persuasive voice, the soft clapping accompanied by his deep voice counting, the repetitive explanations of steps and the most gracious of all compliments he offers his students exemplify him as a master teacher and a beloved mentor.

Research Question Three

RQ#3: What personal reflections embody Rose’s consciousness of place not only within his location but his place as an insider?

Rose’s distinctive identity is one of an anomaly. He is a male ballet dancer that is born, raised, trained and remains dancing in West Virginia. This is the most rural state of all thirteen states in the Appalachian Mountain Range. In this region there are few opportunities for Male ballet dancers. This background information if important in order to understand the reason for lack of jobs for male dancers. The subcategories are: Understanding place, Reaching out beyond, Touring and traveling, Bringing in the talent.

John Opie presents an understanding of the mountaineer and his attachment to his land which he calls a “religious experience of autochthony” and “belonging to one place” that is a feeling “cosmically structured” (as cited in Williamson, 1977, p. 113). The realizations that occur with living in any mountainous region are isolation and regressive capitalism. Isolation is not much of a factor today in Jerry’s hometown as it was just thirty years ago. Yet, it is one of the reasons there is still no professional stage for performances like in the bigger cities. Beckley is simply behind the times. There are new interstates built in the recent years that make Beckley the center where all the
interstates pass through. This brings a new level of commerce. The historical facts still remain that “difficult terrain has not made the entry of private capital easy” (Melton, 1983, p. 10). The roads have also improved the isolation factor. The mountains create physical barriers which lead to social and cultural barriers according to Gene Wilhelm “Appalachian people were always physically isolated” (as cited in Williamson, 1977, p.77). This is not a discussion of geographic nature. I propose that there is a relationship between the historical context of geographic isolation and the influence on culture.

Anuchin (1977) reminds us that “nature and man must therefore be studied in terms of their unity and interaction” (p. 123). He goes on to say that “mountainous” countries have a slower “rate of development” due to unfavorable geographic conditions” (p. 183). Avoiding the evident tie between geography and societal development is called “geographical indeterminism” (p.185). Combining these thoughts allows me to understand Rose’s confinement to his place in rural West Virginia. This relationship compelled him to branch out for dancers, travel for jobs, create social theme ballets and realize he was different than most men of the area. His place is instrumental in formulating his identity.

Bonnemaison (2000) connects identity with place by stating that “identity is linked to core places, which are also places of the heart” (p. 116). Certainly Rose feels this connection when he decides to come home and have his child and build his business. Rose did not hibernate in his territory. He realized that in order to keep his dancing machine whirring he had to venture beyond the boundaries of his mountains. This also makes him different than his local counterparts, “it is incredible how immobile large
segments of our mountain population can be, while living in the midst of the most mobile society that has ever existed” (unknown, p.112). I discovered that Rose is very mobile.

He travels around the country to teach and choreograph. He travels abroad also to teach.

Understanding place

Hodel started the outdoor theatre. Charlie Hodel he owned the Beckley newspaper. He and his friends decided it would bring business to the area. Newspapers are important maybe not for international news but for helping those locally. If it had not been for the newspaper it would never have happened. They put together a group of people called the West Virginia Historical Society. They put it together, got someone to write a script and the music. It has changed over the years. But the one person you could attribute it to was Charlie Hodel.

There is something you have to realize too that in those days, I64 didn’t exist. Then there was only the turnpike. There were people coming from north and south but then when I64 came the whole tidewater area the whole Virginia, then I79 was just a little trickle of a road and now it is coming down all the way from Pennsylvania. So you have all this new traffic, it wasn’t I77 it was the road to nowhere from Princeton to Charleston. That was the end of it. It had to be upgraded because it was just a two lane road. It had the highest death toll of any toll road in the United States. (Personal Communication, October, 2009)
According to a newspaper excerpt outdoor drama gives Appalachia a new image. No more patched pants and bare feet. Governor Arch Moore Jr. and former governors gathered at Grandview State Park Saturday night. Legislators and other dignitaries to attend the premier presentation of Hatfield & McCoys written by Billy Ed Wheeler High coal West Virginia, native and famed song writer, guitarist from Yale drama school graduate, presented with grants from the National Endowment for the Arts, West Virginia Arts & Humanities; the play tells the stories of the two families. Despite the vastness of the stage with two revolving sets another that moves forward, it is always packed with colorful dancers, singers and action. (1970, June 22)
This particular article is recorded because of its unique introduction sentences. It gives credence to the backward image of West Virginia. It then follows with a list of impressive visitors to the drama. Lastly it promotes the high level of artistry through the prestigious grant givers to make the show possible. The two families are world famous for their feuding. The article presents a dichotomy that the image of the area is raised by a grant supported drama and prestigious visitors that come to see a story about the portrayal of two families that solved issues by shooting each other, forbidden love, unscrupulous law men, and moon shining.

It is important here to comment on the idea that even though West Virginia is stereotyped into being backward, and the outdoor drama in Beckley is promoting this history, according to Pickering (2001) “tradition is a process for structuring our understanding and provides an initiating basis for interpretation and evaluation of what we encounter and experience in the world.” (p. 105). One Appalachian tradition around the time Rose was born indicated that dance was “sinful” (Shackelford & Weinberg, 1977, p.290). Pickering (2001) does however go onto to say that these traditions are always being “reinvented and recreated” (p. 105). He makes it clear that traditions are also not static and that they are forever changing to adhere to the present day terms. It becomes a problem when a group of people who are different are excluded and labeled because they are different. He submits that when in reality, their inclusion is the basis for change and should be welcomed. The metamorphosis of a society includes and reflects all its members not just a few. When some are left out and condemned, there is danger of
the past moving too slow to be accepted by the mainstream. Rose was instrumental in changing the views about dancing in his Appalachian town.

Charlie Hodel and his friends were instrumental in developing the outdoor drama. According to Rogers, Burge, Korsching & Donnermeyer (1988) it was no wonder they undertook this project and succeeded because they were part of a “community power structure” (p.121). This was a “network of persons and groups that influences decisions about local issues and projects” (p. 121). Hodel was part of the group when Rose was young. Now, Rose is part of the same type of group in his community. This is again an example of the Attitude Theory. They took the lead on an innovation that could change the face of their community. They assessed the financial aspects of the idea and decided it was worth the risk. The decided the benefits would not only serve them individually, but the community as a whole.

