EXPLORING THE LIFE AND WORK OF GLADYS FORRESTER: A CANADIAN DANCE EDUCATOR, 1936-1998

PAMELA RAE STEEL

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ABSTRACT

The current body of literature regarding dance history in Canada is informative and expanding, focusing predominantly on professional schools, dancers, choreographers and companies. There is much yet to be said, however, regarding individual dance educators, their instructional practices and influence on the subject of Canadian dance evolution and culture. This research investigates one mid-twentieth century, Toronto dance teacher, Gladys Forrester, expanding the body of knowledge specific to her career and contributions within the context of Toronto (and Canadian) dance history. Through archival and oral language research methodology Gladys Forrester's professional dance and teaching praxis comes to light. This study describes issues and lays bare existing specific "phenomena" in order to gain greater insight into historical events (Sagor 156). The goal to understand Gladys Forrester's dance practice and pedagogical philosophy enables an exploration of the Toronto dance culture of her time, clarifying her legacy and influence on today's dance community. In addition, research aims to represent the "human experience" of the subject in such a way that "readers or viewers" are drawn into the "interpretive process" of making meaning based on their own reading and reality (Cole and Knowles 11). The exploration of materials provides insight into the life and work of a forgotten voice and presence in history. Approximately 30 interviews designed to identify Forrester's particular profile and contribution reveal information categorized within the frames of: the Christian Science religion and the psychology of "flow," and teaching pedagogy and philosophy. Results of the information analysis provide a variety of findings that survey Forrester's unique approach, the quality of her teaching and her role in the dance community.

Dedicated to the memory of Gladys Forrester

And the spirit of dance

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CHAPTER ONE: INTRODUCTION

I remember my dance teacher, Gladys Forrester, as a glamourous woman with an optimistic and affable disposition, who at the end of her teaching day packed her signature beige Volkswagen "beetle" (car), with cases of lesson plans, books and other resources in preparation for her short drive home to Thorncrest Village. When I was one of her senior dance students and working towards my RAD Solo Seal examination, she often drove me home at the day's end, since we lived in neighbouring areas, about five minutes from each other.

Miss Forrester's cornflower blue eyes twinkled when she spoke. She, herself, had many stories to tell which she punctuated with humour and panache. Miss Forrester was articulate and always communicated with purpose and insight regarding her primary interest, which was dance. A modern woman, dressed in fashionable attire, she engaged tirelessly in her studio dance practice seven days a week. As her dance student, I recall that Forrester was always busy with on-going projects in conjunction with her teaching. She searched constantly for strategies that would help each one of the students, in my class, improve their understanding and ability to move as a dancer and communicate feeling. She never appeared to give in to defeat or give up on reaching this goal. Although I was often late, she never chided me. I was a strong student and she accommodated my ability to learn and progress quickly, helping me to move ahead so I

remained challenged and engaged. Her tremendous technique, knowledge and ability to perform many forms of dance captured my attention and great respect. When demonstrating in class, Forrester moved with confidence, purpose, grace, and projected an aura of weightlessness. Having embodied Forrester's teachings, my own body movement is still internalized as a collection of tendons and muscles that stretch and press limitlessly and behave like elastic bands. When I move or dance the pressure from my body and body motion gently displaces the atmosphere (air) around me. I stretch to grow taller and elongate with each step. Even today, Miss Forrester's voice remains imprinted in my mind and movements.

Dance studios in Toronto flourished and by the late 1960s and 1970s there were several established schools along with the pre-professional Canadian Junior Ballet affiliated with the dance school of Diana Jablokova Vorps.

At the advent of this era, 1960, I followed in my two sisters' footsteps and enrolled at the age of five in ballet classes with Gladys Forrester. My family had moved to the west end of Toronto. Gladys was a local dance teacher who lived and taught within walking distance of our home. Dance classes were held at the Thorncrest Village Club House. The meeting room, which doubled as the studio, looked over the outdoor pool and gardens. The allure of this poetic setting faded all too soon when I discovered the discipline of ballet. For the next twelve years, dance as well as Miss Forrester, played a central role in my young life. After many years as an educator, I have since gained an appreciation of the role of teachers, the demands of their work and their influence on both individual lives and collective society.

This dissertation examines and documents the life and career of one Toronto dance teacher: Gladys Forrester (1914 - 1998). The research focuses on the local dance teaching community of Toronto in the mid-twentieth century, examining regional dynamics that intersect with theories of nationalism, cultural memory and dance pedagogy.

The 1960s dance scene, which then rolled into the 70s, was an active time in Toronto for young dance students and dancers such as myself. Opportunities for learning and performing were abundant and, from my perspective, there seemed to be a vast network of students, teachers and opportunities to perform both onstage and in television while training to be a professional dancer.

In Toronto, The Royal Academy of Dancing (now known as the Royal Academy of Dance and henceforth, RAD) and the Canadian Dance Teachers' Association (henceforth, CDTA) offered dance workshops and classes for students, where I attended ballet class taught by famous dancers and teachers from the ballet world, such as Alexandra Danilova and Violette Verdy. At the time, both celebrities worked with Balanchine at the School of American Ballet and the New York City Ballet Company respectively. Summer schools for dance education were located in holiday locations such as Jackson's Point, Lake Simcoe (Lakeview Summer School of Dance), Northern Ontario (Elliot Lake Centre for the Arts) and my personal favorite location: Banff in the Rocky Mountains in Western Canada. Attending the Banff School of Fine Arts, a University of Alberta affiliate, at the ages of twelve and thirteen (1967-1968) was a very exciting, memorable and transformational learning experience for me, as a very young dance student. I met arts

students from across North America, which opened my eyes to cultural differences and diversity in the dance and performing arts worlds since aspiring visual artists, musicians, and vocalists lived and studied along-side aspiring dancers. International professional teachers added to the wonderful six-week summer idyll.

Television shows such as *Razzle Dazzle* and *The Tommy Hunter Show* employed young dancers and dance students and the Royal Alexandra Theatre offered summer stock musicals and shows which provided another means through which to gain experience and employment. When the Kirov and Bolshoi Ballets arrived in Toronto in the 60s, students flocked to auditions for extra dancers held at the St. Lawrence Hall. A teenaged student in my dance class at Forrester's studio was chosen to work with both companies while they were in town. For me, there was always the dream of working with one of the three major Canadian Ballet Companies: The National Ballet of Canada, The Royal Winnipeg Ballet and Les Grands Ballets Canadiens. The National Ballet of Canada (henceforth, NBC) seemed the most prestigious and was located in Toronto close to my home and family; however, Forrester heavily supported the Royal Winnipeg Ballet (henceforth, RWB) and appeared to guide her students towards joining its ranks. Nevertheless I opted to complete my grade twelve academic and dance education at Canada's National Ballet School 1971/1972.

During this period of dance growth, institutions such as Ryerson Institute of Technology (now Ryerson University) and York University initiated dance programs with certificates and degrees. York University's Faculty of Fine Arts created a Dance Department in 1970 chaired by Grant Strate, former dancer and resident choreographer of

the NBC. The dance department provided leadership in developing contemporary approaches to dance and became a gateway and catalyst for young choreographers. New companies such as Dancemakers, a compact modern company, emerged adding vigor and diversity to the Toronto and Canadian dance communities. I enrolled in the York University dance program in 1973 in order to continue my academic and dance education.

Many historic dance icons of today were alive during this era (50's, 60's and 70's) training young dancers, working with professionals and building lasting dance institutions. The list is long and reflects the richness of this period in (Canadian) dance history. Ludmilla Chiriaeff, Fernand Nault, Gweneth Lloyd, Betty Oliphant, Betty Farrally, Celia Franca, Brian Macdonald, Arnold Spohr, along with international dance stars such as Margot Fonteyn, Rudolf Nureyev, Lynn Seymour, Mikhail Baryshnikov, Maya Plisetskaya, and Alicia Alonso, were active in the dance world and were an inspiration to me and others to pursue the study of dance.

The history of dance teachers in Toronto is rooted in social traditions which initiated dance instruction in Toronto as early as 1825 (Warner 11). Historic world events such as war, revolution and economic depression brought international dance artists and teachers to Canada who pioneered and enriched the nation's dance culture. During the period 1929-1959, diversified dance training in Toronto evolved from a cultural construct purposed to encourage personal development and maintain social etiquette (Warner 81) to a specialized environment that focused on professional standards of instruction and theatrical dance as an art form (Pepper 9).

Archival records articulate a strong presence of established Toronto dance schools up to the year 1930. However, despite the introduction of the Canadian Dance Festivals in the late 1940s (Bowring 2004 78) and the "Canadian dance boom of the 1950s" (90), scholarly data still remains limited regarding Toronto dance teachers and their students who participated in the dance events of this era and beyond.

In the past, much of the Canadian dance literature has focused primarily on two forms of theatrical dance, classical ballet and modern dance (Buckland 5-6). Other dance forms have largely been considered peripheral, with dance scholars usually examining the field through the lens of these two forms. Historically there has been a divide between forms of dance found in the opera house or theatre and the vaudevillian entertainment associated with the working class. During the time period identified in this research, Canadian dance culture perpetuated the concept of high art at the expense of artists considered to fall outside its defined boundaries.

For the purposes of my research, I have identified a gap in the literature regarding Toronto dance teachers, from 1930 onwards. History regarding some prominent leaders within the Canadian dance world including Celia Franca, Gweneth Lloyd and Betty Oliphant, is well researched, yet archival documentation of most Canadian dance teachers and their stories is not readily accessible or remains unaddressed. Viewed through a hegemonic lens, the local and the everyday is often excluded and considered of less value (Thompson 26). It is my goal to contribute to a growing body of knowledge in the field, working to close noticeable gaps and omissions regarding Toronto dance teachers in non-

institutionalized settings, namely dance schools or "studios," in the era from 1945 to 1975.

This research employs a case study of one particular Toronto dance teacher of the era as a paradigm through which to frame and explore theoretical issues and concepts including dance education, learning and enjoyment, the human experience, and art and creativity. The investigation and documentation of the career and influences of this teacher facilitates the process of revisiting history, addressing omissions and providing an enhanced historical perspective.

My former teacher, Forrester, maintained a dance school business in Toronto during the years 1948-1978. She became an advocate of the RAD teaching method, an international instructional practice for the study of ballet. An affiliate of both the Winnipeg Dance Masters Association of Canada and the CDTA based in Toronto, Forrester remained a dancer, performer, and professional choreographer along with her instructional pursuits. Her status as a cast member of the famed British ballet film *The Red Shoes* (1947) foreshadowed her ability to navigate a successful career in dance. Leaving London, England for Toronto, Canada, Forrester went on to choreograph and /or stage distinctly Canadian theatrical works including *Spring Thaw*, Stratford Theatre productions and Les Feux Follets. In 1951 Forrester's name became "known coast to coast" (Karr 29) when she was invited to join the team at the Canadian Broadcasting Corporation (CBC). She was a pioneer in Canadian television and introduced the public to "jazz" [1] dance by choreographing weekly shows and specials (Bowring 2002).

Forrester's career in dance spanned seventy years. Disinterested in restrictions and exclusivity, Forrester taught all manner of students in keeping with a more non-traditional, inclusive perspective and encouraged her students to embrace all forms of western dance. Nevertheless, she was a teacher who loved classical ballet and who believed that it should be the technical basis of all other western dance movement forms. Astute and perceptive, Forrester expected discipline and undivided commitment. Her strategy of visualization, of perfection or mind over matter, could be attributed to her spiritual beliefs. She taught her students there were no limitations, only self-constructed ones. Highly motivated, she in turn motivated others. Forrester's reputation as a dance teacher brought students and dancers to her studio looking for technique and training. Professionalism, perseverance, standards and optimism were all a part of Forrester's pedagogy, along with technique, individual creativity and artistic expression.

Within the Toronto and Canadian dance communities Forrester provided a unique contribution and pedagogical perspective producing quality students who later contributed to Canadian dance culture as dancers, teachers, performers, choreographers, scholars, administrators and company directors in a variety of venues: ballet, musical theatre, television, opera, education, and film. She influenced a generation of RAD students and teachers.

Forrester emphasized lifelong learning, providing her students with strong dance and metacognitive skills, to learn, question and apply knowledge within varying contexts**.** A notable dancer, dance teacher and choreographer, Forrester was part of the post-World War II Toronto dance milieu prior to and after the founding of the NBC and the National

Ballet School (now known as Canada's National Ballet School and henceforth, NBS). As a former long-time student of Forrester, I have a personal understanding of this dance teacher/choreographer and I believe that her absence from the Canadian dance history canon is a gap that must be filled. Subsequently, in my dissertation I address the following questions: What conditions led to the limited presence of mid-twentieth century Toronto dance teachers, in particular Forester, in the Canadian dance history literature? What was her role as an artist, performer, teacher, choreographer and business woman in the local, regional and national dance culture of her era? How did her personal philosophy and spiritual beliefs translate into a liberating pedagogical approach that influenced her students as well as her own professional and personal life? Was Forrester an outsider who was not considered a part of the Toronto dance scene, thus limiting her presence in Canadian dance culture and dance history? These questions will be explored within the scope of my inquiry.

Parameters

My research encompasses the life of Forrester, including her early years of training and professional dance experiences in Winnipeg, Manitoba (1920s) and England (1943-1948), extending forward several decades to explore her teaching, performing and choreographic work centred in Toronto (1948-1998). The research focuses on Forrester's pedagogical philosophy and practices, as they relate to her dance career and choreographic work, which, early in her career, developed in tandem with her dance teaching business/studio. These themes, influenced by events of history, are interwoven

and cannot be separated one from the other, in keeping with a tradition reminiscent of Anne Fairbrother Hill, who was a dancer, performer, teacher and business woman of the ninteenth century (Warner 42). Forrester was committed to self-reflection and the power to "reshape" one's "own lived world," (Shapiro 9). A more detailed biography is presented in Chapter Four.

Although this specific case study involves primarily one Toronto dance teacher, my investigation will occur within a broad historic context which includes a national perspective. Further, the case study extends beyond the focus of Toronto for the purpose of following the biographical narrative of Forrester and exploring related factors in the Canadian dance cultural milieu. Historically, within a studio practice, dance teachers encounter students with assorted interests, goals and levels of achievement. A broad practice, encompassing eclectic dance forms, requires a teacher to provide a curricular framework for students who wish to learn about dance recreationally or to pursue a professional dance or dance teaching career. Each context defined by this diverse audience requires specific knowledge or content within an organized structure.

For purposes of articulating a field of theory relevant to my research on dance curriculum in a Canadian mid-twentieth century dance studio, I have reviewed the writings of educational theorists: Maxine Greene, William Pinar, Sherry Shapiro, Susan Stinson, Carol Press and Edward Warburton, Clyde Smith, Robin Lakes, Paolo Freire, Brenda McCutcheon, and Euichang Choi and Na-ye Kim**,** whose ideas intersect to inform my work. Due to the embodied nature of dance, its duality with physical expectations and artistic expression, dance curriculum challenges teachers in their quest to transform dance

students into autonomous artists. Imagination, creativity, artistic expression, and personal awareness, in conjunction with technique, are all fundamental to achieving these aims and measuring their success. Additionally, analysis of an emergent dance arts curriculum includes the influence of aesthetics, reflection and visualization, and methodologies involving active learning, inquiry, student centred learning, and democratic leadership. These factors will be instrumental in the research and analysis of my subject's pedagogy and teaching practices.

As a result of my former relationship with Forrester and my lived experiences studying and working in the dance culture of Toronto, I had the opportunity to approach a section of the study from an autobiographical perspective, interweaving archival data with my embodied memories and interview data. My experiences and memories, written in italics, juxtapose with those of the interviewees, and any differences are acknowledged.

Reflecting on my personal endeavors, I am reminded of the past and my own links to dance history in Canada. Forrester played a significant role in my youth, influencing my personal choices and career. Pursuing this project offered me an opportunity to revisit my roots and reflect on former artistic experiences within the context of my research. I have investigated the culture and era in which I lived, studied and worked as a dance student, professional dancer and dance teacher.

Going into this research I felt an obligation to address the absence of Forrester in the Canadian dance landscape. My personal reflections are included in sections of the dissertation but I realize that my memories are scattered. During the course of the

dissertation process certain activities discussed and mentioned in archives brought back memories. My own experience is reflected in several of the articles on memory that appear in the Chapter 3 literature review.

While searching archival materials for information on Forrester's teaching career, I encountered a newspaper article in the local Etobicoke Guardian paper. It was promoting her first Etobicoke dance studio at the Thorncrest Clubhouse minutes walking distance from her home. Two photos accompanied the article, one of which showed Forrester and three senior students posing for the shoot. One of those young women was my sister, Gail Steel Cranston. It was an emotional moment for me, filled with wistful pride. I had forgotten about the photo and the article which I had seen at home when it was published in 1961. Gail had previously studied with Nora Griffith in the east end of Toronto and continued her studies with Forrester after we moved to Etobicoke in 1955. She was seventeen years old. I was only six years old then and I was a first-year ballet student with Gladys Forrester.

CHAPTER TWO: METHODOLOGY

The initial goal of my research was to understand Gladys Forrester's dance practice and pedagogical philosophy, which in turn enabled me to explore and comprehend, contextually, the Toronto dance culture of her time and subsequently to clarify her legacy and influence on today's dance community. In addition, in my research I have aimed to represent the "human experience" of my subject in such a way that "readers or viewers" will be drawn into the "interpretive process" of making meaning based on their own reading and reality (Cole and Knowles 11). I set out to explore materials that will provide insights into the life and work of a forgotten voice and presence in history.

My primary methodology was historic archival research. The two archives that hold materials on Gladys Forrester are The Clara Thomas Archives and Special Collections in Scott Library at York University and Dance Collection Danse (henceforth, DCD) in Toronto. Both archives received individual files from Gladys Forrester's personal collection of memorabilia after Forrester passed away in 1998. Organized and divided by Lee Tovey, a former Master's student at York University, the materials were donated on behalf of Gladys' son, Geoffrey Smither. Although some duplication was found across these two archives, distinct and exclusive data were offered in each location, enhancing my overall archival findings. Both shared a selection of performance programs, choreographic and production notes, newspaper editorials and magazine articles,

photographs, newsletters, letters, awards, certificates, financial documents and notebooks, class lists, lessons, RAD syllabus reference notes, and trophies for Scottish Highland Dancing. Specific to the collection housed in the Clara Thomas Archive was Forrester's studio ledger materials. Exclusive to DCD's collection of Forrester's related personal artefacts were: photographs; editorials; data and meeting minutes pertaining to the early history of the Winnipeg chapter of the Dance Masters of America as well as letters and personal notes regarding its formation; and meeting minutes of the CDTA.

DCD was a very useful and rich source of archival data. In addition to the personal files from Forrester's own records, and audio taped interviews with Forrester, the collection provided access to Lillian Mitchell's dissertation "Boris Volkoff: Dancer, Teacher, Choreographer," as well as files dedicated to the CDTA, Dance Ontario, and The RWB. The taped interviews with Forrester included a conversation with Clifford Collier[2] and Sonja Barton.[3] Unfortunately the latter portion of the interview was not to be heard and the oral history ended early in Forrester's career when she was a married dance student in London, England. Another audio tape/oral history made in 1988 for the Encore Encore Project of Lawrence and Miriam Adams includes a conversation with Forrrester and other former Winnipeg dancers and teachers, Fleurette McQuaig, Everette Staples (former student and colleague of Forrester) and Lloyd Malenfont, who had migrated to Toronto to teach, perform and work in the dance community. Their discussion includes comments on their experiences with the newly formed CDTA in the mid-twentieth century.