At the time Rose was making his debut as a young adult the traditional ideal man was the “rugged” independent man (Stone & McKee, 2002, p. 65). They note the time frame for this ideal man was during the 1950s. This image was what Rose and other male dancers of the time had to confront as the stereotype of a real man. Since West Virginia was a traditional based culture with this rugged mountaineer image already in place, Rose’s plight was even more difficult.

Reaching out beyond

I have some students from Georgia, Iowa, Michigan, and Tennessee. I sent the brochure to different schools, so we have 48 students at this workshop and they are still with me, seriously after this week.

When you answer the survey you will find questions like these: Would you like more free time? Were there enough social activities? Did you feel safe and
secure? Was the food service excellent, good, or fair? Were the facilities excellent, good or fair? Was this a valuable experience, yes or no? Would you like to come next summer?

Here is your questionnaire. Don’t lose them and you don’t have to sign your name but be real honest. There will be questions about the faculty, the facility, the food, fill those out and give them back today. Be here at 9:00 to do our warm up. It will only be half an hour to get yourself together. It will be a demonstration, but never the less we want you to be presentable. Do your makeup, be ready and responsible, there will be show orders posted. (Personal Communication, November, 2009)

The above excerpts from Rose’s story are grouped under the sub-category titled “Reaching Out Beyond.” The story reflects the students he has brought to Glenville, West Virginia for a ballet camp. This was a one week camp where students came from all over the country. I labeled this section with words that exemplified the data in terms of one of Rose’s innovative attempts to foster dance in Appalachia. It is also a superior effort to generate a reoccurring economic venture close to home. Lobao (1990) underscores the reality that “location affects the level of socioeconomic well-being within a particular locality” (p. 90). Even though “urban areas in the mountains benefited from federal highway construction” it did not “alleviate poverty” (Obermiller & Maloney, 1976, p. 115). There are not enough local families that could support a large ballet camp, so Rose invites them into his state. The Attitude Theory which is one of the foundational theories for this study upholds Rose’s innovation. This theory basically states that innovations are conceived and carried out based on personal assessments that are not always objective. They make these decisions based on personal situations. Rose made the decision to have an invitation ballet camp because his personal situation of place does
not have the economic base or the number of ballet students required to have a locals
only camp.

Touring and traveling

While they are waiting backstage for their turn on stage at the Festival, he keeps
the mood lighthearted and fun. He interacts with the students. He is casually
talking to the students. He does a step right together step, 1-2-3. Then he repeats
the steps to the left. As he does this he does a tricky coordination move with his
hands. He places his hands on ear, then nose and claps with hands crossed. Then
after clapping he switches he does this as he does the three steps to the side. The
girls laugh. He still chews gum. Next he does an arm coordination gesture then
folds his arms.

At Woodrow Wilson we do four performances. We do one performance at
Tamarack, which I have to squash it in it is such a tiny little stage. Then we do
two performances on the road at the Greenbrier Resort. They are going to build a
new theatre- the new owner has a Russian connection too. He sold his coal mines
here for 485 million dollars to the Russians and he’s the new owner of the
Greenbrier. He is building a casino and a theatre at the Greenbrier. We build a
fifteen foot extension on the front and we have a fly space, so we can’t make it
snow. We do use drops but we can’t make things happen like we could on a
regular stage. It is still a nice production and the kids get to stay free at the
Greenbrier. Ya know, dress up, and learn how to eat in the dining room. We
have no difficulty in getting adults in this production. We have done this
seventeen years.

We were in the dining in this historic hotel in Russia. There was an old lady with
about six men at one table. The waiter said if the Romonov dinisty would be
restored she would be the Csarene. This was the same lady we saw at the church
the time before. I have now seen her twice. It gets better. She heard there were
Americans there, so she gets up and comes over to our table and said hello. That
same woman how fantastic is that? My father was a coal miner but he was very
interested in current events and history. So when I grew up I knew all about
Russia. I thought they were going to send bombs over here and blow us up and I
was afraid to sleep at night. But I knew all about the dynasty, of course he’s been
dead since he died very early at 52 – but if he knew his son spoke to a
Romonov…what would he think? So that’s my favorite Russian story.

Not that I know of, there are no other men that have danced all their lives here. If
Noma and Viola say no one else, they know.
I was actually auditioning for a dance companies.

And there was music but it wasn’t set to music. But then in later years I did another one of his shows in Indiana. I was shocked that he let them hire me, because I thought he didn’t like me, but I think he respected for what I did as a choreographer. I did that for 3 seasons. I think that show is still running.

A huge and wonderfully successful restaurant name the Circque, um, Ballet Circque was in New Jersey. We auditioned at the Ed Sullivan Theatre. I had auditioned for several Broadway shows. I remember auditioning for My Fair Lady, as a replacement. It said tall male dancers and I thought well, tall male dancers, I would fit the bill. There must have been fifty and I didn’t get the cut. I auditioned for Garret Champion, for Carnival, but I did get this job. It was for a ballet company in New Jersey. It was the best thing that ever happened to us. We all lived in a big Victorian mansion in New Jersey, and um, we taught in the company school, and we danced for the company. Right before we had gone to New Jersey we had put together this tour with, but I can’t think of her name, but it’s too bad that we didn’t get to work with this. But we did a lot of contemporary things and classical ballets and we trained with the company everyday, and it was just marvelous.

Oh yea, yea, I’ve been to Russia on many different trips teaching. And performing um, actually my partner and I put together a program of American Dance and I took my company and we toured the Moscow region schools. We did the American dance all the different kinds including step dance and at time hip hop was just coming in so we did some hip hop jazz stuff, and ballet things. But um, it was wonderful, and then I taught classes there. My friend was a vice mayor not of Moscow region but of a suburb of Moscow. He arranged for us to stay and where we would perform and where we would teach in the public schools. And of course they didn’t speak, well most of them did speak a little English, but a lot of them didn’t. But they were very good at following directions and ballet is in French which the terms are universal. By the way that’s the only French I know (laughs) and um now he and my partner are married, they live in Detroit.

I taught for the governor’s school the very first governor’s school for the arts, and it was at Fairmont. It’s funny, the teacher teaching modern today, she was one of the students of that school. But they were taking, sponsored from some congressional act, some educational act and they were taking teachers from America to teach in Russia, and I applied. That was my first trip. Then I met Lenni. So I met Lenni at the time he’s a young man. He and my daughter are the same age. We became friends. At that time he was working for department of education in Russia. He knew the ministers of culture. He knew everybody and he would set up these tours. That was my first one. The second tour I went and I took students from West Virginia to compete in the international science and
space competition. We lost. But anyway I was responsible for them then. Then we set up this dance tour. The third time we went we set up this dance tour. The one time we went I did take other people from here. I took my daughter and of course that led into different countries England, France. I enjoyed being abroad; actually I could have lived in Russia. I could have made it.

The next phase was when I started dance caravan because when I would get the show open for Hatfields I would take my wife and we would go to Myrtle Beach. So they were having a dance convention so I knew if I was there and registered the days that I spent there I could take off my income tax. So I go in there and there is one of my acquaintances, sorta friends. We had worked together so he introduced me to the lady in charge of the convention. He said this man should be teaching for you. I think that was 1984 and I’m been with them ever since. She had a thing in New York and she flew me up there that fall and I have been working for them ever since. I spoke at the family funeral. It’s so strange the turn of events. Do you know basically I was tied up with the conventions I still did Hatfields. I would rehearse a week then go on the road. I was on the road for two months. Then in winter we produce three shows.

Just think of the number of kids that have been to the Greenbrier with the Nutcracker. It has just been great for the kids. They eat in the dining room where they have dress requirements. It’s a whole different aspect of being an artist. Of course artists are generally treated well. Basically they get celebrity status. That’s kinda nice to be treated well because of their gift. I say it is a gift not as a talent because of your gift you should be rewarded respect so as kids get of an age and they stand around and do those hateful exercises that I make them do it does pay off and people respect you the way you handle yourself. (Personal Communication, July, 2009)

Newspaper excerpt

Production named for damn Yankees. Jerry Rose and cast members continue to rehearse for the next curtain call. The stage is already for this musical. Jerry Rose is one of the cast members. He is choreographer for this event. He has performed as a soloist with the Charleston ballet, the ballet Cirque, Ballet Dance Theatre, University Productions, the musical Kismet, and Honey in the Rock. He staged musical numbers for Honey extras and choreographer for the New Jersey Fine Arts Festival, Little Merry Sunshine, and the first full length production of the Nutcracker ever danced by West Virginians. He has had his choreography published in the extension course published by National Association of Dance affiliated in Los Angelos, California. (Register and Post Herald, 1970, February 21).
According to a newspaper excerpt Rose was named choreographer for *Hatfields and McCoys*. Jerry Rose of the Beckley Dance Theatre has been named choreographer for the musical at Grand View State Park. It states as follows:

This summer, for five seasons Rose has performed as a member of the cast before being made choreographer for the civil war drama. Jerry started his dance studies here in Beckley at the Beard School and the American Academy of Ballet and the June Taylor School in New York and has also studied with world famous Harkness MX ballet included in among the numerous solo appearances in Ballet Circque, the Charleston ballet, and Quindos ballet for young people. He has been published nationally in an extension course. Rose has also worked closely with the Beckley Curtain Callers, and Little Mary Sunshine and Damn Yankees. Jerry & his wife Sherry own and instruct in the Beckley Dance Theatre. He is chairman of the dance department of the West Virginia Federation of musicals and originator of the WV Ballet Festival. Not only does he instruct dance at his own school but he is also on the faculty of seminars for the National Association of Dance. He also is dance instructor at Beckley College, creative dance instructor at Children’s House, the Beckley Montessori School and a guest instructor at Dancer’s Studio in Washington. (*Post Herald Sun*, 1970, April 26)

Gardner (1993) maintains that “artists often exist on a tightrope” (p. 291). This is how Rose feels every time he makes a new decision concerning his ability to operate in a field that requires men to dance and he has no men to dance. He also felt this way when he realized the outdoor drama was a good thing, but only three months of the year. His life professionally was a balancing act. He had to make ends meet yet have time to create. Artistic creation does not always happen on command. His life personally was also part of this juggle. He had a family and a business to run, but he had to find work outside his realm. This could be why he is so grateful to his wife because as he stated, she enabled him to do the necessary trips out of his place in order to keep things balanced, including the check book. There is no money in the arts. “To perform is to be alive” is proclaimed by Gardner (1993) as he describes the master artist. Rose was compelled not only by his need to ensure control over his own domain in the real world,
but his artistic soul also needed nurtured. He had to find opportunities to perform wherever that took him. I could also see that Rose like many other great artists “avoided the attraction of pure abstraction” (Gardner, 1993, p. 299). The above excerpts from the data bring this to reality. He is not interested in closing himself off from the rest of the world and reinventing abstract thoughts from himself into ballets. Instead he has a global sense to him. He feels the need to travel and be enlightened. This is a trait of the great artistic masters according to Gardner. Another trait that he explains is that great creators use their “marginality as a leverage in work” (Gardner, 1993, p. 368). Rose’s marginalization came from his place.

His gender role challenged the accepted ideals of his place. His place was also a location where ballet and dance was not prevalent or supported. He used this problem to his benefit. He courageously went beyond the borders of his home and bravely brought in people as well. His place did not overwhelm his ingenious spirit. Even though Rose was exposed throughout his life to dance in other places, he always came home to West Virginia. Because he was embedded in his culture, his ballets represented his own culture. True there might have been some outside influence, but for the most part his creations were reflections of his hometown culture. Thomas (1993) points out that “dance is the metaphysics of culture” (p. 8). She implies that dance is a thumbprint of that particular culture. Culture does not live on its own, it is an accumulation of everyday, a “blueprint for a way of living” (Thomas, 1993, p. 8).

In summary it is important to realize that Rose had to contend with his place on many levels. He had to deal with the issues of gender roles. He had to overcome the
financial aspect of living in an underdeveloped area. He constantly had to stay true to his local culture, yet he was exposed to other worlds and ways of doing things. All these aspects of his place come into play when he makes important decisions. This is why he traveled, why he has social issues in his ballets and why he is a success.