My search included the review of various dance history articles from the DCD periodical, *DCD Magazine*, which is available online. The DCD publication, founded in 1985, provided a chronology on a broad scope of important moments in Canadian dance history relevant to my topic. Information regarding a number of Forrester's well known contemporaries such as her former friends and colleagues Gweneth Lloyd,[4] Eva von Gencsy,[5] and Don Gillies,[6] along with other dance history information from her era was accessible directly through the DCD website and directory or, alternatively, online searches. Within *DCD Magazine*, I found only two minor articles on Forrester along with reference to her as a teacher or dancing partner. The limited scope of literature on Forrester found within the magazine soon became evident. However, I was fortunate to interview Amy Bowring, the Executive and Curatorial Director of DCD, on the subject of history making, and how Forrester herself provides further insights into her relationship with Canadian dance history.

Approaching the RAD in Toronto was also rewarding. Forrester was a known advocate of RAD training and a recipient of the President's Award in 1998.This award is presented to individuals who have demonstrated unusual dedication as RAD teachers and "to the art of dance in general" (RAD website). While researching websites I discovered that a number of her former ballet students currently are RAD ballet teachers. The RAD representative, Brenda Stykes, was very helpful by searching RAD records to confirm Forrester's qualifications. In 1986 Forrester was granted official RAD teaching status. Importantly, Stykes confirmed Forrester's achievement of the RAD Solo Seal in 1952, in Toronto, confirming her level of expertise as a ballet dancer.

Contact with the RWB Archives in Manitoba began with my dialogue with their archivist, Gayle DeGagné, who searched both Forrester's personal file and the Arnold Spohr[7] fonds. The archive holds biographical information on Forrester including a Master's research paper by Tovey, an Alumni questionnaire and newspaper articles and performance programs from Forrester's time with the Winnipeg Ballet Company (renamed the RWB in 1953), as well as a more recent article from the year 1988 featuring her as a guest ballet teacher in the Orangeville area and a Dance Ontario Award program from 1993.

The Spohr fonds oddly contain two photos of a ballerina labeled as Gladys Forrester; however, after reviewing them I realized these photos were not Forrester but someone else who was blond and petite. *These photos seemed familiar. I recollect when I was a young dance student, experiencing confusion over photos that were sent from Winnipeg to Miss Forrester, presumably photos of her. I recall Gladys during a rehearsal, questioning and discussing the photos, baffled and surprised at the error. The photos of a young dancer who resembled her were identified as Gladys Forrester. They may have come from Spohr's collection since he was a former colleague of Forrester's and the two did remain "in touch." I do not recall why Gladys received these photos in the late 1960s (from Winnipeg). I surmise that copies found their way to the RWB Archive in Winnipeg via Spohr.*

My archival research included a review of numerous texts and articles on Canadian dance history. A selection of texts on culture, nation, education, Christian Science, oral history, and the psychology of "flow," inform the contexts through which I developed my

investigation. The anthology, *Canadian Dance: Visions and Stories* edited by Selma Odom and Mary Jane Warner as well as Warner's text, *Toronto Dance Teachers 1825-1925*, provided stories of early dance teachers, offering a foundation on which to delve into the history of a former Canadian dance teacher such as Forrester. The Scott Library at York University provided a vast selection of both dance (and dance history) texts and periodicals, some of which were available online.

Throughout my textual research I noted the absence of Gladys Forrester and her resultant marginal status within the Canadian dance community. Only incidental mentions of Forrester appear in Betty Oliphant's[8] biography *Miss O,* the *Encyclopedia of Theatre Dance in Canada (ETDC),* Max Wyman's book *The Royal Winnipeg: The First Forty Years*, and *Dancing Through Time: The First Fifty Years of the Royal Winnipeg Ballet* written by Christopher Dafoe.

An online search revealed a number of brief yet detailed data sources/entries under the search title Gladys Forrester and Gladys Forrester dancer teacher and choreographer. Brief entries included website sources such as the *Canadian Encyclopedia*, and the *Manitoba Historical Society: Memorable Manitobans* sourced from the *Dictionary of Manitoba Biography* written by J.M. Bumsted. According to the dictionary, Forrester closed her studio in Winnipeg in 1941, and danced with the Winnipeg Ballet Company in its first two seasons 1941-1943. A number of current dance teachers and dancers listed on dance school or individual websites attributed their early dance training and/or early professional experiences to Forrester including Patricia Beatty, Giaconda Barbuto, Linda Jamieson, Marshall Pynkoski, Lynn Sheppard, Susan McNaughton, and Brian Foley

along with a host of current Canadian dance teachers. In the past five years there appears to be a noticeable increase in online acknowledgements regarding Forrester as a known Canadian dance teacher, dancer or choreographer described in various entries as a "renowned… dance teacher and choreographer" (Crabb 9 DCD), "renowned, professional" (www.portdance.com/staff/staffmain.html), "prominent as a dancer and choreographer on CBC television" (*Canadian Encyclopedia* website), "leading dance teacher" (http://dancevirtuosa.com/our-instructors/). Other online searches for individuals such as Lloyd, von Gencsy, Ludmilla Chiriaeff,[9] Spohr and New York (jazz) teachers including Luigi and Jo Jo Smith proved helpful in developing a timeline of Forrester's life and career.

A Proquest search of *Toronto Star* newspaper articles, conducted online through York University's Scott Library yielded two distinct categories of historic coverage on Forrester. Numerous television and theatre reviews and editorial comments were located from the years 1948 to 1956 when she choreographed *Spring Thaw*.[10] Early commentaries included her appearance with the Volkoff Ballet at the Canadian Ballet Festival in 1948. In contrast, later commentary reflected her transition from dancing and choreography to a career focused on teaching. Annual advertisements for her dance school which offered ballet, jazz, highland and tap dance began in 1965 and ended in 1977.

The Archives of Ontario did not hold any data pertinent to Gladys Forrester. The archive, an official repository for Government of Ontario records and recipient of private donated records significant to the province of Ontario, did not produce any research

results or findings for searches of Forrester as an individual or group member. A search for Dance Ontario award winners was fruitless except for a synopsis of the most recent recipients.

In conjunction with archival searches my project required numerous interviews which yielded a vast collection of oral histories from Forrester's son, former students, colleagues, parents, friends and members of the Toronto dance community (historians and scholars**).** I was interested in interviewing the family, former students and their parents, as well as colleagues of Forrester since they had varying perspectives on the roles she played as a performer, choreographer and dance instructor within the local and national dance communities. Subsequently, ethics protocol for research involving human participants was submitted and approved prior to conducting the interviews.

The interviewees' memories were an essential aspect of the research process. Retrospection (Thomson 90), along with reflexivity and story-telling, is vital in the process of remembering (Greene 101). The success of the interview was based on the willingness and commitment of each participant to engage in the process and their ability to recall memories. In order to evoke past memories during the interview, detailed reflective questions were emailed to participants well in advance of all interviews. Artefacts such as photographs, books on dance as well as discussions with their children, former dance students themselves, assisted two elderly interviewees to recall the past. More than one interviewee reviewed their own personal memorabilia and dance portfolio, including photographs and news articles, in order to prepare for their interview. In some cases during interviews, photos and common experiences recalled together, by the

interviewee and myself, the interviewer, were a means through which to evoke past memories within the context of the interview (Rose qtd in Thomson 84). Some former students were in contact socially with one another prior to the interview, which seemed to assist them in recalling past events.

In order to begin the reflective process, each interview began with a discussion around the interviewee's recollection of the dancing culture and dance scene in Toronto in the specific time period during which they studied dance. (For the full list of questions see Appendix B). Participants were asked to engage in a confidential one-on-one conversation initiated by a question such as: What are some of your memories of studying dance and the dance culture in Toronto in the 1940s, 1950s, 1960s or 1970s? This question helped to set the tone and create a comfort level and focus for the interviewee. Next the interview moved more specifically to the theme of Gladys and a question such as: what are some of your memories of Gladys Forrester and/ or her dance school? Prior to the interview, participants were given a range of reflective questions to consider, grouped into themes, including personal qualities and characteristics; relationships and roles within the Canadian dance milieu; teaching skills and philosophy; and legacy and contributions, which provided structure and framed the discussion on Forrester. Some interviewees followed the structure of the questions, while others shared their story without structured order and then reflected back to ensure their discussion had included my suggested themes. There was no time limit, although the estimated time commitment was no longer than 90 minutes per interview in order to maintain focus. Participants were free to elaborate on topics or to ask questions about the process.

Sometimes the interviewee would infer or indicate that one hour was their limit for discussion. Most interviewees were content to speak for 60-90 minutes. In some cases interviews went for two hours, but no longer. This seemed to be the maximum length for all interviews. All informants had the option of anonymity. Most interviewees were willing to be quoted and, interestingly, some suggested where they might be quoted. A few interviewees asked specifically for selected comments to remain confidential. Any interviewee can find it difficult to share memories that are unpleasant but there were few instances of that. I can attest, in my distinct role as an interviewer, that as a young dancer there are some situations where there are challenges in the process of learning and that some of the memories may not be pleasant.

Follow-up interviews were suggested by most interviewees in case questions arose and clarification or further exploration of a topic was necessary. Interviews were audio-recorded and transcribed. As a researcher, throughout the "dynamic" "exchange" of the interview (Quinlan 24), I documented subjective experiences "relative to the research," in conjunction with that of the narrator (35). In many cases I made subjective/ reflective notes after the interview.

I was aware that during the interview process limitations and complications can arise. Who was available to be interviewed, was a consideration, as well as a reality. Several colleagues and former students such as Lloyd, Betty Farrally,[11] David Yedeau, von Gencsy, Spohr, Macdonald, Collier, Don Gillies, Howard Cable, Oliphant are no longer alive, and others are elderly or in ill health. There was a great possibility that some

individuals would be unavailable to engage in the interview process which subsequently challenged my data collection and limited my research.

I began by constructing a core list of interviewees. I had previously made contact with Forrester's son, five years ago when I became interested in researching his mother's dance history. He was very supportive of my project and willing to participate. I also was familiar with a number of Forrester's former students some of whom were former classmates of mine. Similarly, I was familiar with a number of her associate teachers, as well as with two of the former bookkeepers at her studio. Former pianists for Gladys were not reachable. Snowball sampling, where one interviewee recommends another, was an effective means to locate and select additional interviewees. The snowball sampling ensured prudent use of time and a broad selection of interviewees. My original goal of ten to fifteen participants expanded to approximately thirty as I moved forward through the interview process. Forrester's career in dance spanned several decades; therefore, in order to consider varying perspectives the resultant list of interviewees included former students, dance teaching associates, employees, dance teacher colleagues, relatives, parents of students, present day dance historians, archivists and scholars.

Due to my dance studies with Gladys Forrester I also have personal memories on which to draw. Nevertheless, I was aware that bias, subjectivity and preconception were concerns and posed potential limitations that most likely challenged the reliability of my memory of past events. In order to engage participants freely in their own personal narratives, I recorded my own related life story prior to conducting the other interviews and considered it as a transcript for interpretation.

I collected information that was cross checked for common themes, values and opinions regarding the life and dance practice of Forrester framed by the social and cultural context in which she lived and worked. The fieldwork interviews began in September 2016 and ended in March 2017.

Over the past 3 years I have chatted periodically with Bronwyn Clark about the process of gathering stories and pursuing research on Gladys Forrester as well as my subjective role as researcher and the need to reflect on my own personal experiences. Bronwyn was a student, and assistant teacher during my era at Forrester's and we also spent one summer as roommates (1967) at the Banff School of Fine Arts when I was 12 years old. We had a number of common experiences at Forrester's studio and our discussions about the past have been helpful in retrieving my own memories as well as Bronwyn's, who is one of the participants in my research interviews. I did share with her my personal concerns around the reflective process and recalling my own memories of the past as a dance student of Forrester. I have noted my personal difficulty trying to recall the past but as I have interviewed and talked with others who knew Forrester I was able to recall my own experiences and memories. This experience demonstrated to me the process of oral language history, remembering together similar experiences with my classmates who voiced their awareness of recalling the past together. As interviewer I became a part of the process of remembering.

Without request, during a visit at my home, Bronwyn presented me with her personal file of memorabilia from her time as a student and teacher colleague of Forrester's from

1965 to 1974. Included in the file were photos of students, newspaper clippings, a mailing list of Forrester's long time students and parents and colleagues for the school reunion held in 1998, a newsletter and report from NBS to students and graduates (I presume) which announced Paul Le Forestier's appointment as Administrative Director, Forrester's obituary, newspaper clippings and programs from Forrester's end of the school year closing performances for the years 1966, 1968, 1970, 1973, and letters and photos regarding a celebration of life held at Bill and Bronwyn Clark's home in Forrester's honour a year after her death. Bronwyn simply handed me the portfolio and suggested that it might help me to remember.

I carefully perused the package. As I examined the artefacts I became aware of my memories from approximately 50 years ago slowly emerging. I found added information about Le Forestier, one of my participants and a former student of Forrester's, who had entered NBS in grade 9. Due to an injury he continued to pursue his education after graduation, later to become CEO at NBS. I also started to remember some of my own experiences at NBS.

I read the four closing programs in the portfolio searching for familiar names of students. I found my own name listed in various ballet selections, reminding me of the level of my past achievements in dance. I discovered a ballet selection entitled Bally Nonsense which was performed during the 1966 school closing. The selection, a grouping of eight dances, was a substantial excerpt from the ballet Façade Suite (1941) with the choreography credited to Lloyd (Dafoe 139).

Upon examining these programs, memories of rehearsals for Bally Nonsense emerged, with Forrester attempting to decipher notes and diagrams from a small choreographic notebook sent to her by Lloyd regarding her ballet Façade Suite. Forrester was mounting several selections (dances) from the ballet for her students in preparation for the annual school closing. Forrester shared the book with us during rehearsal. We all took a look at selected pages so that we could see the choreographic notes which included: dance steps and spatial directions, diagrams of costumes including hats, bars of music and personal comments, all concisely displayed. Forrester could not decipher one of the notes and commented that she would call Betty (Farrally) for the solution. I thought it odd at the time that Forrester did not phone Lloyd directly, however, Forrester was aware that Betty, Lloyd's confidante and colleague knew all of Lloyd's works like her own (Blewchamp in ETDC 186-187). I think she knew and commented that Farrally would respond most directly and in a timely fashion about this simple conundrum. Sure enough, the following day Forrester returned to our rehearsal with the solution after speaking with Betty. In retrospect, Lloyd's small and delightful notebook was artfully constructed with a high density of information presented in an entertaining and visually pleasing format. She had trusted Forrester as a friend and former colleague with her precious volume which would now be considered a valued part of Canadian dance history.

After reading the four year-end closing programs from Bronwyn's portfolio a vivid memory emerged of a closing dress rehearsal. Finished rehearsing for the evening, I sat in the darkened auditorium waiting for the finale or final dance to begin (Scarlet Heights

Collegiate a local high school where we performed had an excellent theatre). I had no awareness of what was to follow. First I heard the eerie sound of the bagpipes and a drum. The sound enveloped the space I was in and next came a magnificent spectacle of dancers in Scottish highland regalia, kilts, velvet and hats, led by a piper and a drummer. They flooded down the two aisles and onto the stage with perfect precision like an army approaching the foe. This magnificent show of "pomp and ceremony" was spellbinding. This was a memorable performance for me. The "Salute to Scotland" finale choreographed and staged by Forrester and her assistant teacher Jamieson demonstrated the high level of excellence that Forrester's students had achieved. Each student dancer moved with confidence, displaying strong technique and a professional presentation. It was all very splendid. The dancing was superb and seemed without error. The spell was only broken when the last student and musician exited the venue and the haunting music dissolved. I can recall the excitement I felt witnessing this surprising performance of my fellow students. They were wonderful. I gained a new awareness of the Scottish cultural dance form which I had seen only haphazardly at the dance studio and studied briefly to improve my ballet technique. I was impressed by my teacher, Miss Forrester, who had created such a production and taught these students so effectively. To me, Forrester had a vast knowledge and skill as a teacher and choreographer in many forms of dance.

CHAPTER THREE: LITERATURE REVIEW

This chapter articulates three discussions that intersect to provide a context in which to explore Gladys Forrester's dance pedagogy and teaching philosophy in post-World War II Toronto (1945-1975). The first section presents an historical overview of the dance culture in which Forrester lived and worked. The dance literature demonstrates how political ideologies of nationalism, colonialism, internationalism and regionalism shaped the written record and influenced the evolution of Canadian ballet training in the mid-twentieth century. Section two presents literature that offers insights into the processes of education, dance pedagogy and related philosophical thought. The limited voice of mid-twentieth century Toronto studio dance teachers and, in some cases, the exclusion of their contributions to Canadian dance culture evidenced in the dance literature calls into question historical methodologies as well as social, political and aesthetic beliefs that have led to these conditions. Section three presents literature that addresses ethnographic methodology and the nature of memory. It is the blending of both archival and ethnographic methodologies (oral histories) which enhance the scope of data and the perspective of this research.

Historical Overview

Early International and Regional Influences on Canadian Dance

In *Toronto Dance Teachers 1825-1925,* Mary Jane Warner points out that, as early as 1810, Canada was the destination of international dance instructors and dance performers who remained for varying periods of time, inspiring audiences and endowing their knowledge to dance instructors and students (11). Toronto dance schools, of the early twentieth century offered instruction in a variety of dance styles to meet the recreational needs of most students (58). Warner explains that, by 1925, leading Toronto dance teachers such as Samuel Titchener Smith and Amy Sternberg sought teacher training in New York City, enabling them to better prepare their students for professional dance venues and careers (60).

The anthology, *Canadian Dance Visions and Stories* edited by Selma Odom and Mary Jane Warner, includes several articles exploring the work of dance teachers and the relationship between dance culture and the political views of the day, bringing into focus the international and regional influences that facilitated the establishment of enduring Canadian instructional dance practices and their subsequent contribution to professional dance in Canada.

Narratives begin from the early nineteenth century era, with Warner introducing respected British performer and dance teacher Anne Fairbrother Hill in the article "Anne Fairbrother Hill: Canada's Chaste and Elegant Dancer." Warner cites that Hill brought respectability to stage performance and dance instruction during the mid to late

nineteenth century (1843-1890), touring provincial towns in southern Ontario while residing in and around the cities of Toronto and Montreal.

Kathryn Noxon's discussion in her article "Professor John Freeman Davis: Nineteenth-Century Dancing Master" highlights the talent of this Canadian-born, Toronto dance master. A composer as well as a dance instructor, Davis was credited with inventing new social dances in the mid to late nineteenth century (55-56) and contributing to the socio-cultural fabric of the Toronto community (56).

"Dance and the Outsiders: Ballet and Modern Dance Companies in Nova Scotia" written by Pat Richards relates the arrival of British dance teachers Hylda and Kate Davies in 1920 and their contribution to theatrical dance in Eastern Canada. After opening their dance school in Halifax, the Madame Hylda's Classic Dancers was formed. The professional troupe composed of the Davies' own students (298-299) gained notice for 25 years performing public concerts and prologues at the local film theatre (299).

By 1927, dance teacher Alice Murdock Adams had opened her Calgary, Alberta, school offering a wide range of classes including ballet, tap, acrobatics, Highland, character, ballroom and adult exercises for women. "In Stories of Dancing Women in Alberta," author Ann Flynn writes that Adams' teaching success led to the opening of another school branch in Lethbridge offering instruction to students in outlying southern towns (186).

Leland Windreich's biographical article, "June Roper: Ballet Pioneer in Vancouver," (also found in *Canadian Dance Visions and Stories*) argues that Roper's exceptional ability as a dance instructor in 1934 Vancouver contributed to the development of

professional ballet in Western Canada. The author's historical analysis delineates Roper's success, both as an American international nightclub and theatrical dance star, and then in 1934 as ballet teacher and pedagogical innovator in Vancouver (153,158). Roper typified the international influence on Canadian dance instruction that coalesced in west coast Vancouver during the 1930s depression era. Facilitating pedagogical change through the use of established training techniques, Roper's leadership was instrumental in creating an infrastructure of local and international performance opportunities for her students (173). Her innovation developed a culture and audience for theatrical dance, and the founding of the Vancouver Ballet Society.