**Bringing in the talent**

I have only one performing boy.

That male dancer doesn’t live in Beckley anymore he lives in North Carolina. I have a friend there and I just send her a video tape and he practices with her there.

The Charleston ballet just has visiting male dancers. Actually it is what I do too. I just get used to having the same ones.

The husband of Syd Cherise came to teach a class for us. We lived at the time in small tiny little house with mattresses on the floor. There was an African American woman that knocked on the window every morning so that I would go let her in. Well, our guest was very European looking. He was very bold, boxy features with a big tuft of white hair flowing everywhere. Well she raised the curtain and she saw him and he saw her and they both just screamed and screamed. That was so funny.

So you can find guys like that. When I was choreographer I would call different people that I knew and say “Yea, you boy” and some of them turned out to be really fine dancers. They were wonderful and went onto careers, because we would have daily class for them. They all took daily classes in the summer. So I think it was a good experience for them to grow and it was a good experience for me to teach those kinda people. Cause in the dancing school back then, we really didn’t have a lot of people of that dance level, which we do now, back then we didn’t.

Most of the male dancers for Honey were from, they had auditions in SETC, South Eastern Theatre Conference. It is a huge thing, like all the outdoors send representatives and they have like five hundred actors, and a couple hundred dancers. (Personal Communication, August, 2009)

Another Newspaper excerpt characterized how outdoor drama is putting Small Towns on the Map. It states that:
The outdoor historical drama \textit{Honey in the Rock} opened in 1961 and played every summer since, to an average crowd of 35,000 persons per summer. It has created a need for new motels in the area. They refurbished and opened an abandoned coal mine as an added tourist attraction. This summer \textit{Honey in the Rock} will be shown, and a new musical \textit{Hatfields & McCoys} will debut. In the years past, Beckley, West Virginia was not a familiar spot for the theatre. In fact it wasn’t a familiar spot to most people in or out of the theatre. the same could be said for Cherokee, North Carolina, Tellahoqu, Oklahoma & Ceasar, Tennessee. These communities and several other dozen around the nation are attracting visitors and theatre goers by the thousands for outdoor historical dramas. Producers of the dramas predict that more than one million persons will see the dramas this summer. Beckley and Columbia are two examples of community action which created outdoor dramas which for the most part are local. In 1960 Beckley was in the economic doldrums, a small county seat town, in southern West Virginia had nothing much going for it except coal. Citizens from the area with assistance from the state carved out a theatre on the lip of a gorge 15 miles from the town, commissioned a playwright, raised more than $100,000.00, hired a director and a production staff and set out to lure tourists. (San Jose News, 1970, June 11)

This above news clipping points out that in the 1960’s towns around the country were building outdoor dramas to lure tourists. It also verifies that Grandview State Park was built on a hillside overlooking a gorge and that Beckley was not much of a known town to anyone before the drama opened (\textit{Salisbury, North Carolina}, 1970, June 11; \textit{Las Vegas Nevada}, 1970, June 12).

The above snippets recognize the sign of the times. It is a popular belief that the outdoor dramas are a commercial enterprises giving fading communities added income. Rose takes a leadership role when it comes to solving the problem of having only one dancing boy and living so far from anyone else. He imports guest artists. At one point he sent a video tape to a friend in North Carolina and they rehearsed there and then came to Beckley to dance. He slowly and methodically changes the face of the art of dance in southern West Virginia. This is a transactional leadership style. One positive that comes from the importation of outsiders to do the job in his ballets, is dispelling the myths that
the others have about West Virginians. According to an article by Staley (1998) people from outside the state have terms like “hick and backward which mean poor, uneducated, toothless, inbred, shoeless, gun-toting people” (p. 246). Dance is a universal language that opens doors to understandings. Rose is an ambassador not only to Russia, but next door to his neighbor. He is constantly reaching out, then bring in, he is a super highway of exchange all in the name of his art. He is courageous as he leads not only the people behind him, but the people in front of him as well. Goffman (1959) places everyone beyond yourself as being in front. There are no mountainous boundaries for Jerry Rose. He has always found and will continue to deviate from the beaten path in order to co-join people and thought, viewers and dance, social issues and respect; and he does it all from the barre’.

Outsiders bring in money. Money enlarges the consumer base. Enlarging the consumer base creates more commerce which in turn the “modernization process such as marketization” escalates the decline of traditional status systems” according to Slater (as cited in Anderson, Domosh, Pile & Thrift, 2003, p. 147). The “uniqueness of a people does not originate in a vacuum” according to Bonnemaison (2005) who supports the notion that people are influenced by the infiltration of others (p. 19). This is a good thing for Appalachia. Rose has played an integral role in the expansion of commercial, cultural and personal growth in Beckley, West Virginia. Even though Beckley becomes more modern everyday, Entrikin (1991) reminds me that “modern life is associated with the fact that as actors we are always situated in place and period and that the contexts of our actions contribute to our sense of identity and thus to our sense of centeredness” (p. 4). It
is evident from the body of literature that place is related to identity. It is also related to
the understanding of life as we know it now and how we interact with our place. Rose
does this in an eloquent manner. He moves forward ever so slowly, as a key player
acting out the role preserved for him. Yet he is also moving his area forward into
acceptance and understanding of dance.

Artistic Interpretation of Data

I have prepared the following short story for the explicit purpose of bringing to
the forefront the inner turmoil male dancers face while growing up. On a daily basis the
dancing boys of West Virginia struggle with their decision to follow their heart and
dedicate themselves to a career that marks them for life as being different than the
mainstream rural Appalachian man. Glesne (1999) promotes this type of data
interpretation. The following short story decodes the data through collected “insights and
understandings” as I combine these with my own experiences and inspirations (Glesne,
1999, p. 189).

A Toothless Smile

“Feet don’t fail me now”! I’ll never forget saying that to myself every day after
school as I high tailed it through the graveyard between Beaver Ridge School and
the studio. I was quicker than Nureyev on a good day, jumping over grey grave
markers makin’ sure I didn’t land on any flowers and such. Last thing I wanted to
do was curse my karma cause I was disrespectful of the dead. Besides at the time
I wasn’t so sure I wasn’t gonna to be one of ‘em real soon if I din’t run faster.
Every once in awhile I would hear somethin’ and I would take a nose dive behind
the biggest headstone I could find. I’d jump so fast it was more like div’n’. My
arms was straight out over my head and my body was airborne, straight like an
arrow. I couldn’t take no chances meetn’ up with the Lilly boys in such a
desolate place. I could lay out here for days once they was done with me. Hiden’
was my only option.
I’ll never forget one day I had almost made it to the safety of the Memorial Auditorium where we had class when the Lilly Brothers, all three of ‘em, jumped me. I was right at the edge of the two car parking lot. Back then everyone walked where they needed to go. There was more trees and poky thorn bushes than open car lot. It was just the kinda place they liked to clobber me at so no one would catch ’em. This particular day was bad. They were especially mad cause they found out I was dance partner with one gal in particular that the oldest Lilly boy was really diggin’. Of course she told to skedaddle. But everybody knew he wanted to snatch the classy Norma Jean and he would hurt anybody who got in his way. She had been double promoted twice and was really smart. Not only that, she had been dancin’ since she was little. She was as graceful as a swan with a long neck and arms that moved like paper floatin’ off my desk onto the floor of our one room school house out on Beaver Ridge where I first met her.

Anyways, like I said this day was real bad. At the same instant they chanted “ballerina boy” they sucker punched me in the side of my face. My tooth fell out of my head and along with it came a gush of red blood. My hand caught the small white token of bravery as I took a split second to make sure it wasn’t one of my front teeth. My mind immediately thought of my show smile and how vacant it would look without one of my front smiler teeth. The moment of assurance was brief. A second blow, this time to my stomach, sent me hurling backward into the thorn bushes that lined the east side of the parking lot. I remember as I laid there bleedin’, holdin’ my stomach in pain I prayed no one would come out the auditorium door. I especially hoped it would not be my dance partner Norma Jean. I would rather take a beatn’ than them be stopped by her comin’ out the stage door. This time, though, I hoped when the Lilly brothers were done with me they spared my dance shoes. They was hard to come by in this little mountain top town of Beckley, West Virginia and I really couldn’t afford another a new pair with the strike an’ all. Besides, Pop was gonna be steamed that I got my butt kicked again. This wasn’t supposed to happen. My Pop was a union boss. My friends were all tough football players. Hell, I even played quarterback. Quarterback or not, I remember I was no match for the Lilly brothers. They was big, I mean real big for their age. And there was three of ‘em. Must have been all that pasta their Italian mama fixed them to eat. Whatever it was their daddy was known as double shovel Dean in the mines because he had arms as big as logs and he could swing two shovels of coal at a time.

I’ll never forget at that moment, the auditorium door opened and I could hear lots of girly voices, you know, the high pitched chitty chatty make-no-sense glibberish that a bunch of girls makes when they was all together. I was doomed. Never would I be able to partner them in ballroom dance again. That was the whole idea ya know. I started goin’ to ballroom dance with Jimmie Durango so I could be the best dance partner at the prom. Puttin’ hands on them girls’ waists wasn’t too bad either. It would all be over if they saw me bleedin’ in the bushes. No girl
would ever want me putin’ my weakling hand on her hips no matter how good I
did the cha cha! Sure enough that shrill commotion scattered the Lilly brothers
but it was too late, the girls saw me and fluttered over me like a flock of
squawking chickens. Before I knew it I traded places with their dance bags.
They was on the ground and I was in their arms. They were pulling out perfumed
hankies from *all* sorts of places and wipen’ the blood from my face – I never
heard so much cooing and pity splattin’ in all my life. I decided this wasn’t such
a bad place to be after all.

As a matter of fact I almost didn’t stay on the very first day I went to class. My
so-called good for nothin’ buddie Jimmie was supposed to meet me in the parking
lot of the Beckley Memorial Auditorium. I saw the Lilly boys and decided inside
was better than out. So when I got inside I wasn’t so sure I wanted to have
anything to do with this dancin’ stuff. Afterall, it was for sissies. My awkward,
thin body was pressed against the cold brick wall as I tried his best to become
invisible. My wide blue eyes jutted from side to side looking for faces in the
crowd I recognized. Being seen in this place would be devastating. I would
never live through the beatings. Everyone was at the barre’ now. I decided could
sneak out and never be seen. My courage melted faster than the sweat beads
drenching my back. Then, Mrs. Beasley walked straight for me. I almost cried I
was so scared. I heard plenty about what a tight ship she ran: no smilin’, no
laughin’, no talking, if yer late don’t come to class at all, and ya had to dress so-so.
And here she came right at me with the sternest looking face I’d ever seen. Her
red hair was piled high on her head and her big green eyes looked like they was
gonna saw right through me. She didn’t say nothing.’ She just held out her hand
more graceful than the queen of England. That was all it took. I had
finally found my place and it weren’t gonna be no black hole in the ground
digging up coal. I was in heaven for just a moment. Then I remembered my coal
minin’ pop. I wondered how he would take it. Turns out he was all choked up
that I was escapin’ the coal pits. He told me if anybody called me a fruit, just tell
him.

As Jesse finished his story he reminded himself that he talks too much to his
massage therapist and his hair dresser. But people are always intrigued when they
meet him because his hillbilly accent does not match his persona, a Las Vegas
dancer at the Bally Hotel with a perfect smile and a tanned, toned body. The $200
dollar per hour massage therapist finishes the deep muscle therapy on his
overworked dancing legs. The smell of eucalyptus oil is so pungent he is sure
everyone’s nasal passages at the pool will never be the same. This is his weekly
signal for the end of that semi-conscious oblivion that one travels to during a
therapeutic muscle rub. It is best to be over though because he has to pack for
travelin’ of the real kind. He is dance ambassador to Russia where he is
commissioned to teach classes at the Kirov School of the Ballet. He don’t know a
lick of Russian but both he and his Russian ballet students will share the universal
language of ballet. Yup, his diction is still a little hillbilly, but when the hot white lights of the stage illuminate his polished white show smile, the audience will never know how he talks or which tooth fell victim to the Lilly brothers. As a matter of fact, he always felt real lucky he had any teeth at all!
CHAPTER FIVE: SUMMARY, CONCLUSIONS AND SUGGESTIONS

The purpose of this study is to unpack the life stories of Jerry Rose as a dancer in Appalachia. His life is an accumulation of discursive narratives that reveal his identity personally, his place professionally and his identity within place. This chapter offers a summary, conclusions and suggestions for future research.