As Roper's international (American) influence began to flourish in 1934 Vancouver, Russian-expatriate Boris Volkoff was already in the process of transforming the local ballet culture of Toronto. By 1930 Volkoff had opened his studio, enhancing the Toronto teaching standards of classical ballet through the implementation of Russian instructional practices and by 1939 forming his amateur regional "Volkoff Canadian Ballet" company (qtd. in Mitchell 372).

Several articles in the anthology, *Canadian Dance Visions and Stories,* are dedicated to the accounts of pioneering dance teachers including the well-known Russian expatriate Boris Volkoff and British-born Lloyd. Volkoff and Lloyd arrived in Toronto and Winnipeg in 1929 and 1938, respectively, initiating an historic transition in Canadian dance culture. In her dissertation "Boris Volkoff: Dancer, Teacher, Choreographer," Lillian Mitchell critically analyzes the value of Volkoff's historic contribution to Canadian dance. Mitchell's investigation develops a vast frame of reference which

encompasses thirty years (1930-1961) of archival data from selected Canadian outlets of national journalism, revealing the immense public following and regional popularity of Volkoff and his amateur troupe. Mitchell concludes that Volkoff's success as a Toronto teacher "transformed and shaped the cultural tastes of a Toronto audience that had little knowledge or experience with classical ballet as an art form" (309). Without public funding, Volkoff was required to personally finance his ballet company. In an effort to save his regional troupe and hasten professionalism he made a failed attempt to seek financial support from the "economic elite" of Toronto influenced by colonial tastes (283-284).

Mitchell's analysis presents an example of the transfer of power from regional ballet interests to colonial elitist and national institutions in 1949 Canada, concomitant to the Royal Commission on National Development in the Arts, Letters and Sciences 1949-51 (Finlay 200) (The Stratford Festival offers a parallel example). These actions were not without casualties and personal disappointments. Volkoff lost students and employees in 1951 to the NBC along with his leadership status in the Toronto regional dance milieu. However, Mitchell emphasizes the high profile and public role that Volkoff played for two decades as a dance teacher in Toronto. Mitchell presents what she sees to be similarities between the Volkoff Canadian Ballet and Lloyd's Winnipeg Ballet of the late 1940s. Regardless of the distinct differences between these two regional companies, the formation of the NBC and the Canada Council resulted in nationalist tensions that negatively influenced both organizations. "Volkoff's name slowly faded" from the Toronto dance culture (Collier in *ETDC* 610); while the Winnipeg Ballet was destined to

an enduring battle with the NBC over status and funding granted by the centralized Canada Council ("A Function" 37).

The Influence of Colonialism and the Rise of Nationalism in Canadian Dance Culture

In 1949 the development of theatrical dance in Canada was closely aligned with British colonial ideology. The success of the Canadian Ballet Festivals (1948-1954) created a surge of national popularity and public interest in ballet which was considered by Canadian cultural institutions and the Toronto elite as an art form synonymous with British culture (Report 202). Increasing nationalism inspired a new cultural vision for Canada, one which included a national ballet as articulated in a letter from the Canadian Ballet Festival Association to the Massey Commission (202) representing the voice of dancers, dance teachers and British colonialists across Canada. The "imagined" (Anderson 8) national vision symbolized by a professional ballet company was realized when this ideal was embedded in the cultural policy of the *Report on the Royal Commission on National Development in the Arts, Letters and Sciences* (1951). Subsequent to the release of the report, The Canada Council was formed, rapidly fueling underlying tensions, both regional and national, in the Canadian dance community.

In *The Royal Winnipeg Ballet: The First Forty Years,* Max Wyman explores the history of The RWB, Canada's first professional ballet company. Wyman punctuates his narrative with references to personal and political tensions between Lloyd and Celia Franca[12] rooted in conflicting regional and colonial ideology, and the naming of the new

British styled NBC founded by Franca (87). Interview data, dialogue with Lloyd, Farrally and David Yeddeau,[13] is valuable archival material (63); however, the colonial connotations of Wyman's book demonstrate the powerful influence of colonial idealism on Canadian ballet and the writers who chose to record its history.

Anna Blewchamp's more recent (2004) article "Gweneth Lloyd and the Wise Virgins: Arguments for the Reconstruction of a Canadian Ballet" argues for the value of reconstructing Canadian dance choreography based on a historical and analytical case study of Lloyd and her choral ballet "The Wise Virgins." Central to her argument, Blewchamp extrapolates important questions regarding the identification of Canadian dance art and its cultural value. The author concludes that existing colonial attitudes, a lack of national confidence and imported artificial standards propagated a dearth of comparative Canadian dance works. Further, it is the very nature of this colonial attitude which has continued to undermine Lloyd's historic credibility as a Canadian choreographer and dance pioneer. Blewchamp concludes that Canadian dance choreography is not valued as a critical cultural component and record of a nation; instead, it is compared and measured against non-Canadian works of the same era. In the process of pursuing her own dance reconstruction, Blewchamp links the creative present with the historical past consolidating the significance of Lloyd's contribution to dance and Canadian culture.

Blewchamp's article provides some clarity regarding Lloyd's influential yet sometimes tentative role in the development of Canadian ballet culture. Blewchamp is concise in listing Lloyd's pedagogical contributions reflecting her excellence as a British-

trained teacher, proponent of the RAD and educator in her time. Blewchamp's scholarly article emphasizes the colonial attitudes that framed Lloyd as a teacher and choreographer. The author supports Lloyd's role as a Canadian figure who developed her career, company and choreography based on her engaging Canadian experiences (411). Shedding her identity as a British colonial in favor of a new regional Canadian persona reduced Lloyd's status as an "immigrant bringing certain real values to the colonies," (408) and proved to be a point of ideological contention, as illuminated by Max Wyman (*The Royal Winnipeg*), and Norma Sue Fisher-Stitt (*The Ballet Class*, "A Function of Place"). Blewchamp identifies colonial views expressed unobtrusively in the text of Wyman's book. Wyman's description of Lloyd's "naïve creations" (Blewchamp in Odom and Warner 412), Blewchamp theorizes, is symptomatic of an historic Canadian national malaise grounded in British tradition; she indicates a "pattern of looking outside for reflections of self-worth" (412).

In juxtaposition to Blewchamp's critical position on the effects of colonialism on dance in Canada, Bowring presents a portrait of growing nationalism and the leap into a Canadian professional dance culture. In her article "In Setting the Stage for Professionalization: The Canadian Ballet Festival (1948-1954)" Bowring explores the value and relevance of the six Canadian Ballet Festivals as a barometer of the national Canadian ballet environment in the late 1940s and early 1950s. Bowring contextualizes her exploration, linking the festival mandate to federal national interests by quoting the Massey Report which states "there is no inherent obstacle to the development in Canada

of ballet on a national scale…nothing to prevent the growth in Canada of a national ballet comparable to that of the Sadler's Wells" (77).

The literature reveals the nation-wide emergence of ballet training in centres across Canada, at which time in lieu of professional opportunities, ballet teachers summoned their own resources to engage students in local amateur dance troupes and performances. The events of the Canadian Ballet Festivals showed these regional (local) dance interests to be a national cultural force which gained public and government support over the seven years of their existence. The invention of the Ballet Festivals demonstrated the growing need for dance professionalism in Canada which ultimately resulted in the founding of the NBC as a Canadian symbol and dance tradition (Hobsbawm 76). Jody Bruner discusses Eric Hobsbawm's theory on nationalism in her article "The History of Devolving Nationalism," in which she explicates that "modern nations" gain validation and a sense of continuity by "grafting" old traditions onto new ones (240). Hence, in the construction of a national ballet, a group of Canadians aligned with the Sadler's Wells Ballet[14] in England, and selected Franca, who symbolized this tradition, to form the NBC.

Bowring constructs a cohesive portrait of the Canadian ballet community and indeed the Canadian public engaging in the shared experience of theatrical dance, as a precursor to nationalism as theorized by Ernest Renan in "The Nation as Invented Tradition" (17). With the presence of collegiality amongst participants and organizers one can understand the spawning of the CDTA. Nevertheless, with the advent of the NBC, regional interests were suddenly influenced by the power of nationalism and ensuing divisiveness. In the context of my investigation, Gladys Forrester, a mid-western Canadian, found herself

ensconced in the Toronto cultural scene amidst the tensions of the burgeoning national dance milieu. Tensions between the West, primarily The RWB and Lloyd, and the more eastern powers in Toronto and Ottawa, represented first in the National Ballet and later in NBS, founded by Franca and Oliphant, set the stage for Forrester to be an outsider who lived and worked in Toronto yet aligned herself with Lloyd and the Winnipeg dance community.

Early National Dance/Arts Institutions

In his chronicle, *Grant Strate: A Memoir*, Strate surveys his years of experience as a Canadian dance student, dancer, choreographer, educator, and administrator both nationally and internationally. The author establishes an extensive frame of reference, in many cases informally paraphrasing conversations or interactions with a panoply of renowned personalities, including Franca and Oliphant. Strate's reflective stance as an insider provides additional understandings of national and international influences on 1940s post war dance training in Western Canada (Edmonton) and importantly the Toronto dance scene as viewed through the lens of a dancer and choreographer with the NBC. As an insider, Strate was privy to personal discussions and matters within the British-styled ballet company and adjoining ballet school. His story adds a rare perspective to the literature on the National Ballet which is written predominantly by dance historians and dance critics. However, similar to scholar Norma Sue Fisher-Stitt (*The Ballet Class*) Strate adds first-hand personal accounts to the literature regarding his experiences within the NBC and affiliated School. Due to Strate's deep understanding of

Canadian dance, his writing provides specific perspectives regarding two key figures in Canadian dance history, Franca and Oliphant, framed within the context of their renowned national dance institutions.

In response to the findings and recommendations of the "Massey Report," the Canada Council for the Arts was established in 1957 to promote Canadian culture, and to support the "understanding", "accessibility" and "standards" for arts development in Canada (Report 375). In "The Ballet Problem: The Kirstein-Buckle Ballet Survey for the Canada Council" Katherine Cornell critically analyzes the validity of the identified Canadian ballet problem that began in 1957, soon after the formation of the Canada Council. Her well-researched article provides a perspective such that the reader is privy to the process, pressure and funding conundrum facing a government official at the newly formed Canada Council. Confronted with a fundamental question of funding one exclusive national dance company, to resolve budgetary jockeying between The Royal Winnipeg, The National Ballet, and Les Grands Ballets Canadiens, Peter Dwyer, Arts Supervisor, ordered a succession of reports to address this problem. Cornell's analysis reveals Dwyer's willing attempts to streamline his decision-making process at the risk of undermining two developing professional ballet organizations. Her account articulates the Canada Council's inability to embrace and address regional strengths within the burgeoning federal national agenda of the era. From its inception, the Canada Council continued to feed a rivalry between the Canadian companies that began with the birth of the NBC in 1951 (229).

By 1959, Franca achieved her goal to establish an affiliated training institution that would supply the NBC with a reliable source of professionally trained dancers (Fisher-Stitt 25; Oliphant 122). However, with the founding of the NBS, the continued debate between local/regional and national interests settled into the Toronto dance teaching milieu where the question of curricular and pedagogical standards became a source of friction.

The Ballet Class: A History of Canada's National Ballet School 1959-2009 written by Norma Sue Fisher-Stitt explores the value of NBS as an exemplary educational institution for professional dance instruction. Fisher-Stitt's historical context offers insights into the complexities and turmoil of the politically charged relationships between dance teachers, colonial attitudes, elitist influence and various forms of nationalism existent in the late 1940s and 1950s Toronto dance culture. As a former student, Fisher- Stitt's exclusive perspective and chronological exploration of "The School" provides a close analysis of fifty years of Canadian classical ballet training and pedagogy for the most part modelled upon a British and European colonial ideal of instructional practices, the ballet conservatory. The author concludes that although NBS became a world leader in classical ballet training (246), Oliphant's administration, a bastion of colonial elitism, increased the isolation of the school from rival regional interests throughout Canada ("A Function" 36).

The literature offers a reliable perspective on the dynamics and politics of the various dance interest groups in Toronto, namely the CDTA, the NBC summer schools, Franca, Oliphant and the host of individual dance teachers that represented the Toronto dance

culture prior to 1959. Fisher-Stitt's book reveals the colonial influence that the co-founder and teacher Betty Oliphant, exerted on the mission and vision of NBS. Although the founding of NBS was initially supported by Toronto dance teachers, the school became increasingly polarized within the local dance culture. "A Function of Place: The Journey of Canada's National Ballet School from a Colonial to a National to an International Institution," written by Fisher-Stitt, critically explores the advancement of the National Ballet School to an international institution of classical ballet teaching and learning (36). Through the lenses of colonial, national, and regional perspectives, the author analyzes events of Canadian history and their impact on NBS. Central to the argument are key colonial influences including the Canada Council, Franca, and Oliphant who present as national proponents yet look back to English institutions for personal and professional approval and reassurance.

The author examines links and "frictions between externally inspired values and emerging national and regional sensibilities" (36). The article explores the nature of nationalism manifested within the NBC and School, which in reality upheld British colonial values. Importantly the literature draws attention to local and colonial tensions that arose in 1959 between Toronto dance teachers and the newly forming Ballet School "over access to students" (39). James Neufeld's text *Power to Rise: The Story of the National Ballet of Canada* could be considered a companion text to Fisher-Stitt and Strate's discussions on the development of Canadian dance institutions. Notably, Neufeld prefaces his historical account of The NBC with a nuanced depiction of the political and cultural contexts in which the company was founded, introducing key figures in the dance

world “both insiders and outsiders who were, British, Canadian and Russian and were instrumental to the process” (Fisher- Stitt conversation)**.**

Textual Sources

To complement the literature review, my historical research included a review of newspaper articles facilitating the gathering of information regarding studio advertisements, recitals, performance reviews, and related dance events, information I could not locate anywhere else. The *Toronto Daily Star*, *Winnipeg Free Press* and *Etobicoke Advertiser-Guardian* newspapers were useful in providing contextual information of the era and data on Forrester’s biographical profile including her professional dance experiences and teaching practice. In addition to newspaper searches through York University’s Scott Library online Pro Quest, the DCD Archive and the Clara Thomas Archives and Special Collections, Scott Library provided access to additional textual artefacts. Letters, studio ledgers, student class lists, syllabus, and lesson planning notes, along with photographs were helpful in gaining a more thorough understanding of Forrester and her teaching.

Philosophical Overview of Pedagogical Approaches in Education

Contextualizing Arts Education, Dance Curriculum and Pedagogy

Within a studio practice, dance teachers experience students with varying interests, goals and levels of achievement. A broad practice requires a teacher to provide a curricular framework for students who wish to learn about dance recreationally or pursue

a professional dance or dance teaching career. Each context characterized by this heterogeneous audience requires particular knowledge or content within a codified structure. In order to address student needs, pedagogy and curricular frameworks influenced by theoretical approaches inform the teacher's instructional dance practice.

Historically the methodology of concert dance instruction has been viewed as primarily falling within the authoritarian model, allowing little to no room for reflection and freedom to deviate from philosophical traditions and advocating an unbalanced power relationship between the teacher and the compliant student. With the advent of formalized teacher education, alternative learning strategies have become widely available. The literature, both scholarly research and practical instructional texts, offers a breadth of opinion bringing to light potentially harmful authoritarian approaches in the teaching of dance and indeed education in general. A review of the literature suggests that the departure from teacher-centred practices of the past with a related focus on content has given way to more critical feminist models of instruction that enhance creativity and student-centred learning, providing a more empowering experience for both the student and the teacher (in essence, shifting the dancer's role as "interpreter of dance to that of co-creator of dance or engaged participant" (Notes from Norma Sue Fisher-Stitt class).

Critical Approaches in Educational Ideology

The philosophy and teachings of critical theorist Paolo Freire have become a fundamental element of current educational theory where inquiry and shared learning are

symbols of excellence. Freire's ideals begin the conversation on the intrinsic need for student voices and experiences to be present in the educational process, thereby moving away from the authoritarian model and rote learning "which inhibits their creative power" (Freire 76). In chapter two of his treatise *Pedagogy of the Oppressed*, Freire views critical thought and liberty as the essence of education and learning. Concerned with power structures and human oppression, his political writing advises that education that sanctions controlling forms of power leads to danger and "rebellion" (78). His antidote is a form of education that engenders inclusivity, respect and balance of power shared by the teacher and student which encourages individual fulfilment and agency. Freire envisions the individual, either student or teacher, in a continual "process of becoming" (84), subsequently he is critical of pedagogies where teachers are conveyors of knowledge (71-72) and students are recipients of content, "empty vessels" waiting to be filled (79**)**.

Authoritarian Approaches in Dance Culture

Clyde Smith and Robin Lakes are both openly critical of the authoritarian legacy in the dance teaching culture. In her article "The Messages behind the Methods: The Authoritarian Pedagogical Legacy in Western Concert Dance Technique Training and Rehearsals," Lakes iterates that traditional Westernized dance forms have struggled to break free of the effects of a long history of authoritarian and repressive pedagogy (3). Her definition of the authoritarian dance culture in America is her introduction to a theoretical hypothesis explicating its continued existence and influence. After itemizing a

litany of abusive and outdated teaching practices related to this approach, Lakes reveals a critical link in the pattern of destructive behaviours relative to teachers and their students, the "denial that dance class or rehearsal is an educational activity" (15). In the authoritarian regimen, teachers are often considered "infallible" and the "authority in the classroom," where students become dependent and "powerless" to engage in inquiry (10) and critical thinking. Teaching process is focused on content rather than on practice and methodology, objectifying students and dancers for the sake of aims that support "artistic vision," (5) cultural "heritage" (3) and "teaching traditions" (15). Lakes' theories question teaching methods that do not recognize the dual relationship of the mind and body in dance education (Lakes 13) and silence the voices of dance students.

In his article "On Authoritarianism in the Dance Classroom," Clyde Smith examines the validity and relevance of varying degrees of authority enacted within the traditional dance classroom. His qualitative study examines the nature of power relationships, and the cult-like behaviour demonstrated within one American dance conservatory. His critique of the traditional authoritarian dance class provides a basis for comparison with more democratic learning environments that enable the development of artistic thought alongside technical skill.

Smith concludes that "many people consider the norms of dance training" to be authoritarian in nature (141). Nevertheless, his research indicates that the use of "disciplinary power" is not simply repressive but also can act as positive energy, productive in creating self-awareness (132). From Smith's perspective, authoritarian

behaviour exists on a scale involving varying degrees of agency and compliance enforced by a willing participant, in this case, the dance student (141).

Although an individual in a role of authority is not innately authoritarian, the author observes that "the power structure and typical environment of the dance classroom readily lends itself to this kind of dynamic" (141,142).

Ideology and (Emergent) Curriculum in Arts Education

In educational philosophy today, the blending of critical perspectives with feminist approaches provides a framework (philosophy) which can enhance educational endeavours. Educational theorists Maxine Greene and William Pinar embrace critical and feminist approaches to learning in their theories and examination of arts in education. Concerned with the voices of both students and teachers in the learning environment, Greene and Pinar discuss the value of an emergent curriculum that responds to the interests of students, as well as teachers, in facilitating creativity and a meaningful experience within the classroom (Greene 181-182; Pinar 1992, 99-100).