Summary

The problem in this study is a void in population of male ballet dancers in the rural state of West Virginia. With the absence of principal dancers it goes without saying that there is an absence of the classical art of ballet and professional dance companies. This may not seem like a crisis to many, but when investigated it is a problem of more profound meaning. The first problem is the reality that there are very few, if any, persons that are exposed to the classical art of ballet. The second problem is the fact that a population without a fair representation of all walks of life is not a diverse community. This is not healthy for the education of the youth when they must compete in a global society that has a certain level of educational expectations that include classical arts. The next issues issue is the economic base of a well rounded community should include arts beyond indigenous crafts and music. If West Virginia wants to draw outside business and residents to the state they need to offer a well rounded selection of leisure activities. There are some answers in the form of a life story about one man who has beaten the odds and was born, raised, trained and remained dancing in West Virginia. Rose’s story does not answer all the problems and questions concerning the lack of arts in the
mountain state, but he does however offer some innovations that demonstrate his fortitude. These options could be copied by others.

This study investigates how a rural Appalachian man is able to create an identity that is so different and unique in comparison to his peers. This study attempts to understand how this same man attends to his distinctive craft to the point where it becomes a viable business. Lastly, there is an examination of how he interacts with his place and what actions he takes to coexist within his place.

Three research questions guided the study. They are:

RQ#1: How do Rose’s experiences collide to offer insight into his distinctive personal identity?

RQ#2: How do the discursive stories of Rose construct realities for his professional artistic identity?

RQ#3: What personal reflections embody Rose’s consciousness of place not only within his location but his place as an insider?

The purpose of the study therefore was to examine the life of a unique individual Jerry Rose, in order to gain a more in-depth perspective of his identity and how it interconnects with a unique place. The descriptive techniques of narrative analysis will unpack the professional and personal identity of a West Virginia man and how his place as profession of ballet dancer, teacher and choreographer plays out in his life. The purpose of this study aligns Rose’s life story within the contextual meaning of place and how it influences on his choices within a rural culture.
The methodology for this research collected the life story of the participant through interviews, observation and participation. There is also an examination of documents and photographs. There is only one participant, Jerry Rose. Once the data was collected I sorted and coded it by event. I typed all the transcripts and then organized the data by the emerging themes. Once my themes were exposed, I related them to the research questions. I then analyzed the data in relation to the three research questions using the literature. Once this was accomplished I inserted the paraphrasing of the news articles and the photographs in places where they matched the sub categories. The sub-categories were evident once I manipulated the data. They were issues that dealt with the highlights of his story. Each sub-category was supported by the literature which was related to the research questions.

Major Findings

There are no studies of male dancers, ballet or otherwise in West Virginia. There are no life stories about dancers in from this state. The first theme that is prevalent once the data is compiled has to do with Rose as a person. He is given an advantage as far as being different than the local population on many levels because he has an understood kinship and innate protection through his union father’s position and his locality. Therefore, belonging to an Appalachian clan is not just a blood relationship, but a communal bonding as well. This communal protection offers him the ability to develop his identity, this identity develops his image. Therefore, identity is as one perceives it to be through the eyes of the beholder. The second them gives me results concerning him as a professional. In pursuing his identity as a dancing man he becomes a master craftsman.
Therefore, mastery level intuition sharpens his confidence and he reaches out beyond himself with teaching and social issue performances. The last theme relates to place and how Rose realizes and overcomes his place as a spatial concept. Place becomes an extension of his surroundings as his awareness of the intricacies of place do not become barriers, but opportunities for him to reach out, invite in and experience other places.

Even though the data was collected with rigor and I initiated forms of validity, I still felt a deep connection to the stories and the emotions of the dancing ghosts from my past. My personal experiences were resurrected as I watched the ballet dancer in class. I remembered the aching muscles, the bleeding toes, the sweat pouring from my brow and the falls. Yes, I remember the falls as I attempted multiple pirouettes on pointe. I also recall the stories of the boys I taught in class and all the horrible things they went through as they grew up in communities where their peers were not as understanding and accepting as Rose’s community. First of all, they lived in a bigger city where kinship was not prevalent. They also lived twenty to thirty years later in time when people think we are more divers, but in reality certain pockets of our society are more perverse. I felt the need to go beyond scholarly protocol when I wrote Chapter 4. So as my feelings flowed through my fingers onto the page, I wrote a poem about Appalachian male dancers. Then I wrote a short story. The story and poem both have factual data, personal experiences and fiction. I took a risk. I am also taking a risk and writing an epilogue for the end of this paper. Rose is a great man. He has touched the lives of so many now and in the future. I wanted to end this study not with a final saying that
brought a conclusion or and end to this thread, but something that gave his story a never ending life.

**Appalachian Kinship Goes Beyond Blood**

The Manning Theory created by Barker describes the reality that small communities have small numbers of people to perform all the jobs (as cited in Childs & Melton, 1983). He states that these small towns trust the people that are living in the towns. This pool of citizens is where the work force is drawn from. Even though they are not blood related, they are bound by localism, circumstances and roots. They would rather have one of their own perform the jobs in their area than bring outsiders. Outsiders are not trusted according to Barker. Another author is in agreement that outsiders are not trusted by Appalachians (Glenn, 1970). The reason outsiders are not trusted is because Appalachians were controlled and exploited by the coal mining companies (Raine, 1924).