Although she does not speak directly to the subject of dance, Maxine Greene establishes a broad perspective on the implementation of arts based curriculum introducing the concepts of imagination, creativity, and artistic expression into her philosophical discussion on pedagogy, curriculum and the purpose of education.

In her anthology, *Releasing the Imagination: Essays on Education, the Arts and Social Change*, Greene explores the validity and relevance of imagination and arts education in developing a democratic community. Seen through Greene's discerning lens, imagination

enables the creation of a rational and consistent world through the possibility of empathy and the acceptance of "alternative realities" (3). Greene's discussion examines the "process of human" inquiry and "resistance to meaninglessness," locating the use of imagination within a number of contexts including emergent curriculum, literacy, elitism and multiculturalism (6).

Greene's research reveals that participation in arts education has the distinguishing power of "releasing imagination" the role of which is to "awaken" unseen perspectives of the lived world (4, 26) considered beyond the norm (19). Enabled by the teacher to question, search for meanings and see human potential, students are free to break with the "objective present" and "see what is not yet," (that is to enter into a creative process) (19).

Greene envisions a curriculum where "the pedagogy that empowers students to create" informs **"**the pedagogy that empowers them to attend" (138). Greene advises that classrooms need to be liberating and humane spaces encouraging imaginative thinking through active learning. She views arts education as a strategy to bring about social change and equitable human relations. Greene's vision of emergent curriculum embraces explicit and implicit teaching methods that lay the groundwork for artistic development within arts education.

Phenomenologist and educational theorist William Pinar agrees with Greene on the value of emergent curriculum in education. From Pinar's perspective the phenomenological concept of temporality applies in both curriculum and pedagogy where individuals are constantly changing or "emerging" since they are invested with potential.

The author quotes Dwayne Huebner when he argues that curriculum needs to recognize the potentiality of life, that students are not fixed but always emerging "as the past and future become horizons of present" (99). Within the context of education, Pinar considers the need for an emergent curriculum which can teach students to understand and express their own perspective or embodiment of time in order to fulfil their own potential (100). In the spirit of feminist research, Pinar concludes that the goal for each student is to experience their own lived world and to search for meaning to avoid the trap of class and social convention (100). Pinar's philosophy encourages the application of emergent curriculum and embodied knowledge in developing creativity for a range of students (99).

The Critical Feminist Approach in Dance Curriculum and Pedagogy

Educational researchers Susan Stinson and Sherry Shapiro embrace and support the application of critical feminist theory in dance education. Their search for a re-envisioned dance pedagogy and curriculum brings feminist values into the dance classroom, consistent with the educational views of Greene and Pinar.

A seminal scholar on the topic of feminist pedagogy, Stinson does not reflect on or function in the authoritarian realm but stresses the importance of the student's personal experience in the learning process. Stinson's article "Voices of Young Women Dance Students: An Interpretive Study of Meaning in Dance," co-written with Donald Blumenfeld-Jones and Jan Van Dyke affirms her philosophy that students must be acknowledged as stakeholders in their own lives and future. The study reveals that

adolescent dance students who are highly motivated perceive dance study as an exciting never-ending encounter or test, and a substantiating form of self-expression which offers total engagement (or a "transcendent state") (16-17).

The two other articles by Stinson, "A Question of Fun: Adolescent Engagement in Dance Education, Questioning our Past and Building a Future: Teacher Education in Dance for the 21st Century," and "Why are we doing this?" are particularly relevant to my dissertation. In these, Stinson discusses her theories regarding the value of dance ("A Question" 65-66) and the empowering role of the dance teacher to nurture life skills, self-expression, self- knowledge, confidence and courage through positive teacher- student relationships ("Questioning" 142). Stinson reflects on her own past pedagogical practices and suggests that today teachers must embrace a socially just dance curriculum that is culturally responsive and values dance learning regardless of the setting (137, 139). Theories and practices that support multicultural instruction and equity pedagogy are germane to Forrester's teaching philosophy which centers on the individual student and his or her experiences, values and prospective aspirations.

Stinson's research is keenly focused on the value of dance education as a source for building happiness, meaning and fulfilment in life ("Why are we doing this?" 83) and where life skills take precedence over content ("Questioning" 142). Convinced that fun is a function of happiness, Stinson looks to the work of psychiatrist Edward Hallowell who suggests that "two sources of happiness" include "the ability to create and sustain joy, and the ability to overcome adversity" (Hallowell cited in Stinson, "Why" 83). Stinson regards psychologist, Mihaly Csikszentmihalyi's theory of flow as a means to

support “happiness in the present” and to achieve “gratification;” nevertheless, from her perspective it fails to address a real concern, the significance of life (83).

Stinson’s theories are markedly consistent with the standards and ethical requirements of the Ontario College of Teachers which recognizes the need for practitioners to engage a “moral compass” when considering the lives of their students and the future of society (“Questioning” 142). Her writing infers that social institutions such as democracy, families and (dance) education play a role in facilitating meaningful lives and “authentic happiness” for students (“Why” 87).

In her article “Towards Transformative Teachers: Critical and Feminist Perspectives in Dance Education,” Shapiro argues the value and relevance of a dance pedagogy based on critical feminist ideology. Her exploration of innovative dance pedagogy is framed by what she notes as a shift in educational perspective, from practices dominated by a Western approach to knowledge, towards a “vision” that embraces diversity, questions universal truths and “seeks to empower people for social transformation.” (8)

Throughout her research, Shapiro’s focus centres on questions relating to the nature of dance and the value of dance as an educational experience. She points out that both critical and feminist perspectives inspired her quest for new curriculum content. While critical theory illuminates the need for social change, increased justice and compassion, feminist pedagogy insists on the exploration of the individual (9).

Shapiro’s personal awakening to the subjective nature of the body as a “rich source of knowledge” that holds the “memory of one’s life” (9) led her to seek a new dance curriculum and pedagogy based on the lived experiences of students (8). Through

research and reflection the author shifted her view of dance as a "technical language" to a language concerned with empowerment and liberation (10).

Shapiro's research confirms that critical theory positions education as a practice that strives morally to improve the human condition (9). Alternatively, feminist pedagogy critically explores cultural and social forces and power relationships that construct an individual's world, raising consciousness for the purpose of change (9).

The body in dance is seen as a site for reflection and a means of self and social understanding. Shapiro theorizes that imagination and creativity are the underlying forces that provide the individual with the power to "re-envision and recreate," their own identity (11). The exploration of emotional body memories can lead to scrutiny and action; therefore the "deeper feelings" of reality, rather than abstract knowledge, can "create new ways of being in the world."(12)

Carol Press and Edward Warburton further clarify the relationship between bodily knowledge and creative thinking. Their article "Creativity Research in Dance," begins to shift the theoretical focus of analysis towards the dance classroom and how teachers articulate their practice. Press and Warburton explain that "dance is an embodied sensory experience expressive of personal, historical and cultural meaning." The challenge to maintain creativity is addressed through an active process in which both the body and mind pursue "new knowledge" about "the expressive nature of embodied symbolic systems," self, others, and the environment (1273).

Under the topic of socially distributed development, "intersubjectivity," the focus of human development on the "relational surround," (1282) Warburton and Press explore

the power relationship that exists between the student and the teacher. They point out that the social "apprenticeship in which a young dancer submits themselves unquestionably to the all-knowing teacher" impedes creative work. Fear and self- doubt play a critical role in the construction of the self, others and the process of thinking and creating (1282).

Educational Philosophy and Dance Instructional Practices

Pursuing an alternative position, **e**ducational researchers Brenda McCutcheon, and Euichang Choi and Na-ye Kim discuss the value and validity of teacher-centred approaches in dance education. Although a teacher must be responsive to student needs, contrary to authoritarian approaches, McCutcheon, Choi and Kim recognize the role that "authority" plays in the classroom when employed by a skilled teacher.

McCutcheon's professional guideline on dance in education demonstrates how education and curriculum theory can be applied to dance curriculum and pedagogy. Written through the lens of a dance arts educator, her textbook *Teaching Dance as Art in Education* provides a teaching guide and curriculum framework for arts educators. Her book addresses an audience of prospective dance teaching specialists. Nevertheless, many of the classroom management objectives she provides (in chapter 11) can be applied to professional dance teaching practices where curriculum goals seek to develop a level of technique and artistry. McCutcheon states that the use of authority within a classroom studio is necessary to practise "democratic leadership" (248), "a substantive, aesthetically-driven, and inquiry-based dance program requires an authority figure"

(333). Furthermore, she argues that students need to be motivated and empowered to "find their artistic voice in dance" (333).

In a departure from "traditional" dance teaching methods, McCutcheon advocates holistic learning, a process which values inquiry, divergent thinking and freedom in order to problem solve, critique and create. Characteristic of this learning style is the importance of empowerment, intuition and "feeling as ways of knowing" (333), qualities synonymous with critical feminist thought. Additional teaching strategies include clear communication with authority, sincere praise, the use of behaviour management techniques, maintaining boundaries and affirming students' worth (348-349).

It would seem that a dance curriculum that adopts proven aims, content and corresponding teaching methodologies enhances democratic practice conducive to imaginative thinking and expression. Choi and Kim's research study, on the content of a ballet program, blends education and curriculum theory with dance pedagogy to create a practice-based dance curriculum designed specifically for the teaching of ballet. In their qualitative research study "Whole Ballet Education: Exploring Direct and Indirect Teaching Methods" dance education researchers Choi and Kim investigate the validity and relevance of developing artistry through ballet curriculum. Their paper is part of a three-step research project which aims to encourage "whole ballet" education in South Korea. As defined by the study, whole ballet education embraces both intrinsic values of the individual and extrinsic values of the body (1). In their study, the researchers explore the relationship between content and teaching methods by selecting effective learning strategies for "whole ballet" curriculum which are then categorized within four discrete

dimensions: physical, cognitive, emotional and spiritual and then further sub-categorized as craft or art, body or mind.

Choi and Kim discuss the problem of the "Cartesian mind-body split" that often exists in ballet and ballet training. In South Korea there is a need to cultivate dancers with imagination, self-expression, and personal perspective, a deviation from what they consider "old school" authoritarian teaching methods that tend to maintain "prescriptive" teaching and conformity rather than develop empowered dancers (1). Choi and Kim's long term goal is to develop a ballet curriculum based on a democratic process that transforms dancers into "embodied artists" (1, 2).

The authors observe there is a need to view ballet education as an active student-centred practice which conveys implicit as well as explicit content necessary in the construction of contextual meaning and the development of artistic expression (3). Within the milieu of ballet, explicit content is often associated with technical and mechanical skills such as agility, balance and co-ordination. However, implicit content is internalized and conceptualized to create meaning through performed movements (5). Artistry is often minimized by issues related to technical skills. Although the mind and body are frequently positioned as separate entities, dance movements are powered by intentional decisions of the dancer (5).

Due to the embodied nature of dance, with the duality of physical expectations and artistic expression, dance curriculum challenges teachers in their quest to transform students into expressive dancers. Fundamental to achieving this aim and measuring its

success is the development of inner consciousness (the mind), creativity, and imaginative thought.

Educational Standards

The Ontario College of Teachers' *Standards of Practice* and *Ethical Standards for the Teaching Profession* and the accompanying guideline document (see Appendix C) provided a useful foundation and framework on which to formulate a discussion of Forrester's pedagogy. The criteria are familiar to me. As a former educational administrator, I have employed these prescriptive criteria with a number of teachers in the past before applying them to Forrester. The categorized criteria for teacher evaluation found in the Peel District School Board administrators' guidelines, *Teacher Performance Appraisal: Technical Requirements Manual 2010* (see Appendix D) provided practical insight into Ontario College of Teachers' (henceforth OCT) standards and simplified the process of examining Forrester's pedagogy and teaching practice.

The distinction between authoritarian practices and authority in the classroom needs to be acknowledged, since without authority, the teacher in most classroom situations may become ineffectual. In the case of required dance technique and syllabus (curriculum), strategies may range from rote presentation of content, reminiscent of an authoritarian approach, to a methodology which is more responsive and student-centred, reflecting a practical application of critical feminist philosophy.

The Psychology of Flow

Mihaly Csikszentmihalyi's (hereafter referred to as MC) theory on the roots of happiness and personal satisfaction is explored in his 1990 text *Flow: The Psychology of Optimal Experience*. MC's lens as a psychologist and researcher focuses on the development of the self and the search for inner harmony. He argues that happiness is a "condition" specific to how each individual "interprets" external "events" (2). The author presents a compelling narrative and prescriptive guide to achieving "flow," a state of mind that "makes life worth living" (7).

MC describes flow as a "universal experience," (4) which reduces the psychological chaos of life and brings a form of joy and satisfaction to the participant. MC's international research revealed that material well-being did not affect happiness but controlling one's "inner experience" or consciousness can improve "the quality of life" and bring happiness (2, 5). Defined as a "state of mind when consciousness is harmoniously ordered" (6), flow promotes "joy, creativity… and… total involvement with life" (1). In examining individuals who experienced flow, including artists, surgeons, athletes or any person engaged in a challenging activity, an altered sense of awareness (62) or feelings of joy existed when the activity was perceived as progressing successfully. MC concludes that there are eight conditions which identify the experience of flow: a challenging activity that requires skill, the merging of action and awareness, clear goals and feedback, concentration on the task at hand, the paradox of control, the loss of self-consciousness, the transformation of time, and the autotelic experience (engaging in the activity for its own "sake" (4)).

MC points out that seeking happiness or flow through restrictive religions, philosophies or cults ultimately does not present an enduring solution for happiness. The desire for satisfaction and happiness intrinsically "motivates" most people, and applying the guidelines of flow individually with the aid of imagination, can result in a personal sense of harmony for anyone (5-6).

Although the theory of flow addresses individual "happiness in the present" noted by Stinson as a form of "gratification" (Stinson 86 2005), MC concludes his theorizing with a caveat which contextualizes his theory and reminds the reader of the symbiotic relationship humans share with one another. He writes of the inherent need for humans to seek social interconnectedness in order to maintain well-being and a complete sense of fulfilment and flow throughout life (240).

Religious Ideology and the Practice of the Christian Science Faith

While reviewing literature on Forrester's religious ideology, no single text provided a definitive understanding of the Christian Science faith. In order to examine the philosophy, I chose a variety of readings that, when cross-referenced, offered insights on important themes, adding some depth to my understanding of this belief.

The information made available from the secondary sources on Christian Science (CS) provided me with the ability to reference Mary Baker Eddy's treatise *Science and Health with Key to the Scriptures* the so-called foundational book of CS, characterized by idiomatic terminology of the religion. Eddy, the founder of the Christian Science movement, is accepted as the "master" and thus her writing is revered and accepted as a

definitive textual source and reflection of this faith, which is studied in conjunction with the Bible by CS followers.

The Development of Christian Science Idea and Practice, by Max Keppeler, is a brief text that might be considered official Christian Science literature. All of the referenced sources were Christian Science texts and literature. The book was neither particularly helpful nor informative in my search for better understanding of the faith; however, it provided a sense of what official CS literature entailed.

A Century of Christian Science Healing, published by the Christian Science Publishing Society and "prepared" under the supervision of the Manager of Christian Science Committees on Publications, is intended to demonstrate the successful growth and development of the church from 1866 to 1965. It appears to be another official CS text with no particular author. For the most part it is dedicated to the sharing of numerous testimonies of believers who experienced spiritual and subsequent physical healing due to their belief in CS. Nevertheless, Chapter Three does mention fundamental concepts of CS doctrine, including God as truth and perfection, the "mental and moral discipline" required to understand "spiritual oneness" with God (240), the divine mind and harmony, illness as "a mortal misconception of being" (241), and matter as an "expression of thought" (248). The text does suggest the importance of thinking and self-reflection in CS ideology and the "power" of thought as a source of transformation and "healing" (238).

The Christian Science Way of Life, by John DeWitt and published by the Christian Science Publishing Society, is written to provide a concise presentation of the rudiments of Christian Science which are applicable to a plethora of "human experiences" (viii).

DeWitt's book is written in a more scholarly fashion with a somewhat broader frame of reference. The author suggests that the book is a method through which to demonstrate that the faith is viable in the twentieth century and can be applied to the challenges of a "space- age civilization" (vii). Chapter One examines the question "What Kind of People are Christian Scientists?" matching scripture and religious expectation with illustrative scenarios, depicting appropriate personal qualities and responses of true believers.

Stephen Gottschalk's historical work, *The Emergence of Christian Science in American Religious Life,* offers a comprehensive analysis of the CS philosophy. Gottschalk's book emerged from his dissertation in the field of history, in which he aimed to acknowledge the importance of Christian Science as "one of two major indigenous religions of the United States - the other being Mormonism" (ix). An historian and CS scholar, Gottschalk's examination of his faith is a pragmatic and respectful approach to CS, and the goals and beliefs of founder Mary Baker Eddy. In reading his textual account, written through the lens of a CS believer, it becomes apparent that Gottschalk values Eddy's positionality regarding her desire to improve the world by altering society's approach to God and living. Gottschalk concedes that CS in many regards is closely aligned with Christianity; however, his writing clarifies the distinction between the two. Gottschalk addresses key elements of CS doctrine including prayer and the denial of the material world.

Deirdre Michell, a feminist theologian, examines Eddy and her CS beliefs within the context of feminism, the Victorian era and Protestantism (Christianity). Like Gottschalk, Michell presents Eddy as an intelligent woman and leader who believed in the healing

power of the mind. Michell's dissertation, *Christian Science: Women, Healing, and the Church* acknowledges Eddy and CS as instrumental in supporting the first wave feminist movement in the late nineteenth and early twentieth centuries, particularly in North America, and questions the loss or lack of female followers during second wave feminism in the mid to late twentieth century. Her contextualized discussion of Eddy and her new female founded religion that touts spiritual healing within the realm of feminist interests, presents a rational perspective that views Eddy as a talented leader and capable woman. Michell acknowledges the negative attitudes regarding women in both Christian and Victorian thought which projected images of physical and mental frailty as well as the traditional religious notion of man as the "likeness" of God "whereas woman is the devil's gateway" (3). According to Michell, the paradox of Eddy's belief in "mind-cure" and the strength of the spirit to heal, was initially criticized by the medical profession but later accepted as effective in addressing some mental disorders "by the end of the nineteenth century" (58). Michell's research suggests that after Eddy's death, the authoritarian and powerful male autocracy that administered CS unchecked, over time failed to serve the healing needs of women, Eddy's initial goal.

Reviewing the literature influenced my dissertation, including how I have framed Gladys Forrester. The literature provided distinctions between ideologies and the philosophies of teachers and how they share their knowledge offering insight into the question of Forrester's position and where she falls on the continuum of instructional practices and her approach to authority within the classroom setting.

An Overview of the Methodology

Contextualizing Life History, Oral History Research and Memory

Life history research places an individual's experiences within the influence of the broader social context such as cultural and political spheres (Coles and Knowles 20). Hence, the integration of historic and ethnographic methodologies, the importing of ethnographic methods (approaches) into dance history, influences and informs the practice of dance history research.

Work produced by Ivor Goodson and Pat Sikes, Paul Thompson, Alistair Thomson, Gary Knowles and Ardra Cole, Naomi Norquay, and Mary Kay Quinlan suggests that a research methodology that includes life history and oral history interviews provides a more democratic, inclusive and socially contextualized perspective within cultural memory. The integration of historic and ethnographic approaches proved to be effective in the retrieval of the past life history of Gladys Forrester.

The following literature review examines ideology of life history, followed by an investigation of memory theory and its application within oral history interviewing, reflecting the nature of my research which aimed to integrate available archival sources with a substantial collection of oral histories.

The writing of educational researchers Ardra Cole and Gary Knowles provided a basis from which to investigate ethnographic research involving "human" activity (9) and life narratives. In their article "What is Life History," Cole and Knowles argue the value, validity and relevance of life history as "the intersection of human experience and social

context" (9). Three distinguishing traits frame their critical analysis of life history: relational, autobiographical and arts-informed (creative) (10). The authors' pivotal notion of relationships emphasizes the interconnections that exist within a research model between the focus, researcher, participant, representation, and readers. Further they argue that life history is contingent upon subjective, temporal, and contextual influences in the search for deeper meanings (10).

Citing sociologist Michele Schwalbe, Cole and Knowles agree that research is an intersection of subjective perspectives, including those of the researcher. Schwalbe reflects that "It could be that all my studies of other people are partly a roundabout way of knowing myself better" (qtd in Cole and Knowles 10).

Life history shifts personal narrative and its interpretation into socio-cultural contexts, influential in shaping perspective and meaning (20-21). In surveying significant elements of life history methodology, the authors stress the subjective voice and presence of the researcher as factors in informing the "reader's" interpretive experience (14).

The work of Coles and Knowles begins the discussion on socio-cultural contexts and their influence in life history. Their views on context, meanings and the significance of relationships are echoed and expanded upon by Ivor Goodson and Pat Sikes. "Developing Life Histories" presents a significant analysis of key notions in the conversation of life history methodology. The authors contextualize their argument with a synopsis of the "origins" of life history (6); and in doing so they begin to scrutinize the strengths of this method. In quoting sociologist Howard Becker, the authors highlight that effective life history disturbs norms and confronts the individual's perceptions of others. Through the

autobiographical quality of life history, it is possible to put ourselves in another's place (qtd in ibid 7).

Goodson and Sikes unpack theories of social scientist John Dollard who observed that "detailed studies of lives" of individuals reveal new perspectives on culture not accessible through observation (qtd in Goodson and Sikes 8). Dollard emphasizes the temporal aspect of the subject as a "link in a chain of social transmission" and "collective life," a link "between the past, present and future" (ibid 9). Further, with reference to Dollard, the authors argue that life history provides an opportunity to examine the association of culture, social structure and an individual's life via the "tension" between cultural expectations and the subject's distinct history and personal viewpoint (9).

Their analysis is based on substantial argumentation. The authors extrapolate a range of considerations necessary for oral history practice, including listening skills required in research interviewing (Petra Munro qtd in ibid 15), discussed later in the research of Naomi Norquay and Alistair Thomson regarding the process of remembering and interpretation. Further, quoting Petra Munro, "silences," "contradictions" and "tensions" fulfil an essential function in the processes of remembering and interpretation (qtd in ibid 15).

Goodson and Sikes note the importance of Michelle Fine's cautionary words on the contradictory choices relating to methodology and ethics, where within the interview relationship both the researcher and narrator need to remain collaborative (qtd in ibid 15-16). Goodson and Sikes infer that ultimately textual authority is at the discretion of the researcher who within the context of oral history should honour the subjective

construction of the narrator (16) as discussed by Naomi Norquay, Katherine Borlund and Mary-Kay Quinlan.

In closing, Goodson and Sikes' focus turns to the transition from oral history, an initial interpretive frame, to that of life history which constructs a new interpretation based on "historical contexts" (17). Within the research relationship lays the inherent issue of balance between the narrator's power to disengage and the researcher's need to contextualize the individual's narrations (15). This dynamic is discussed in varying degrees throughout the literature. As social scientists, Goodson and Sikes accept the potential for opposing interests and urge researchers to proceed with courage (15).

Relative to my project, the literature discusses a reliable framework, defining a methodology that is inclusive, placing my subject within a social construction, both "local" and beyond (qtd in Goodson and Sikes 18). The article speaks directly to the significance of context and the role it plays in making meaning.

A pioneer of oral history, sociologist Paul Thompson argues that "all history depends upon its social purpose" (25). In the chapter "History and the Community," from his text *The Voice of the Past: Oral History*, Thompson compares and measures what he sees as defining characteristics of traditional and oral history in the effort to convince historians to embrace oral history methodologies. His analysis is fundamentally focused on oral history as a means for challenging the social system (25) and "accepted assumptions of historians" (29).

Thompson frames his argument within the premise that oral history can "transform" the content and purpose of traditional history, which has centred on the politics of power

(26). The author states that in the absence of archival materials, an oral history approach gathers "evidence" of "life experiences" from many varied classifications of individuals (28). Thompson explains that the "juxtaposing" of stories recreates a more authentic vision of the past by introducing an array of contrasting perspectives (28). Detailed argumentation, within the article, links a new approach which embraces a shift in focus, broader fields of inquiry, increased subjectivity and the "recognition of ignored groups of people," to what Thompson identifies as a "transformation" in existing social history (29). Thompson emphasizes the need to "challenge accepted myths of history" by considering the perspectives of everyday citizens (32).

Thompson's critical analysis, grounded in economic, social and cultural events, argues that democratic and inclusive aspects of gathering oral histories are a source for life history texts. In agreement with Quinlan, Goodson and Sikes as well as Cole and Knowles, Thompson points out the significance of collaboration, flexibility, creativity and relationships in the "process of writing history" (30).

"Memory and Remembering in Oral History," is a well-researched and useful chapter in the text *The Oxford Handbook of Oral History* (edited by Donald Ritchie), which deepens the understanding of oral history process by contextualizing and translating theory into instructive data. Oral historian, Alistair Thomson considers the continuing investigation of memory instrumental in guiding the researcher to enhance the interpretive power of the interview (78).

In framing his analysis, the author compares two narrative portraits, separated by "time and space" (Dale Dannerfer qtd in Goodson and Sikes 16-17): one from a "textual"

"artefact" (Sarah Freeman qtd in Goodson and Sikes 16-17), a journal entry, and the other from an oral history interview forty years later. Each story depicts the same experience of a young woman migrating from England to Australia yet each account recalls the event in "distinctly" different manners (78).

Thomson introduces an interview paradigm which ties memory research and theory to oral history practice. His approach is didactic yet engaging. While drawing connections to oral history theories and current memory research, Thomson punctuates his article with reference to his interview transcript. He comments and guides the reader through some of the "dynamic layers of meaning" embedded in the narrative paradigm (qtd in Thomson 91).

The author asks important questions that give rise to reflection and continued discourse that unpacks theories on memory, identity and cultural memory critically analyzing "what oral historians need to know" (91). His literature survey reveals the significance of Allesandro Portelli's theories in which memory is considered "an active process of creation of meaning" (qtd in Thomson 77). Portelli's theory explains that all remembering involves a "dialectic" between "different parts of the selves at different times," the "narrated self at the time of the event and the narrating self at the time of the telling" (ibid 90) which, as Thomson observes, suggests a degree of "retrospection" and "reflexivity" (91). I experienced this dynamic myself, involving the narrated self and the narrating self, while documenting personal memories of past experiences with Forrester.

Thomson iterates that research in neuroscience and psychology confirms Portelli's findings. Thomson cites neurobiologist, Steven Rose, who has stated that "memories are

not necessarily remembered in precise combinations" (qtd in Thomson 84), but "depend(s) on history" (ibid 87). Further, Rose's theory explicates that sensory memory is present in long and short term memory (qtd in Thomson 83). Thomson adds that memorable episodes are reinforced by emotion, the dramatic or physical sensation (Valerie Yow ibid 85) and are made into long term memories through a process of creation, rehearsal and story-telling (Daniel Schacter ibid 85). As researcher, my own reflective passages throughout this dissertation are evidence of past dramatic and emotional events involving Forrester which were later recalled as long term memories.

By interweaving his analysis with Portelli's early theories and current research, Thomson informs and validates the field of oral history. The author neatly demonstrates the use of research and theory in his paradigm, revealing his subject's "dialectic relationship" with her "self" and cultural norms (90). Thomson's closing recommendation to integrate archive with oral histories is a point well taken (91).

The use of sensory stimuli to invoke a memory, in this case a personal journal, signals to me the significance of the interview locale and the integration of artefacts into methodology. Filled with useful facts applicable to the oral historian and the task of interpretation, Thomson's theorizing armed me with a preliminary understanding by which to further consider the role of critical reflexivity and storytelling in the process of remembering, a memorable concept in Anna Green's article "Can Memory Be Collective" (101).

Thomson's work provides a solid introduction to memory theory. It seems evident that the practice of oral history interviewing is a practical, accessible, and useful tool for

gaining many varying and individual perspectives not only of the present but of the past, as well.

In her article "Identity and Forgetting," educational theorist Naomi Norquay explores examples of forgetting within oral history interviews (1). From both academic and educational perspectives, she argues the value of investigating the correlation between identity, remembering, omissions, and what "we deem as not worth remembering" (1). The approach to her analysis centres on the study of six female teachers who engage in a series of four interviews each. Participants are required to read the transcript of their previous interview, prompting the continuation of their narrative or the transition to a new one (1).

Through comparison and thematic analysis, Norquay identifies that the memories of schooling are noticeably sparse within the initial interviews. She discovers that schooling is considered "unmemorable" (Thomson 85) and therefore a forgotten experience. After further questioning and probing, Norquay contends that memory evoked by emotion, ideals and the unusual, was linked to a dominant discourse that influenced negative thoughts regarding school experiences (8-10; Thomson 85).

The author constructs her argument by unpacking theories on forgetting, discontinuity (gaps and silences), identity and discourse, as she guides the reader through the dynamics of her interviews. Using an instructive framework Norquay's commentary considers each partial interview transcript, identifying isolated signatures and common themes, and comparing narratives in the search for understanding.

Norquay's investigation leads to the influence of dominant discourses, discourse defined as "authoritatively sanctioned" conventions "of understanding, speaking and acting," (2). In citing Patti Lather, the author suggests that discourse forms a "conceptual grid" with its own exclusions and logic (qtd in Norquay 2). Often the individual is unconscious of being involved in this construction of self (ibid 2).

Norquay's argument extends to the theory of Michel Pecheux who points out that "gaps" and "silences" in narrated stories can be conscious or unconscious and what we forget and remember is equally encoded with discourses (ibid 3). According to Norquay, Shoshana Felman's theory suggests that "forgetting produces a form of ignorance" which Felman states "is linked to what is not remembered and what will not be memorized" (ibid 2). Norquay expands on Felman's premise and submits that forgetting is an "active process" involving "denial, refusal, discrediting, silencing, omitting" (2).

The author reflects that authoritative "power sanctions particular types of knowledge while silencing other forms, positioning people" to deflect responsibility (5) and further she cites historian, Marie-Luise Gaettens, who states succinctly that silence is a form of "self-censorship" (ibid 5).

The relationship between dominant discourse, identity and forgetting, influences what is forgotten and what is remembered or recalled (3). Norquay insists that forgetting camouflages the evidence of the dominant voice within culture (3). Silences and gaps within the interview narrative reflect layers of meaning around the participant's identity and past, the narrating and narrated self (Portelli qtd in Thomson 90). Norquay's iteration that forgetting and identity are not static, but fluctuating and negotiable (20), underscores

that recall may occur in one situation and not another (20) justifying probing and new questioning.

Norquay's article on "forgetting" is a foil to Thomson's writing on remembering. Addressing memory from opposing perspectives, remembering and forgetting, challenged and consolidated my understanding of the literature and its application in my research methodology. Thomson, Cole and Knowles, and Goodson and Sikes all agree on the fragility of the interview relationship and the collaborative and ethical approach that must be honoured between researcher and participant. Not only does Norquay provide theory on the why and how of forgetting and identity but she demonstrates the power of oral history methodology in bringing to light unconscious knowledge and memories of the past. Norquay's argument raises an important point that "social memory of historical events is constructed and held in place by collective practices of remembering and forgetting" (4). Her analysis concludes that a methodology that disrupts the dominant discourse and explores discontinuities in narratives can reveal how social forces and conventions constrain individuals and their behaviours (21).

Norquay's theorizing moves the discussion further into the realm of memory and the struggle to come to terms with the past, our thoughts and actions, and who we really are. Similar to Thomson, her interview paradigm provides another example of challenging cultural memory and perspectives within an oral history methodology. Although the task of interviewing seems labour intensive, time consuming and challenging to say the least, this article further convinced me that oral history interviews were necessary to help unlock questions regarding the history of the Toronto dance teaching culture.

"The Dynamics of Interviewing," an article written by Mary Kay Quinlan, is a candid approach to oral history methodology. A professor and former journalist, Quinlan provides a personal, narrated account regarding process before, during and after the interview which focuses on factors that necessitate reflection and critical analysis in constructing a methodology. At first glance, the article appears to be simply a practical guide and reference for those embarking on the discovery of oral history and the challenges they will encounter; however, Quinlan's simplicity offers a reflexive exploration requiring the reader to subjectively situate themselves within the interview frame as discussed by Cole and Knowles (Cole and Knowles 10).

Quinlan argues the validity and relevance of "understanding the dynamics of an oral history interview (as) essential to creating one whose depth and substance contribute to the public record in a meaningful way." (24) She defines the oral history interview as an "intensely personal exchange" involving the "willing narrator" and "prepared interviewer" (24) who together in an organized format record and collect the subjective stories of the narrator (24).

In contextualizing her argument, Quinlan compares journalistic and oral history approaches. The author maintains that the "distinct" nature of oral history where "verbatim transcripts" (25) become "archival" sources, defines oral history's purpose and approach to practice (25).

Similar to Norquay, and Goodson and Sikes, Quinlan is sensitive to the power dynamic and collaborative forces within the interview (26). She suggests that the use of the term "narrator" implies equity in the process of building rapport (30). Quinlan

stresses that the interview depends on the narrator to tell their stories and respond to questions (26).

Again Quinlan (30) and Norquay agree that the interviewer's knowledge and demonstrated interest is an advantage when guiding the narrator to "deeper levels of analysis and details" (30).The author notes that time and respect are considerations when the narrator struggles with "framing a response" (31).

Although Quinlan establishes a limited frame of reference, her critical account and practical approach is grounded in experiential and theoretical knowledge corroborated by Norquay, Thomson, Goodson and Sikes, Cole and Knowles, and Ritchie. Quinlan's analysis provokes important questions regarding ethics and textual authority, the interview environment, representation and the participant interviewer, issues that are interwoven throughout the literature. Her language is clear and pragmatic: purpose informs methodology (25), every feature of the interview informs the relationship within (25), questions are central to success (31), oral historians have perspectives (35).

Quinlan stresses that researchers are obliged to document all subjective experiences "relative to their research" in conjunction with that of the narrator (35). Once the context is known, the understandings of all future readers will be informed by the meanings generated within the interview moment (35). Quinlan's attention to "verbatim transcript" (25) as public record and archive, serves to underscore its significant role as a source in the production of "democratic" social histories.

Paul Thomson successfully argues that oral history process is democratic. Both Goodson and Sikes, and Cole and Knowles anticipate socially contextualized life

histories gleaned from the diverse voices of many different kinds of people. Thomas and Norquay demonstrate how memory is an effective tool for reflecting upon hidden messages within narratives to uncover new knowledge of the past and present, in order to influence the future. Finally, Quinlan clarifies the process by which narrated stories are gathered. The literature presents a framework from which to develop a democratic, inclusive and socially contextualized method to look at a nuanced life of a dance teacher in mid-twentieth century Toronto.

A goal of this research methodology was to represent the " human experience" of my subject in such a way that "readers or viewers" are drawn into the "interpretive process" of making meaning based on their "own reading" and reality (Cole and Knowles 11). I set out to explore a methodology that provided equitable insights into the life and work of a forgotten voice in history. The merging of archival methodology with oral narratives and life history enabled the achievement of this.

CHAPTER FOUR: BIOGRAPHY

Gladys Davis was born on February 27, 1914 in Winnipeg, Manitoba (Smither interview Nov. 2016). During this era "Winnipeg was Canada's third most populous city, behind Montreal and Toronto," a regional hub in terms of economics and cultural activity (Smith in Odom and Warner 199). The city's isolated location fostered cultural growth and subsequent public appreciation of all forms of theatre (Smith 199).

Born during the first year of World War 1, Gladys never knew her father, Verdun Davis, who was killed in battle. Her mother, Ethel, endured the hardships of a single mother with limited financial means. She later remarried William Forrester, a masseur from Brandon, Manitoba, who was a former friend of her first husband. As a result, Gladys and her older sister, Hilda, acquired a new step-brother, Robert (Smither interview Nov. 2016).

Considered small for her age, Forrester, at age seven, was enrolled in dance classes intended to build muscle mass and to address health issues, including a "slight" scoliosis impacting her hip (Smither interview Dec. 2016). Forrester's first local dance school offered highland dance, exclusively (Bowring 2002); however, a year later at the recommendation of her dance teacher Alex Cameron, Forrester expanded into the study of ballet, acrobatics, and tap with her new teacher, Margaret Ritchie (Gladys Forrester award notes 1998). Forrester was soon winning competition medals for Scottish dancing.

An outstanding highland dancer, she was a Western Canadian Highland Dance Champion and winner of the Ontario Highland Dancing Championship (application letter and resume to Peter Dwyer). Later in life, Forrester produced several highland champions (Foley interview). One of her Toronto students, Jamieson won the Scottish World Championship in highland dance, "the first winner to take the trophy out of Scotland" (Forrester taped interview, DCD 1986; Smither interview Nov. 2016).

In 1920s Winnipeg, a number of large dance schools were in operation. Performances and recitals were staged primarily at six local theatres, often with "full" orchestra. Geraldine Foley, Joyce Hague and Yentelle Fred operated one of these dance studios which they had taken over from Madame Ione Zinck, a European expatriate (DCD 1990). Forrester studied with Foley and participated in her dance group. From there, Forrester was hired to dance in the *Doll Review*, performing at theatres in Winnipeg and Regina. In 1926 at age twelve, she toured western Canada dancing in "Three Little Maids" produced by Captain Plunkett and choreographed by Leon Leonidoff and Florence Rogge. "A captivating performer," Forrester went on to appear in several dramatic productions gaining celebrity status as "Winnipeg's Own Child Wonder" (DCD 2002 2). Throughout her adolescence, Forrester remained active in the local dance scene of her home town, Winnipeg. She continued her dance studies with Hague and Foley, performed when the opportunity arose, and made regular summer trips to Chicago and New York to study ballet and a variety of other dance forms, with teachers such as Irene Castle[15] (DCD Collection 2), Michel Fokine[16] ("New in the DCD" 2002; Pynkoski interview) and Sonja Serova[17] (School of Dancing and Deportment). By the latter years

of the Great Depression, 1936, Gladys had completed grade eleven at high school and opened her own dance school (Manitoba Historical Society website; "First Dance"; Smither interview 2013). Her youth did not impair her ability to be a successful dance teacher, business woman, dancer and performer. A staple in Forrester's life was her continued study in the American dance centres of New York City and Chicago working with master teachers in a variety of dance forms.

Archived performance programs from Forrester's early Winnipeg dance school reviews, beginning in the late 1930s, appeared to be relatively sophisticated as was the practice of the era (J. Hague, F. McQuaig programs), professionally constructed, printed in pamphlet form and including a photograph of students in elaborate costumes. Advertisements in the programs suggested some form of sponsorship, and acknowledgements included musicians and/or orchestra, costuming and set construction. Performances were staged in a theatre, a common practice in Winnipeg at that time (Hague, McQuaig programs).

In 1938, Lloyd and Farrally arrived in Winnipeg. They opened their own dance school and soon after formed The Winnipeg Ballet Club, offering free lessons to students interested in nonprofessional performing experiences (Smith in Odom and Warner 200; Adams 13). Lloyd was accomplished and skilled, and perceived as a threat by other dance teachers in the city. "Gweneth Lloyd was a threat…she was good" (Forrester taped interview, DCD 1986).