**Identity is Created in Order to be Present**

Identity is often gained through surviving the tribulations like being beaten up by other students because one danced (Gruen, 1988). Rose did not get beaten up during his childhood because he had a union father, tough friends and he played various roles to fit in. He did however exist in a guarded state enough that he had his defenses lined up. These included playing sports, dressing like others, smoking and drinking with the gang. His identity matured as he matured as an artist. Goffman (1959) describes identity as if it is a performance within itself. He suggests that the observers are the audience and that you are not a person without someone to recognize that you are a person. He is also image driven. He explains that image is relational to setting and audience. Rose is very
aware of image. He receives a razor so he can groom his beard just the right way according to other men in the field. He develops mannerisms of a master craftsman.

*Being a Master Craftsman goes Beyond just Dancing*

Rose’s identity path takes him on a journey into a world that is unknown by other men in West Virginia. He has to be innovative, critical, dedicated and generous. He makes many friends and followers as he teaches several generations of girls from the Beckley area. His teaching is something he loves. He not only loves the act of teaching, but he talks about how he develops the minds and confidence of young people which makes it all worthwhile. The next phase of his identity includes creating and choreographing. This is not an activity secluded in his little nucleus. He ventures out and travels abroad and all over the United States as an ambassador to dance. He also brings artists into the state which is a conscientious effort to diversify. All these activities in the field of dance professionally and personally account for years of dedication. This dedication according to Gardner (1993) makes him a master craftsman in his chosen area of the arts. Arriving at this level of creativity according to Gardner, is not an easy task. The Attitude Theory is an outgrowth of his creativity. Rose is not only creative on stage, but he is innovative in the field of business. He understands the need for business like activities in order to keep his art alive. The Attitude Theory supports the notion that innovation must be weighed against need and outcome. It states that, like Rose, innovations are carried out in order to make gain, not always physical gain but emotional as well. There are thousands of hours of work, and just as many heartaches. But in the end Rose is making a difference in his world and beyond.
Rose finds his Place in his Place

Opie recognizes that there is a cosmic bonding between a mountaineer and his home place (as cited in Williamson, 1977, p. 113). Wilhelm claims Rose’s Appalachian birth place is isolated by mountains and low level commerce (as cited in Williamson, 1977, p.77). Bonnemaison (2000) goes on to say that the attachment is of the heart and forever linked no matter where the resident travels. This is true for Rose. He had the opportunity as a young man to live in Hong Kong, but he decided to come home and start his business. Once he accepted his connection to the area, he went to work finding his place among the mountains. This is not a stagnant place where he lamented over the problems of being so landlocked. Instead he used his innovative personality to devise a system for enterprise, artistic expression and teaching.

Conclusions

Jerry Rose is probably the only man to have ever been born, raised, trained and remained dancing in the state of West Virginia. There are no other outdoor drama theatres in the state. There are no other dance companies that have paid professional dancers. There are no other community dance schools that have a dance master like Rose. He is approaching his seventies. He has changed the face of dance in one community. He is trusted and relied on for a service far greater than just dance lessons. He is an ambassador of many facets. He travels in the name of dance. He welcomes visitors to our state in the name of dance. He writes and lectures and holds dance conventions always making it known where he is from and that he is nothing but a good old boy. He is innovative in line with theory. He is also the chosen one to go forward
and be the man that dances among many local men that don’t. This is also in line with the Manning Theory. Rose’s life is an accumulation of efforts that were his choices. Yet his choices were influenced by things he had not control over. Like the building of roads, lack of new businesses, lack of dance in the schools and topographical inconveniences.

It seems as though his identity is allowed because he is part of a system. This system is that of rural kinship. This bonding is not always blood, but can be contrived from shared experiences. Appalachians are independent people, yet they reach out and hold onto their clans as well. These clans like tribes of country folk still existed when Rose lived in a young under developed Beckley. This system of kinship has endured his whole life. It could be generational. The new Beckley started growing in the 1960s and the new generations of the large bustling town are not as intimate in their understanding of past connections. It appears Rose chose his path which is different than most men of his area. But who is to say it did not get chosen for him. He had love for dance. But according to some theories set forth in this paper, his love for dance might have just been an opportunity that was too good to pass by when he was delegated to dance in the new outdoor drama by his dance teacher. It is likely the small number of dancing boys in this small town were inadvertently directed to become dancers for the good of the community. Regardless, Rose’s good fortune to dance in the drama nurtured his identity propensities and he eventually became a master of his craft.

The mountaintop community of Beckley was once isolated and the traditional gender roles played a part in the shaping of Rose’s place within the society. It is possible he had days of struggles because of his chosen profession, but at the same time he
professes immunity because of his union father and his tough friends. It appears that he has always lived apart from the expected roles except when he figured it was time to nurse the relationship with his guy friends. Then he would wear his guy attire and drink and smoke so he would fit in. It appears this strategy got him through his younger years. As an adult he is a cosmopolitan of celebrity status. He has groomed himself to present an image acceptable and expected of a man of his status.

It is evident that the lay of the land influences the people of West Virginia. The lower and flatter lands near the valleys are more conducive to much needed infrastructure. These structures create an environment where commerce can thrive. Commerce creates modernism and an influx of new population. I call this topographical convenience. This is when the lay of the land is convenient to the building of needed foundational structures and amenities. It can be used historically when talking about people settling near water. It can also be used in modern day terms when talking about locations that are accessible to the foundations of modernism. This is not a locational term as far as comparative distances. Instead it describes the land in one specific spot and how that land relates to the needs of a culture.

Another term that comes from the data of this study is proximity economics. This term is more of a location determinant. This term co-exists with topographical convenience. Once it is determined that a specific land is topographically convenient in terms of structure, proximity to these convenient locations influences economic growth. Proximity to the best land will determine how fast and to what extent commerce arrives.