By 1939, at age 25, Forrester along with approximately 25 other Winnipeg dance teachers formed and incorporated the "Dancing Masters' Association of Canada" (DCD

1990). Between 1939 and1943, Forrester acted as vice president (Minutes 1940), member of the board of directors for the association, and the Regional Director of the Chicago National Association of Dance Masters ("Dance Priorities of 1942"). According to a local tabloid, the mandate of the Winnipeg chapter was to maintain teaching and technical standards, to encourage the development of a "native" choreography and the "eventual creation of a permanent ballet company in Winnipeg" (*Winnipeg Free 1939*). Perhaps not surprisingly, this sentiment echoed the goals of Lloyd and Farrally who opened their competing ballet school and Ballet Club in 1938, eventually growing into the Winnipeg Ballet. In 1939 journalist Ben Lepkin recognized the competitive atmosphere that existed between the Winnipeg teachers and Lloyd and Farrally, in his news article "For a Native Ballet." Both opposing dance groups he explained, the Dance Masters' Association (henceforth, DMA)[18] and the Ballet Club were recent inventions in Winnipeg with the Ballet Club appearing shortly before the DMA. He did, however, recognize that the "new organization," presumably the DMA, "intends to devote considerable attention to the development of choreography" (Lepkin 1939). Lepkin refers to the United States developing its own brand of ballets based on the "American scene" and, therefore, it was logical he theorized further that Canadians would also consider this option since the prairies had an abundance of themes and topics to explore (ibid*).*

Archival newspaper articles revealed that the Winnipeg DMA had produced a performance of three "original one-act ballets" in 1940, two years after the arrival of Lloyd, ("Three Original*"* program 1940) that included a white ballet, *Le Lis Blanc,* with Forrester in the lead role as the white lily and, *Kaleidoscope,* a ballet presented years later

by The Winnipeg Ballet Company in Montreal, choreographed by Lloyd (Pearce 1949). Remarkably, one of the entries for the three ballets acknowledged the ballet, *Le Lis Blanc,* as choreographed by the DMA; however, the other two ballets including *Kaleidoscope* did not name the choreographer.

Although an initial tension existed in the Winnipeg dance scene, a transition period led to a more amicable and productive environment. A letter dated January 1941 from Winifred Stull, Secretary of the Imperial Order of Daughters of the Empire, Canadian Fliers Chapter, to Greta Kaake, President of the DMA expressed appreciation when she wrote, "I wish to thank you and the Dance Masters Association for the honour and privilege of sponsoring your production of the ballets. We were very proud and delighted with the performance which speaks very highly of your association and the intensive work you have been doing."

A DMA memo, written in 1941 by Geraldine Wrighton, Ballet Committee Chairman, to Winnipeg dance students, instructs that the association wants to give all "Ballet Club" dancers an opportunity to fully participate in DMA activities. The memo suggests the existence of a "collaborative" link between Lloyd and Farrally, and their "Ballet Club," the nascent Winnipeg Ballet, with the dance teachers and dancers of Winnipeg. Or perhaps this missive could be interpreted as an attempt to maintain support for established Winnipeg dance teachers threatened by the interlopers Lloyd and Farrally.

During the Second World War, Gladys Forrester and her students, similar to other dance schools, performed for war-time stationed troops (Forrester taped interview, DCD 1989, "Concert Party," "Former Popular"). At one such performance in Carberry,

Manitoba, Forrester met her future husband Gerald Smither. Within eight months, Gerald, a British air squadron leader, proposed to Forrester ("Officer to Wed Local Dancer"). In 1942, soon after their marriage, Smither was recalled to Britain ("New in the DCD"). Forrester, who was dancing with the Winnipeg Ballet at the time, followed her husband to England, and settled in the vicinity of London, in 1943 (Independent Producers; Forrester taped interview, DCD 1988).

In 1940, Lloyd and Farrally's troupe performed as the Winnipeg Ballet, with the chorus earning a limited stipend for their work by 1949 (Smith in Odom and Warner 203). Re-named The RWB in 1953 (Smith in Odom and Warner 204), archival records verify Forrester's performances with the company in 1943 (Royal Winnipeg Archive), although, varying sources state or suggest that she was affiliated with the company in the first two seasons 1942-1944 (Alumni Questionnaire). The company alumni forms, dated January of 1990 and completed in Forrester's name, indicate that she danced with the company during three seasons, 1942 to 1943, 1943 to 1944 and 1949 to 1950. These very records were referenced in order to complete Christopher Dafoe's book *Dancing Through Time: The First Forty Years of Canada's Royal Winnipeg Ballet* which includes these same dates (Dafoe). According to RWB archivist Gayle DeGagné, the fire of 1954 destroyed company records, including performance programs that provided inclusive records of all previous dancers and performances. Forrester's obituary written by Kennetha O'Heany, former student and teaching colleague, articulates that Forrester assisted Lloyd and Farrally with the establishment of their Canadian School of Ballet, now known as the Royal Winnipeg Ballet School. The tribute in addition states that

during this period of time, the early founding years of the Winnipeg Ballet, Forrester was introduced to the RAD technique and training (O'Heany 1998), presumably through the teachings of Lloyd (Forrester taped interview, DCD 1986).

After her arrival in England, it had been Forrester's plan to retire from dance; nevertheless, London's dance world and her unquenchable desire to perform, study and teach overpowered her retirement plans and prompted a renewed commitment to dance (Karr 1959). She worked in musical theatre and studied with ballet teachers including Vera Volkova (biographical profile 1950), Stanislas Idzikowski (Forrester taped interview, DCD 1988) and Phyllis Bedells, ballet mistress of the Sadler's Wells Ballet and a founding member of the RAD (Murray). Encouraged by Bedells to audition for the film *The Red Shoes*, Forrester was hired by Robert Helpmann in 1947 (contract with IPL) to dance in the ballet chorus of the historic dance film (Karr).

After three gruelling months of work on the film and the completion of her contract, it was decided that Forrester and her husband (known as Jig) would return to Canada. There were limited employment opportunities for older pilots, so in 1948, five years after moving to England, the couple returned to Canada. Forrester and her husband landed in Halifax, Nova Scotia, driving westward through Canada searching for a city with possibilities and potential. At her husband's request, they finally settled permanently in Toronto, where there was an abundance of dance opportunities for Forrester (Smither interview 2013; "Lives Lived").

As a result of the post war focus on regeneration, a world-wide economic boom came about, originating in American capitalism (Jackson 1). Post War Toronto grew from a

town to a city (Bishop 93). The arts lagged behind the economic boom; there was limited theatre in Canada, while various semi-professional ballet companies existed. Nevertheless, an assortment of touring ballet companies performed in Toronto and Montreal, including the highly regarded Sadler's Wells from London, England (95). Boris Volkoff, a Russian expatriate, had established the Volkoff Canadian Ballet, with the assistance of his wife Janet Baldwin, a Torontonian from one of the "leading" families in the province (95). English Canada was "culture starved," in particular, Toronto, which yearned for a permanent "high" culture and English refinement (99).

In 1948 the Canadian Ballet Festival was formed to stage annual festivals with the purpose of showcasing Canadian dancers and ballet companies. The association included members of the Toronto "establishment." Baldwin from Toronto and Yeddeau from Winnipeg spearheaded the first festival in Winnipeg (98).

A formidable ballet personality from Western Canada, Lloyd left Winnipeg in 1950 and opened a branch of the Canadian School of Ballet in Toronto (Karr), "allying" with Forrester (Boye 24). Acclimatizing to the Toronto dance culture, Lloyd founded a non-professional dance troupe, the Toronto Festival Dancers 1951-1954. The "concert group," comprised of staff and students from the Canadian School of Ballet, performed in Toronto with the Opera Society (1951 and 1952) and the New Play Society and appeared at the sixth Canadian Ballet Festival during the year 1954 (Blewchamp in *ETDC* 354; "6th Canadian Ballet Festival").

In the later 1940s, Toronto's desire for a professional ballet company was on-going, along with the contentious issue of who would direct the company. Both Volkoff and

Lloyd demonstrated interest, yet it was Ninette de Valois' recommendation of Franca that closed the debate and placed her in the forefront for the exalted position (Bishop 101). Once Franca had established the NBC in 1951, she chose a Toronto dance teacher and fellow British expatriate, Oliphant, to be her company assistant and eventual principal of NBS when it opened in 1959 (204).

It was into this cultural, political and economic foment that Forrester and her husband plunged. Jig found employment with a travel company. Forrester resumed her passion for performing, teaching and choreographing. She immersed herself in the Toronto dance milieu. When Forrester arrived in Toronto, there was an abundance of work and opportunity. She took over the dance classes of Jean Macpherson at the Jesse Ketchum Hall in 1948, sharing facilities with another teacher, Oliphant (O'Heany 1998; Oliphant 80). Forrester and Oliphant had both arrived in Toronto in the late 1940s from Britain, splitting the student roster from Macpherson, who sold one half of her student class list to each of the new teachers (Forrester taped interview, DCD 1986).

Soon after her arrival in Toronto, a local newspaper announced that Forrester had joined the Volkoff Canadian Ballet (Smither interview 2013; "Volkoff Ballet" 1948). As a cast member of the 1947 film *The Red Shoes*, Forrester received celebrity status at the special screening held for the members of the Canadian Ballet Festival in Toronto, in February 1949 (*Chatelaine* 1949). In November 1949, *The Winnipeg Free Press* reported that Forrester would make guest appearances with The Winnipeg Ballet during the completion of their Eastern tour, replacing an injured dancer.

From the late 1940s into the late 1950s, Forrester continued to dance and develop as a commercial choreographer, working steadily and prolifically. She danced, in *Melody Fair* musical comedies as well as in the Canadian National Exhibition Grandstand Show. Forrester's career was a whirlwind, choreographing the annual *Spring Thaw* revue in 1956 (Tovey 2001 35), musicals including Mavor Moore's *Candide* (*The Royal Gazette* 1959), Gilbert and Sullivan operettas produced by Norman Campbell[19] for the CBC and Stratford Festival Theatre (Murray 1961), and the General Motors and Chrysler industrial shows (*The Royal Gazette* 1959). In 1959, Forrester found herself on a plane to Bermuda to choreograph a theatrical production, produced and directed by Yeddeau, her former colleague from the Winnipeg Ballet (*The Royal Gazette* 1959). Yeddeau had a long association with Forrester beginning in the early days of the Winnipeg Ballet. Forrester credited Yeddeau with creating the "sets" for her 1941 and 1942 dance school reviews performed in Winnipeg early in her teaching career ("Fifth Annual Dance Review" 1941; "Sixth Annual Dance Priorities of 1942").

National success for Forrester, as a choreographer, was precipitated by Gweneth Lloyd's arrival in Toronto, in September of 1950 (Blewchamp in *ETDC* 354). Lloyd had relocated to Toronto, opening a new branch of her established Canadian School of Ballet (CSB), while teaching at private schools including Bishop Strachan School and Havergal College, and choreographing for the Toronto Conservatory and the CBC. Lloyd continued her work as a RAD examiner and on a biweekly basis choreographed ballets for the weekly CBC youth program *Junior Magazine* (354-355) which focused on education, culture and entertainment for youngsters ("Junior Magazine"). While

establishing her career in Toronto as a dancer, teacher and choreographer, Forrester agreed to become an associate teacher with Lloyd at CSB. Forrester left her fledgling dance school to teach with Lloyd in the early 1950s and remained there until 1958 (Boye 24; Forrester taped interview Feb. 1986; Smither interview 2013), teaching ballet, jazz, tap and highland dance, while she choreographed and collaborated with Lloyd (Jamieson 2017, Taylor interviews).

In 1952 and much to Forrester's good fortune, the CBC called Lloyd's Toronto studio in search of a choreographer for the first CBC (CBLT) broadcasted television show, sponsored by Canadian General Electric (Karr; Toronto Daily Star 1952). Since Lloyd was out of town for some time (her ballet *Shadow on the Prairie* premiered in Winnipeg in 1952) (Blewchamp in *ETDC* 355), Forrester was invited to join the team. "It was the beginning of a profitable television career," that made "Forrester known from coast to coast" (Karr). By 1967 Forrester had choreographed and staged over 200 productions for the CBC (application letter and resume to Peter Dwyer, Karr).

During the time that she was affiliated with the Canadian School of Ballet, and while also working with the CBC, Forrester passed the RAD Solo Seal examination in 1952 (Stykes 2017). It might be theorized that Lloyd, herself an RAD examiner, coached her colleague, Forrester, through the process as a benchmark or step in teacher training. While Lloyd remained in Toronto she maintained her own performing troupe, the Toronto Festival Dancers 1951-1954 (Blewchamp in *ETDC* 354). Understandably her colleague Forrester supported and participated in Lloyd's initiative, performing with the non-professional troupe during its existence (Tovey 28).

Dance study in New York made a large impact on Gladys throughout her career. Studying jazz in the late forties and early fifties with teachers and choreographers such as Matt Mattox (Foley interview) and Peter Gennaro (Jamieson interview 2013; Forrester taped interview, DCD Dec. 1989), Forrester returned to Toronto incorporating the idiom into her own teaching and choreography (Foley interview). As early as 1951 Forrester taught jazz to Toronto ballet students at Lloyd's Canadian School of Ballet: "she would come back from New York with the breaking edge of jazz technique" (Taylor interview). Forrester urged all her students to incorporate jazz into their dance training. Brian Foley attributes Forrester with facilitating the introduction of jazz to the Canadian audience through her CBC (and CTV) productions. Fellow dance associates and good friends, Forrester and von Gencsy, founder of Les Ballets Jazz de Montreal, (Smither Nov. 2016, Foley interviews) both were former ballet dancers with the Winnipeg Ballet and both women migrated to the new concept of modern jazz transmitted from New York City. Von Gencsy began her jazz studies in 1956 with the acclaimed New York master teacher "Luigi," and later in1972 founded Les Ballets Jazz de Montreal with her two colleagues, Eddy Toussaint and Genevieve Salbaing ("Eva von Gencsy"). In Toronto, Forrester continued to develop her own choreographic work inspired by a well- known jazz dancer of the time, Peter Gennaro. Her creativity, "showwomanship" and "Gennaro" dance style made her a successful television and stage choreographer.

CBC productions came to the Canadian School of Ballet searching for child dancers and in the early days of Toronto television, Lloyd's studio was a reservoir for dance related resources. Lloyd herself choreographed ballet for the television show *Junior*

Magazine (Blewchamp in *ETDC* 255) and from time to time Forrester and Lloyd collaborated on seasonal specials (Taylor interview). Deanne Taylor, a student of Forrester, was enrolled at Lloyd's school. Taylor recalled her many fond memories of working and studying with Forrester and the vast number of CBC television shows she worked on which were either choreographed or staged by Forrester, including *A Gift for the Princess* the first CBC Christmas television special. Taylor went on to become the well-known child celebrity Maggie Muggins character on national television (Taylor interview).

Vi Armstrong, a friend, neighbour and parent (of Taylor) recalled the significance of Forrester's role as a CBC choreographer and leader in the mid 50's and early 60's:

> Celebrity in that fashion was not what she was. Forrester and her choreography became well known at the CBC. She wasn't famous anywhere, I don't think, except the fact that around the CBC she was famous for quite a while. It was commonly known that she was in charge of any musical production that was done, the choreography was hers. That was anything at the CBC at that time that was really musical or theatrical... She was a leader.

During this already eventful period, unexpectedly in 1956, Forrester's son was born. In addition to her new unexpected responsibilities as a mother at age forty-two, Gladys continued to dance, teach and choreograph at her usual pace (Jamieson interview 2017). Her relationship with CBC and CTV on television shows and specials lasted for more than a decade, from the introduction of Canadian television in 1952 until the 1960s when "television variety shows were in decline" (Bowring 2002). At this point in her career, she turned her attention to teaching and the business of her dance school.

In September 1958 Lloyd left Toronto for her home in the Okanogan Valley, Kelowna, BC (DeGagné May 2017 cites Esme Crampton) and Forrester was forced to rethink her situation.

With Lloyd's departure and the birth of her son, Forrester opened her own dance school in the west end of Toronto, offering ballet, jazz, tap, and highland dance. Her studio was located in the Thorncrest Village clubhouse, a short distance from her family home at 75 Thorncrest Road in the same private village (Smither interview Dec 2016; Murray 1961).

Forrester's reputation as a teacher and CBC choreographer brought many dance students to her studio business. Local and non-local parents and children were aware of her success. Some parents, such as Sheppard's mother, saw this as a "good thing" which made Forrester more attractive as a proficient teacher (Sheppard interview). Armstrong, another parent, commented that "as a choreographer Forrester knew more about dance than a dancer" (Armstrong interview). Some students saw learning with Forrester as an opportunity to fulfill their fantasy to be seen on television.

In point of fact Forrester trained a number of her senior dance students including Linda Barry, Brian Foley, Dawn Govier, Mary Lou Green, Linda Jamieson and Pat Toms, so that she could then engage them as her dancers on national television as well as in commercial dance productions (Monaghan interview). Forrester stressed that her students be versatile and emphasized that both ballet and jazz were complementary dance forms that enhanced the dance technique of her students. These two dance forms made the dancer highly employable and able to respond to her choreographic needs. This

philosophy was a foundational theme which continued through Forrester's teaching career spawning students, dancers and dance teachers who understood and embraced eclectic dance forms.

With her move to Etobicoke where she opened her local dance studio, Forrester became a suburbanite. She may have viewed this transition as a step down in her professional life; however, Alison McMahon her former student and employee suggested another theory:

> Perhaps once she started the studio, she lost contact with the people in the performance world. When you're in that milieu and you're in the television studio and you're choreographing and you're putting a show together and you've got a deadline for the show, things kind of have to all fall into place by a certain time. And there's a specific to do list. And part of that to do list is promotion. And when she moved away from that culture, she lost some of her contacts. You start the (studio) business up yourself then all of the responsibility is on your shoulders. You don't have five or six people running around behind the scenes doing it for you.

Dedicated to dance and highly motivated, Forrester maintained a heavy work schedule and expected undivided commitment from her students. Her rigorous approach to learning and professionalism was reflected in the day to day expectations embedded in her programs. Forrester taught Cecchetti ballet technique for a brief period during the 1960s (Foley interview) but she soon reverted to her Winnipeg and British experiences with RAD training. It is unknown why Forrester initially chose to teach Cecchetti; however, the National Ballet Summer Schools and NBS (opened in 1959), which at that time favoured this method of dance instruction, may have influenced her decision. Many

of Forrester's summers were spent guest teaching at various schools including Elliot Lake Centre for the Continuing Arts, Banff School of Fine Arts, the National Ballet Guild Summer School (application letter and resume to Peter Dwyer), her own Haliburton Highland Dance Workshop, and Tam O'Shanter Skating School (Smither interview Nov. 2016).

The Thorncrest Village Clubhouse was Forrester's first school in Etobicoke but she held a series of studios including a school on Dundas Street West in the Islington Village, and her long-time studio at 3317 Bloor Street West (Smither interview Nov. 2016). Foley, a former student and trainee, became her associate teacher and a dancer working for Forrester on CBC productions, who was mentored by her to learn the skills of choreography. Foley remained teaching and working with Forrester until he opened his own studio in 1966 and began his career as a choreographer with the CBC (Foley interview; https:/www.performing dance arts.ca/).

Forrester mentored Bronwyn Clark in the years 1965 to 1974, who then became her assistant dance teacher and later a teaching associate at the Bloor Street studio. "She was a very shrewd lady" Clark declared. Clark, herself, "did anything that needed to be done and worked many hours. I did everything that related to running a studio, teaching, tutoring, bills, cleaning, costumes, syllabus, along with studying technique with Gladys and general organization." When Clark left Forrester's employment she was well prepared as a teacher and studio owner. In 1975 Clark began her own independent dance school business in Pickering, and taught for 10 years as an associate with the Toronto teacher Iris Giggs at Havergal School, Mooredale Community Centre and the Urselin

School (Bronwyn Clark interview 2016). Janice Oakes, another protégé of Forrester, was both a promising Scottish and ballet dancer. Graduating from the York University dance program (BFA 1983), Oakes became a certified associate choreologist receiving the highest grade in England at that time (Forrester personal interview DCD Feb. 1986) while attending the Benesh Institute of Choreology (1985), in London (Oakes interview). That same year she participated in the *Encore, Encore* project in Toronto, along with another young choreologist and former student of Forrester, Debbie McGowan. Mentored by Forrester to become a dance teacher, Oakes asserted that she went through a probationary period when her written lesson plans were reviewed by Forrester, "just like an Ontario teacher trainee with their teaching associate." Oakes declined to replace Forrester upon her retirement, choosing instead to become a certified Ontario Elementary teacher and dance studio owner in the Ottawa region. Oakes continues to be "heavily involved in the Scottish dance world today" (Oakes interview).

While remaining focused on her instructional practice and studio, Forrester continued to remain involved beyond the classroom. As early as 1965 Forrester was assisting Macdonald[20] with the choreography for the French Canadian Folk (dance) Ensemble, Les Feux Follets[21] (application letter and resume to Peter Dwyer). During Canada's Centennial in 1967, Forrester spent much of the year commuting to Montreal to collaborate again with Macdonald and to choreograph dances for Les Feux Follets. Other members of the artistic staff for Les Feux Follets productions included Gillies and von Gencsy (Smither interview Nov. 2016; Les Feux Follets). During the 1970s Forrester coached skaters and in 1986 she joined former dance colleagues including Gweneth

Lloyd and Collier, on the *Encore Encore* project, assisting in the reconstruction of early Canadian choreographic works at the request of Lawrence and Miriam Adams, founders of the DCD archive (Ryman in Odom and Warner 401). Later in her teaching career Forrester worked with young skaters and gymnasts in the *Elite Sports Program* at Seneca College, York University. She gave her expertise and support to a project close to her heart, The Scottish Dance Company of Canada established in 1996, by assisting with the production of the company's historical Scottish dance show *Immrama* (Crawford interview; Scottish Dance Company of Canada). Unfortunately the troupe did not survive for a lengthy period of time.

Forrester and Collier were long time dance associates and colleagues, a relationship that began in the Volkoff Canadian Ballet. A program record indicates they both danced in the "world premiere" of the ballet *The Red Ear of Corn* (performed only three times) which was choreographed by Volkoff for the 1949 Canadian Ballet Festival in Toronto and based on an Indigenous Canadian folktale (Collier in *ETDC 610*). Forrester and Collier danced along-side other dancers in *The Red Ear of Corn* including Don Gillies, Natalia Butko, Janet Baldwin, Ruth Carse and Lillian Jarvis which led to long-time affiliations within the Toronto dance culture ("Red Ear of Corn" 1949). Collier worked as a guest teacher and choreographer at Forrester's Bloor Street studio for several years. A number of Forrester's year end studio "closings" from 1966 to 1973 were graced by Collier's ballet choreography and danced by Forrester's senior ballet students (Gladys Forrester School of Dance 1966, 1968, 1970, 1973). Collier's romantic style gave Forrester's students the opportunity to experience working with a choreographer and

performing in a ballet format while experiencing traditional classical music written by composers familiar to the realm of ballet including Vivaldi, Beethoven, Mendelssohn and Strauss.

Forrester's annual "closing" performances were professional and well attended. However, the less showy and more deliberate approach to student performances, which were held in a local high school auditorium, contrasted with her earlier approach to dance instruction and the role of performance in student learning. This excerpt from her school brochure reflects the values and philosophy of an experienced teaching professional in 1972-1973:

> It is not the policy of the school to hold annual recitals, because of the expense involved with costuming and the time necessary to prepare the children. However, a demonstration is held every spring, either in the studio or an auditorium, where the children can invite their parents and friends to see what they have accomplished. (School Year 1972-1973)

Throughout the years, Gladys maintained friendships and professional relationships with many of her associates including Spohr, Campbell, von Gencsy, Jack Cardiff and Howard Cable but none was closer or more lasting than the bond she held with Lloyd and Farrally (Bronwyn Clark interview 2013). Forrester exemplified Lloyd's synergistic approach to ballet, the incorporation of many dance influences into the ballet experience (Blewchamp in Odom and Warner 408). Forrester encouraged her ballet students to attend the Banff School of Fine Arts (BFSA) dance program, which Lloyd and Farrally co-founded in 1948. A remarkable number of Forrester's senior students, including interviewees from this research, attended the dance program at Banff. Forrester herself

attended the school and taught ballet and jazz in the dance department at BSFA, which gave her time to teach, as well as visit with her close friends, Gweneth and Betty, at their home in Kelowna.

Forrester continued to teach and choreograph from her studio in Etobicoke until she closed her dance school in 1978. In the 1980s she began to guest teach in the Toronto area for other teachers, studios and institutions such as Cindy Fisher, Pia Bouman, Brian Foley, Seneca College and Ryerson University. Forrester mentored and consulted with less experienced teachers regarding RAD syllabus and examinations (Fisher interview 2016). In order to teach privately, Forrester returned to her familiar Thorncrest Village Clubhouse space, located in the Etobicoke enclave where she had lived and taught for so many years. Near the end of her life, recognitions of her contributions to dance were made. In 1993, she received the Dance Ontario Award for Classical Dance. In 1998 at age 84 she was presented with the President's Award from the RAD, in London, England for her life-time commitment to teaching the art of ballet and to the RAD. Forrester continued to teach until her passing, four weeks later.

While exploring her life story, two themes emerged that relate to Gladys Forrester's personal experience: her status as an insider and outsider, and her independence as a woman.

Insider and Outsider

Toronto in the early and mid-twentieth century was primarily influenced by British culture which was automatically assumed (considered) to be superior to its American, Canadian or selected European counterparts. As an extension of the British Commonwealth, post-World War II Toronto maintained a strong adherence to British mores and perspectives (Bishop 99-100). Thus tethered to British traditions, the Toronto dance community was irrevocably influenced by powerful advocates of the British school of ballet (Bishop 101-102; Neufeld 7-8). Not surprisingly, this loyalty to British values resulted in some individuals being insiders who adhered to traditional British ideals of ballet, with others being considered outsiders due to their alternative, non-traditional approaches to dance.

The terms insider and outsider in Canadian dance, and in particular ballet, is a theme that seems to parallel issues of high art and low art, historical colonialism, and nationalism (and regionalism) that influenced the development of dance in Canada. Throughout my interview process, research participants theorized about Forrester's status as an insider or outsider in the Canadian dance canon. They did not have definitive answers; nonetheless, they did shed light on various issues offering interesting and thought provoking responses to the question of Forrester as an insider or outsider in varied dance settings in Canada and her place in dance culture. Forrester had a long and diverse career in dance and this quality of multiplicity or divergent directions and interests that she embraced brought some discontinuity in her career direction and how she was perceived. One interviewee, a former student and professional dancer, stated,

directly that "Forrester was the best and everybody knew it," yet despite Forrester's reputation as an outstanding, unconventional, and innovative dance educator in the mid-20th century, her work is rarely acknowledged in Canadian dance literature.

Forrester was closely aligned with Lloyd as a friend, colleague, mentor, and collaborator. Although Forrester supported the establishment of a Canadian ballet company, she did not audition in 1951 for Franca's nascent NBC, unlike many Canadian dancers from Montreal, Toronto and Western Canada. While Forrester had joined the Canadian Volkoff Ballet upon her return from England in 1948, and danced with Lloyd's Festival Ballet Dancers in the 1950s ("6th Canadian Ballet Festival" 1954), she did not attempt to join a company led by a professional rival of Lloyd. As a westerner, Forrester's allegiances appeared to remain in the West with Lloyd and with the Winnipeg Ballet; nevertheless, Forrester did comment to me as her private student that "a little bird told me that I would be considered too short at 5 foot to enter the NBC." Already a performer, dance teacher and business woman, Forrester's income was central in supporting her family. It could also be theorized that she was in search of more lucrative, fulfilling or stable means of employment. In addition, she was not willing to jeopardize her relationship with Lloyd who was not offered the directorship of the national company (Fisher-Stitt 12). Forrester had also committed to teaching with Lloyd in and around the early 1950s, after Lloyd had arrived in Toronto.

Forrester's students were always encouraged to look westward in order to seek further training at the Banff School of Fine Arts where the dance department was directed by Lloyd (McGowan, Bronwyn Clark, Bill Clark, Barbuto, Oakes interviews) or the

Winnipeg Ballet professional school (Barbuto, Sheppard interviews). Forrester encouraged her ballet students to strive to dance with her hometown company, the RWB. As it was, three of her students entered the RWB professional program, two of whom participated in this research. Sheppard, herself a former student of both Forrester and the Winnipeg Ballet professional program, reflected that Forrester did not have the physical facility to offer a professional program. However, when Sheppard arrived in Winnipeg she easily adapted to the level of expectations being placed in level five. The next level, six, was the company class (Sheppard interview).

When Lloyd exited the Toronto dance scene in 1958 for a life in the Okanagan (British Columbia), Forrester was left to continue independently in a dance culture that was now dominated by the NBC and the pending NBS, a similar paradigm she had experienced in 1938 Winnipeg with the arrival of Lloyd (and Farrally) and their integration into the established Winnipeg dance culture. Franca, Oliphant, Lloyd and Farrally had all brought their varied dance expertise from England; however, diverging (opposing) philosophies and goals resulted in two distinctly different dance legacies.

Once Forrester became distanced geographically from the urban environment of the Toronto dance network with her move to the suburbs, she was less accessible and more distanced from Toronto urban parents and their children (Clark, Bouman interviews), potential clients, other Toronto dance teachers and the tensions of NBS and its affiliate the NBC. Clark, Forrester's former associate, felt that she was not concerned about acceptance by her teaching peers or by the Toronto dance community. Instead Forrester

remained focused on her art and her own personal and professional goals (Bronwyn Clark interview).

Similar to most traditional dance studio teachers, Forrester approached dance instruction from an eclectic perspective, offering several forms of dance as a prerequisite to financial survival; nonetheless, she was different, distinct from her contemporaries. Possessing strong skills in numerous dance forms, Forrester embraced movement as a mode of artistic expression regardless of cultural content, similar to Lloyd. Forrester's perspective of dance did not appear to be driven by the Western European concept of classical ballet as a superior form or high art. Indeed, her deep attention to Scottish, jazz, ballet and any form of movement, when integrated with her inventive teaching methodology contravened the dance teaching philosophy of many of her peers.

Anuschka Roes, Manager of the NBS Teacher Training Program recalled Forrester's personality, and her lack of apparent interest in approval: "She wasn't one of those people that stood out in the front and said 'look at me and how great I am.' I don't remember that about her at all." Forrester was in her own sphere conducting her own activities.

There are few extant materials documenting Forrester's studio days and her relationship to the Etobicoke community in which her studio was located. There were limited news articles written about (her) Toronto dance studio activities from that era, yet there are many mentions of Forrester's career in archived news articles. Articles and clippings of Forrester's career had been collected by Forrester's family (her mother and husband) and not by Forrester herself (Tovey interview).

Lloyd and Forrester

A significant factor in locating Forrester in the dance landscape is acknowledging her lifelong personal and professional association with Lloyd, now a Canadian dance icon. Each former student of Forrester's that was interviewed revealed an awareness of the connection between Lloyd and Forrester. Lloyd influenced Forrester's teaching practice and career and conversely, Bouman pointed out that "those who knew Forrester, like Lloyd, respected Gladys' opinion and insight enormously" (Bouman interview).

Forrester had a long standing respect for Lloyd and her accomplishments, and it seems that she considered Lloyd an example by which she measured her own accomplishments or shortcomings. Lloyd was an inspiration, role model, and mentor.

Forrester's son acknowledged his mother's respect for education and the regret she felt regarding her own seemingly limited formal schooling in comparison to others in her immediate circle of dance (Smither interview 2013). Forrester's contemporaries with higher formal education included: Lloyd who was a graduate of Physical Education from Liverpool College in England (Blewchamp in *ETDC* 352), Macdonald, and Campbell. Franca and Oliphant did not achieve university education, nor did Farrally, but there may have been others unknown at this time that Forrester admired for their academic achievements. Although Forrester did not attend post-secondary education after completing secondary school, she was a lifelong learner committed to finding deeper understanding and encouraging others to do so as well. Lloyd herself was unusually highly educated for a (an English) woman of her era (Blewchamp 352). A dance teacher, examiner (RAD/Cecchetti), and British certified teacher, Lloyd believed in ballet as a

"popular art" form (Crabb 2002 107) and throughout her career demonstrated a compelling desire to educate and develop a dance audience, offering lectures and demonstrations on related topics in both Winnipeg and Toronto (Ness 1951). During Lloyd's years teaching in Toronto, Forrester participated in her dance lectures, demonstrating while Lloyd instructed her audience (Blewchamp in *ETDC* 353-354; Ness).

Both Lloyd and Forrester seemed connected through their deep commitment to education, teaching and learning as well as their personal creative and spiritual philosophies that were translated through movement. In the *Encyclopedia of Theatre Dance in Canada* Anna Blewchamp quotes Lloyd from *The Manitoba Arts Review* in which she writes about the essentials of being a ballet dancer. Lloyd speaks to the primary need for technical excellence but in addition she adds "we must search for the inner consciousness of beauty and the desire to give it visual form through the medium of the body" (356). Perhaps Lloyd's relationship to dance paralleled Forrester's own fascination with movement as a means to sublimate her own spiritual beliefs by seeking and demonstrating artistic perfection through dance (Jamieson 2013, Pynkoski interviews; Gottschalk 62).

Both Lloyd and Forrester had knowledge of many dance forms and perhaps shared a common perspective in this regard, a spectrum of dance that, if related to colour, could be blended to create a new and unique hue. Lloyd arrived in Canada willing to set herself and her choreography free from the confines and restrictions of traditional English classical ballet. She was in search of a more Canadian approach to ballet which offered

an alternative blend of dance elements and a more contemporary approach to dance (Blewchamp in *ETDC* 354). Although Forrester was a trained ballet dancer, she gained a reputation in her youth as a strong Scottish dancer and later, as a professional, for her expertise and leadership as a modern jazz dancer and choreographer in theatre and media. Lloyd and Forrester appeared to perceive dance as an art form of diverse movement and embodied expression. Similar to other teachers of her era, Forrester studied multiple forms of movement including tap, Spanish, character, ballroom, acrobatic, adagio, ballet, modern creative, highland (*Miss Gladys Forrester Announces the Reopening* 1941); nonetheless, her accomplished skill level in numerous dance forms was a defining feature of her practice.

Lloyd (and Forrester) revealed a decidedly more progressive approach to dance, and a disregard for the traditional approach of the era when the "British school" of classical ballet was a priority for many proponents of the dance form, including Franca, Oliphant, the NBC, and the Toronto elite (Neufeld 7, 9, 13-14).

Since Oliphant had grown to be a very powerful presence in the Toronto (Canadian) ballet community, Forrester perceived Oliphant as a professional rival. Oliphant approached Forrester on more than one occasion, inviting her to teach at NBS (Smither 2013, Jamieson 2013, Le Forestier interviews); nevertheless, Gladys declined and continued to teach and choreograph successfully in Toronto. Forrester and Oliphant had both arrived in Toronto in the late 1940s beginning their practice as young dance teachers. While establishing themselves in the Toronto dance scene, both Oliphant and Forrester found themselves working in the same production, yet they remained oddly

independent of one another. In 1949 Oliphant was employed to choreograph the chorus dances in the Royal Alexandra Theatre production of *Mother Goose;* Forrester was hired to perform the independent theatrical solo role of the Fairy Queen (Oliphant 86). As time went on Oliphant's stature and presence grew consistently, becoming a dominant voice in ballet circles by contributing to the implementation of the CDTA, becoming a close associate of Franca, and finally becoming the co-founder and later principal of NBS. Norma Sue Fisher-Stitt's book documents the politically polarizing environment and rivalry that ensued between local Toronto dance schools and the newly formed national ballet conservatory affiliated with Franca's NBC (3-24). Interviewee, Foley, spoke of the "threat" that teachers felt with the arrival of the new ballet institution (Foley interview), a familiar situation which Forrester had experienced two decades earlier in Winnipeg when Lloyd and Farrally arrived from England to set up their dance school and the beginnings of the RWB (Blewchamp in *ETDC* 353).

I came to understand Forrester through my own experiences. I recall Forrester encouraging me to study dance at the Banff Summer School of Fine Arts. I did attend twice, at age 12 and 13. It was a wonderful experience that influenced my life, my dance, and my view of the world. Later at about the age of 15 or16, I participated in a few company classes when the RWB was performing in Toronto. Spohr taught the classes. In retrospect I believe that Forrester was hoping I would eventually go to Winnipeg to dance with that ballet company. Forrester referred to many international ballet companies and schools while teaching but she never spoke encouragingly regarding Oliphant or NBS. At the end of my one year experience at the school, when I spoke of

being considered as an outsider myself, Forrester was concerned that her long standing contentious relationship with Oliphant had influenced my experiences at her school.

I recall Forrester's studio as a haven for both she and her students. Once there, we were in our own sphere oblivious to any tension in the outside world beyond. The focus was on work: the teaching and learning of dance. And although there was fun, time was valuable, and therefore spent on productive activities, not wasted. Students, including myself, quickly grew to understand this expectation.

To me Forrester appeared confident as a business woman and dance teacher since she was very focused and involved in the business of making dance through her teaching and studio practice. She appeared to be constantly in motion: teaching, choreographing, mentoring, consulting with parents, attending meetings or pursuing professional development and travelling (to dance, teach, choreograph, judge or attend events). She was highly motivated and productive, and a picture of success and fulfilment. I recollect that Forrester perceived herself as a knowledgeable, respected and experienced professional who cared about her students. However, although the welfare of her students was a priority, so too, was her need to maintain a prosperous livelihood. Though she appeared very confident about her work as a dancer and teacher, she constantly strived to enrich her skill as a teacher and understanding as an individual. She was private about her past and her accomplishments. She did not boast about herself or her students. Nor did I feel encouraged to do so about my own successes which were considered by her as merely a step towards achieving excellence. The quality of her teaching was echoed in the accomplishments of her students. She did not seem to be

interested in competing with her Toronto teaching colleagues. She appeared to be in her own league as a dance teacher, independent, setting her own goals, a non-conformist. Often Forrester would lose track of time due to her intense focus in the classroom, extending class time by several minutes. I do not remember her considering this to be a fault but simply a part of her own teaching process and style. As an advanced student studying privately with Forrester, I observed that she was a very reflective individual who focused on the success of her students, believing that solutions to any issues could be found with the aid of her own religion. Although she had very strong beliefs and principles, Forrester demonstrated to me a sensitivity and vulnerability that is still present in my memory of her.

In Toronto teaching circles, (including NBS), I believe she felt that her approach to the teaching of ballet and dance in general was highly regarded. She guarded her reputation as a creative and successful Toronto teacher (and choreographer), which in essence signified her level of expertise and knowledge of dance. Forrester was very conscious of maintaining high standards for herself as well as for her students. I believe that Forrester perceived herself as a professional teacher, and mentor, who was interested in instructing anyone who wished to earnestly engage in the study of dance. From my perspective Forrester felt she knew what was best for her students regarding their program and ability. As a young ballet student I recall Miss Forrester encouraging me to study jazz dance in addition to ballet. She felt that jazz would enhance one's ballet technique offering a contrast to the discipline of ballet. Often making the dancer's

movements more fluid and adding greater dimension to movement, jazz provided a new perspective for the ballet dancer.