Topography studied to be positive
The positive lay of the land is a convenience
Distance to this convenience is proximity
Proximity level determines economic growth
Economic growth is faster and greater in proximity to convenient topography

In West Virginia:

Low Altitude + Terrain = Topographical Convenience
Topographical Convenience + Distance in relation to = Proximity
Proximity to Topographical Convenience + Attitude Theory = Infrastructure
Infrastructure + Manning Theory = Commerce
Commerce + Growth = Urbanization
Urbanization + Economic Stability = Modernization
Modernization + Cultural Diversity = Our Modern Identity

Implications for Action

The implications are clear, action should be taken to educate business and arts people from around the state. A clear message should be sent that even though West Virginia is not as advanced in many ways, there are still endeavors that can be initiated to promote commerce and diversity. There are some key factors in Rose’s story that are universally appropriate for artists especially. Most art shares a universal language with other artist. I can play the violin with any group worldwide because we share the language of music. Rose’s strategies are like the spokes of a wheel. Each innovation stems out from the center. In the center is the art, one spoke is teaching the art, another
spoke is inviting other artists, another spoke is to travel, another spoke is to publish, and the last spoke is to create and share your art. This model works for business as well. Opening up communication opens up markets. This new highway of exchange enhances and benefits all parties. Looking at his personal story beyond the outreach project is also an important message for understanding how he constructed his reality in an atmosphere that had no other foundations for dance. It is important to discover the things he did that gave him a place in his community.

Recommendations for Further Research

Rose could be considered an anomaly. Further study into other West Virginian born dancers could help a state understand why their talented young male dancers are leaving to work in other areas. The questions have to be asked to discover why they left. It could be the peer pressure, the lack of jobs, or the strong traditional hegemonic societal structures within the boundaries of the state. Successful change comes with knowing where the problem lies. Rose is a success. He should not be the only one. Another population that could be investigated is other art medium. It needs to be assessed as to whether or not all the arts in the state are void of native born people. An assessment of what arts remain in the state and a categorization as to whether or not they are indigenous crafts or classical would be the first step toward rectifying this problem. The arts are part of the foundation that attracts businesses and residents to the state. If residents have to leave town to enjoy the finer things in life they are not going to reside in the state. Also, in this global community the youth of the state need exposure and training in the arts. If there are no artists to teach them, they cannot learn and they cannot be equitably
educated. If Rose is truly the only native dancing man ever to reside his lifetime in West Virginia, she must shed tears as the makers of her cultural wisdom depart.

Another area of further research has to do with the building of new infrastructure and the condition of current structures. Questions need to be asked concerning the number and type of roads, bridges and utilities. There needs to be discovery into whether or not the dollar figures that accompany these discoveries can be met and when. Commerce cannot establish in a field. The real life situation for West Virginia is finding out where the possible topographical convenient locations are and their proximity to being able to be developed.

Another area of further research is to uncover the requirements for arts education in the schools. Each County system needs to be held accountable for meeting the state standards in each grade level. There needs to be a study done to see if there are performance education standards in place or simply citizen competencies in place. Once this is complete, the state might want to rethink their minimal requirements and increase the exposure and training of their youth in the arts.

Final Reflection

Jerry Rose is an inspirational man. His simple choice of doing what he loves best becomes a choice that catapults him into a nontraditional role. This is fine in most big cities. But at the time in rural Beckley when he was young traditional roles were still prevalent. His union father supported his efforts to become a dancer and his friends were tough enough to keep the sissy callers away. Rose’s identity was always there as an artistic and innovative person. It was his place and the time of his place there that opened
the doors of opportunity. He developed his art and image becoming a master craftsman. He is a leader in his community because of his innovations. He does it all from teaching to lecturing and it all started because he wanted to impress the girls at their social dance. He has danced under the proverbial stars making the world his stage but never losing his way home to his beloved family and mountains.

Epilogue

“I love this!” Mr. Rose said after he came off the stage in his golden billow sleeved tunic. The man is reaching seventy soon and still performing. He may not be doing grande jete’ across the stage anymore but he is making a grand statement as he looks back and reflects on his life. He is still teaching students in classes during the week. He still teaches at his seminar at Glenville State College. He continues to lecture, write and choreograph. He still creates. But lately one of his biggest feats is his Dance Theatre USA, a venture with his partner. This dance workshop has numerous instructors and hundreds of participants. He visits cities from coast to coast. He has a winter tour that runs from February to April. Then he comes home for the recital and West Virginia Ballet Festival. Then off for the summer tour which begins in July and runs continuously through the end of the month. His family and friends call him the ever-ready bunny. He just never stops.

But as the curtains of his life’s performance begin to slow down, he surely will remember his days of dancing. His future includes watching his grandson graduate from college and handing over more and more responsibility of the studio to his daughter. And of course he will always be on board for the performances as every old dancer does. He,
like many of us, will sit and somehow as we see the youthful dancers move, we move in our mind’s eye. Our bodies that don’t cooperate anymore remember the way it felt to jump and leap, bend and stretch. They say muscles have memory, and surely the muscles of the once toned and athletic dancers have more than memory, they have the memory of movement. The way it felt to spin on our toes, and the breeze you catch when you jump with all your might through the air. We remember the thrill of interpreting that quarter note to its ‘enth degree. Oh, the costumes. He will remember the costumes. The way it felt to be transformed into a character not of your own soul, but still a part of you. Once the hand sewn garments touched your skin you could feel the excitement take over as you put yourself into character. Rose will also remember the music. Ah, the inspiration for so many steps, so many steps. It was an amazing magical moment when the notes so far displaced from touch became touchable through one’s body. The interpretation of the music was the thread of inspiration. And last but not least, that final moment where the music comes to its final note and when your body had more energy in the last moment’s pause than during any of the whole rest of the performance. It was if you were taking the audience with you somewhere that both of you will always remember. He will recall that last pose where you hold your breath and wait for the audience to awaken from their awe and begin clapping. There is nothing like it. But anyone who has been there knows the feeling, knows the sound of that appreciative clap, clap, clapping. You are locked into position until everyone in the house is interrupted from their trance of appreciation. Then the whole house is in an uproar and you can breathe again and feel the pride.
This is just an imagining of how Jerry Rose will reflect on his experience as he grows older and becomes more of the spectator than the participant on stage. But he will always be the teacher, choreographer, father, business man, grandfather and hopefully mentor to another young male dancer in the mountains of West Virginia. His hope is to make a mark on the world. He has done this on so many stages in so many places. His footsteps were not ordinary steps of an ordinary man, but dance steps of an extraordinary artist. While many people are condensing their arenas and efforts, Rose is expanding and dreaming of his next stage. His next stage will surely be what legends are made of. He will be the Appalachian dancing man, the ambassador of artistic diversity, the ingenious innovator, but most of all the man who loved family and his mountains and found a way to embrace them both.
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