It would appear that Forrester was perceptive and experienced in assessing student needs and adapting programs to foster learning. She guided many of her students to study during the summer months at the Banff School of Fine Arts dance program which was directed by Lloyd. Upon further reflection, Forrester demonstrated more pride in her students who attended Banff as well as the Royal Winnipeg Ballet School. She expressed that her students would benefit from the experience of the intensive professional program and perhaps she was still deeply connected to the West and her professional relationship with Lloyd.

The Solo Seal examination in 1971 was a major event in Toronto RAD dance culture yet there were no formal photographs of my dancing performance to remember or commemorate this accomplishment. Two newspapers were invited to attend and wrote articles. Forrester complained about the accuracy of one article. One of the studio pianists, Mr. Edler, who was also a photographer, came prepared and ready to record the event on moving film. Unfortunately, he was directed to stop his activities by an RAD official and, sadly, there is no visual record.

This performance is a somewhat faded memory of my past and I often wish that I had photographs as memorabilia, a record of my work and accomplishment. I feel disappointed and sad that Forrester did not demonstrate a greater sense of pride in my work and achievement and celebrate the event with an historic visual record of us together. I do have a treasured photo of Cliff Collier and myself, together after the

examination, since Cliff was thoughtful to provide me with a warmup barre and some words of support. Indeed this accomplishment was significant in that at the time I was the youngest in Canada to successfully attempt the RAD examination and one of the very few in Canada at that time to achieve this RAD award. To date, in order to reconstruct a memory of these past events, I have relied on a form of oral history, my own memories and the memories and stories of those observers who attended the event, including dance students, my family and friends who have shared their own recollections and glimpses of our past.

After eleven years of intensive study with Forrester, which included the completion of my RAD Solo Seal examination, I chose to attend NBS. At the time, I was the most advanced ballet dancer at Forrester's studio. I looked forward to studying within my own peer group, which Forrester's studio could not provide. NBS offered an advanced ballet program (grade 12) and in addition was affiliated with a professional ballet company. Acceptance in grade 12 by this conservatory, considered the leader in conservatory dance instruction in Canada, affirmed the level of instruction I had received from Forrester over a period of eleven years. As a strong ballet dancer at age 16, I felt my goal to be a professional ballet dancer was achievable, in my own home town of Toronto, by attending NBS. I was confident of my skills as a ballet student, acknowledged by the RAD as a young person with artistic potential, and I felt accepted as an insider in the Toronto dance scene as I knew it. I did not view myself as an outsider in the world of dance. I had no concept of being an outsider or what that experience would mean. Certainly within Forrester's circle of influence, I was respected for my achievements as a

young dancer. Upon reflection I was naïve to assume I could cross the barrier into this insular and elitist dance conservatory environment. I recollect that for me the prospect of attending the NBS was an exciting challenge and a necessity in order for me to achieve my personal goal to be a professional ballet dancer; however, Forrester was estranged from the NBS which had significant ramifications for her dance students. In retrospect, my experience at NBS gave me insight into how Forrester might have felt as an outsider in the Toronto ballet milieu.

When I announced that I was attending NBS for grade 12, Forrester remained calm yet dismayed. She must have been in a state of disbelief. She appealed to my mother to reconsider sending me; although, I had made the decision to attend myself. I remember that, as my teacher, Forrester seemed concerned for my well-being.

For many years Forrester had voiced her concerns regarding NBS. She did not agree with Oliphant's teaching philosophy and practice and her goal to produce traditional classical dancers who primarily danced the classics. Contrary to Oliphant, Forrester maintained a more synergistic approach to ballet in keeping with that of Lloyd and the RWB. Forrester did not encourage her students to attend Oliphant's ballet conservatory. Forrester was adamant regarding her opinions. Her loyalties lay with the teaching philosophy of Lloyd, the RAD, and the RWB and School, which she felt would be nurturing and offer suitable instruction for her own ballet students. Perhaps she perceived herself as an insider within this context. Gladys supported a more inclusive and less traditional approach to ballet in keeping with Lloyd's methodology, the

antithesis of Oliphant, whose philosophy and political leanings were colonialist and elitist.

From my experience, I recall Oliphant as being godlike in the eyes of many students and staff. Considered a formidable voice in the Canadian ballet world, as her student I felt intimidated by her and others at the school, very unlike the safe and welcoming sense I enjoyed with Forrester and the positive learning culture of her school.

Attending NBS did not fulfill my goals or expectations. Treated as an outsider, I left the school demoralized and disillusioned and ceased any further dance study in an attempt to erase my memory of this experience. I returned to my old collegiate to complete my academics (the Ontario system at that time had a grade 13) but I did not have the confidence of the former student that I had been a year earlier. What Forrester had feared had become a reality.

In retrospect, my decision to attend NBS had implications for Forrester, which I never considered at the time. I do believe that Forrester thought a student at NBS could lose their personal identity and individuality as a dancer. She valued creativity and artistic expression. For her, all individuals had the right to pursue their dreams of being a dancer regardless of their physique, which was contrary to the perceived established norm for a classical ballet student at that time and adopted at NBS. In my experience, Oliphant had a reputation for being ruthless, as did Franca, but in retrospect they were both simply ballet elitists and collaborators, who were self-mandated to reproduce the British style of classical ballet in Canada.

I can never really imagine the full extent of Forrester's feelings or what this event meant to her, my leaving her studio for NBS, but I can project that she felt the school would undermine her work and what she was attempting to accomplish as a teacher. According to her son, Forrester had resisted an offer to teach at NBS on more than one occasion. Forrester's past and on-going perceived rivalry with Oliphant, and perhaps professional jealousy, may have also reappeared; accordingly, she was required to remember past dance history and her own subsequent negative feelings, as a possible outsider to the established dance power and politics in Toronto. Forrester was aware that she did not have the facilities of NBS, a point of personal frustration she was forced to acknowledge. Perhaps she had assessed Oliphant and her approach to teaching and knew that NBS did not offer what I needed as a young dance student in order to fulfil my career objectives. She never revealed a possible anger or hurt. Unfortunately, I was not given the opportunity by Forrester to fully understand the historical past and how it could influence my own experience and future as a dance student… at NBS.

Forrester remained in communication with my mother. Aware of my status at NBS Forrester shared her concern about the acrimonious feelings that existed between Oliphant and herself. Forrester's past history and ambivalence for the established dance order and politics in Toronto resulted in a lingering sense of rivalry with Oliphant. As Forrester's student, I was at a disadvantage at "Oliphant's" school. Upon entry to grade 12, my assumed ability to adapt to school expectations was perhaps a further irritant since Oliphant prided herself on the professional standards of the school. The issue of local Toronto dance teachers versus the established ballet conservatory and the long

standing political divide between the western ballet contingent (including Lloyd and her Toronto teaching associate Forrester) and the eastern contingent (of Oliphant and Franca) may have played out in my own experiences as an unsuspecting student.

At the time, Forrester had lost her most advanced ballet student to her imagined rival. Perhaps this significant event caused Forrester to shift her perception as a teacher and reflect on her facility to guide her students to a professional level. Forrester never revealed any emotion other than sincere regret and encouragement to return to her studio, offering me private lessons and mentoring. My mother and Forrester eventually coaxed me to return to dance. I continued my studies with Forrester and then enrolled in the York University dance program the following year.

Independent Woman

As I worked through the research process, it became evident why Campbell nicknamed Forrester "Mighty Mouse" (Karr 22) and why she was described as "dynamo" (Ryman interview) and "inspirational" on more than one occasion during interviews (Taylor, Oakes, McGowan interviews).

One interviewee underscored the dichotomy that existed in Forrester's profile as an independent teacher and business woman. Forrester's love of dance and passion for teaching was juxtaposed with her need to act decisively, shrewdly and with skill, with parents, colleagues and employees, in order to survive in business and maintain her own livelihood and security. A number of interviewees, both students and assistant teachers of Forrester's, observed this business-like quality within the context of the teaching/learning

environment of Forrester's studio. Unlike an institution of learning or conservatory setting where teachers are salaried or unfettered by financial responsibilities of business, a studio owner has the added consideration (or disadvantage) of maintaining class enrollment which might be perceived as a conflict with the trust, caring and ethical standards required by a teacher (see Appendix C: Ethical Standards and Standards of Practice for Teaching). A majority of the interviewees felt that Forrester demonstrated caring and provided a supportive environment, above and beyond her responsibilities as a business woman. Interviewees also indicated a high level of trust and respect for their former teacher.

As researcher, I observed over the course of the interviews that a number of Forrester's students were unaware of her accomplishments as a dancer and choreographer and her subsequent far reaching influence as a teacher. Some of Forrester's students who were a generation younger than myself, who as teens studied predominantly in the 1970s and after, were not as aware of Forrester's life history or history in dance. Forrester's career had shifted from performing and choreography to focus on teaching and her studio business. The extent of Forrester's influence and vast dance network was not always known, perhaps in keeping with her private personality, beliefs or professional integrity. Due to the lack of continuity in Forrester's early life, her career and successes may have been difficult to follow (Oakes interview). Twice she was called upon by her husband to move to a new country which interrupted her life, creating a disruption in her career, and requiring her to rebuild her professional focus and network. Some interviewees were

surprised and demonstrated a new awareness of Forrester's history, as details were revealed through interview discussion.

Forrester was seen by former dance student Le Forestier as a capable woman: "I think she was a good business woman. I mean she had a going concern there (her studio) and she managed it well. She was extremely hard working, no question about that." Forrester opened her first studio at age 22, married at age 28 and had a son at age 42. Throughout her life, she maintained a busy schedule and independent business outside of the home. Forrester was the primary income earner in the household (Smither interview Dec. 2016). A few interviewees commented on Forrester's steadfast husband who remained with her throughout her life. Two interviewees commented on the gender roles within their home and suggested that "there was no role playing" (Beatty interview) and that Forrester appeared to have "no interest in housekeeping….Her life was choreography and dancing" (Armstrong interview).

Although Forrester may be viewed as unconventional, she was greatly respected by her peers and for her excellence in dance education. Dance educator and administrator of the National Ballet Teacher Training Program, Roes, spoke appreciatively of Forrester and her multigenerational influence on dance education and educators of today. Pynkoski reflected back on his experiences with Forrester, his former teacher, friend and mentor. An accomplished artistic director today, Pynkoski articulated his understanding of Forrester's teaching and spiritual motivation, capturing the essence of her contribution as both a dance educator and artist/creator. He first referred to John Marshall's opinion of Forrester:

> John, who I think was one of the most perceptive and one of the finest teachers, and a great examiner, a great person, he absolutely adored her. He used to joke and say, "Gladdy is crazy." And then he would go on and say, "But you're going to learn so much working with her. She can give you things that no one else could possibly give you." But when he would say 'crazy', it would be with that slightly dry English sense of humour. He sent everyone to her. He felt that she would do exceptional work.
>
> Marshall admired tremendously her ability to teach *allegro* work. He thought that her [girls] had spectacular foot work. Brian Macdonald thought the world of Gladdy. I worked with Brian on a couple of occasions. And when he found out I was a Gladdy Forrester student, and that I had studied with her, he used to say, "I can see it. I can see it. We've trained the same way. We come from the same school." He wasn't one of her students, but I think he was thinking in terms of how you approach movement. He was very much able to see Gladdy in terms of how I rehearsed. And he had great, great respect for her, as well.
>
> And I do remember as a little girl, she actually had class with (Michel) Fokine and she didn't even know who he was, but she had a reminiscence of his teaching-- he helped this girl in class. He was setting up a row of chairs for her to do *chaînés* between the chairs. Gladdy had a number of very interesting memories of him. (Pynkoski interview)

While living in England, Forrester studied with the former ballet mistress of the Sadler's Wells Ballet, Phyllis Bedells. Although it was possible that Forrester was offered a contract with Sadler's Wells Ballet company, I was unable to confirm this information. However Pynkoski recalled:

> I know also, at one point Gladdy was in England because she auditioned for the Sadler's Wells Ballet. I know that she auditioned for them and it was rather

> extraordinary because she was so tiny, yet she was offered a contract. I really don't have a clear memory of what made her make the decision to return to Canada and forego the contract. But it was something that she was very proud of, more than anything because she felt that her height was so much against her at that time, and it was something that was still offered to her.

Pynkoski pointed out that while working with his own company, staging operas, teaching ballet or as a movement teacher for young vocalists, Forrester's influence was always present:

> We know that Gladys influenced many people, and she influenced a number of her students who then went on to do professional work in the arts. I quote her all the time! I just find her approach is something that's absolutely invaluable in terms of being the best possible way to get people to work intelligently, to work in a way that they don't undercut themselves, so they don't stop themselves because of a constant awareness of their own shortcomings. It focuses in on what it is that you want to achieve. It's about the art. It's not about you. It's something [that's just outside] of you. And that to me is the really thrilling thing.

Pynkoski brought up the issue of art and artistry. He felt that a spiritual approach to whatever one was engaged in – it could be dance, various forms of theatre – was very similar to an artistic approach, and that the two perhaps meet:

> Yes. I think it really just becomes a question of semantics. I think, at the end of the day, we're saying the same thing. It's just the insistence that a movement is more than just a movement. You're not just lifting your leg to 45 degrees. What is it that's happening? Why is it happening? How is it moving through space? Is it saying something or is it a pure abstraction? You breathe to prepare an exercise. What is that breath? What is happening?

These were familiar questions amongst others that were discussed often or presented during any of Forrester's dance classes. "Forrester trained students to have a presence on stage. She got them to think and feel about what they were doing." Forrester's gift as a dance teacher "was to make her students understand that they must think and be responsible for what they were doing" (Crawford interview). Pynkoski commented further on the dancer thinking and the necessity to merge motion with emotion in order to create artistic expression:

> So nothing just starts being done by rote. We're not just technicians. Gladdy even had that about certain types of *enchaînements*. I remember the first time we were working on a complicated beaten *enchaînement,* probably before our intermediate exam. She said, "Boys, boys, boys. The *batterie* has a sense of humour." And I thought that was such an incredible thing for her to say.
> I thought that was so interesting. She was saying that a beaten *enchaînment* had a sense of humour. And I repeated that just last week in a class I was teaching last Saturday. And everyone was madly concentrating on their footwork and struggling as they went through. I'm saying, "Wait. What is this? How can you do *brisés* and have that expression? What is it that you're doing? What is it you feel like?"

The idea of attributing emotion or feeling to a movement or motion is not a new notion: however, as Irina Kolpakova writes in the book *Vaganova: A Dance Journey from Petersburg to Leningrad* (2005) only the select group of teachers committed to artistic pursuits in dance, demonstrate such an intuitive practice when instructing students. Kolpakova, a student of the renowned Russian teacher Vaganova, reflected on her former teacher's instructional practice which demanded that all students consider the

emotional content of their movements including hands, arms, feet and so on. Equating Vaganova with Russian ballet, Kolpakova commented on training in Russia, "In our students you see the movements infused with joy, coquetry or tragedy of the scene… create(ing) a jump of joy or despair … comes from training …Everything the head, the torso, arms, fingers-has to come alive in this way" (xi).

Pynkoski identified Forrester's own special insights as an inspirational leader:

> It came out of Gladdy so naturally, that certain movements had a certain quality. They make you feel something. They evoked a particular emotion. It was never just about doing the movement, because she had broken the movement apart in enormous detail. It was still more than just the movement. It wasn't just technique she was interested in, and it wasn't just perfect bodies.

The research interviews revealed a range of perspectives and conversation on the topic of Forrester's instructional practice and her approach to RAD syllabus. Artistic expression, technique, and the fact that Forrester used the technique and the syllabus of RAD to reach her students artistically were topics of discussion. Some interviewees felt that perhaps Gladys did not address the syllabus fully and purely. Pynkoski addressed that impression with the following:

> No, she probably didn't. I think for Gladdy, she would have just said the syllabus is a means to an end. I mean, what is a syllabus? It's simply something that helps you learn, and helps you learn in a rational way so you're not learning a *brisé* before you do an *assemblé*, which is the sort of thing that happens in classes all the time now, when people just go and take a class somewhere.
>
> But beyond that, Gladdy, I think she enjoyed the RAD. She enjoyed the syllabus. She was intrigued with how it was put together. She admired the people who put

> it together. But at the same time, at the end of the day, Gladdy was looking for results. She wasn't really concerned about how she got them. She wanted to create the finest artist can be, with the best art, the best technique they could have. And she would say whatever she needed to say, and do whatever she needed to do in order to help people achieve that.
>
> Gladdy's students did well in their exams. But I don't think Gladdy was particularly proud of that. That was simply part of the learning curve that her students went through. But she did all sorts of things that were not syllabus related at all. I think she just appreciated the syllabus as a very well thought out tool, which it is. I think most syllabuses are well thought out tools. You just have to decide which one you're going to go with.

Forrester encouraged her students to study more than one genre of dance. In contemporary dance today genres mesh together, and we don't always see the division between ballet, modern/contemporary, and jazz. Major ballet companies have absorbed and melded all of these techniques. In Forrester's choreography her classical background married with jazz which was then integrated with her highland productions (Foley interview). Forrester felt that one genre spoke to the other, that one complemented the other.

Pynkoski reflected further regarding Forrester's dance pedagogy and philosophy:

> Yes. And I think like many people, and I think she really epitomised this, that ballet became your base that you could build everything on. But she definitely wanted people to build beyond that, as well. I mean, Gladdy loved jazz. She loved musicals. From what I could see, she loved all the dancing that she encountered. She was so intrigued by it. But ballet, that was like the scales and arpeggios.

> Those are the things you must get in place that give you that face that you could then go anywhere. And I think it was terribly, terribly important for her.

Pynkoski studied with Forrester slightly later in life. “So these things are very clear memories because I was an adult essentially when I started working with her. And so yeah, the memories and the impressions are very well-defined” (Pynkoski interview).

Conclusion

Forrester, like many other teachers, lacks visibility in history. Barbuto, a former student, speculated that perhaps “other people did not agree with her methods or her style of teaching or she was not traditional enough in her approach to dance” (Barbuto interview). Perhaps Forrester’s “very private nature” observed by a close long-time student, which prevented Forrester from vocalizing or promoting her own embodied abilities and accomplishments may have impacted negatively on the need to document or historicize her career, and acknowledge the value of her contributions. Although Forrester has, until the present, resided in the shadows of noted Toronto/Canadian dance icons such as Lloyd, Franca, Oliphant, Volkoff (and his wife Baldwin), Forrester continues today to influence the Canadian dance culture, a generation after her death, through her own notable dance students who continue to transform the Canadian theatrical dance-scape.

While discussing the low profile of dance teachers in the Canadian dance culture, Roes commented on Forrester’s contribution to Canadian dance:

> Dance in Canada tends not to really focus on dance teachers and instruction; everybody's all wrapped in the Karen Kains and the Frank Augustyns and they don't really seem to pay attention to who was behind those people. Certainly Oliphant is in the forefront, but she made sure of that herself and of course she has the legacy of the school. But there are so many other teachers who really contributed to dance in Canada and Gladys was absolutely one of them.

Forrester did not strictly subscribe to a traditional English ballet style or embodiment. Perhaps she did not have the luxury to be selective as a dance teacher and business woman outside of the bounds of a conservatory. Perhaps her small stature, love of diverse dance forms and her disinterest in restrictions and exclusivity, governed her decisions and teaching philosophy. Research confirms that her lifelong dancing and pedagogical influences included her CS faith, Lloyd, and the RAD. As a result, Gladys taught all manner of students in keeping with a more non-traditional, inclusive perspective.

Forrester's diversity as a strong teacher in many forms of dance and her ability to offer such consistently high standards for numerous years was remarkable. In addition to other responsibilities beyond her family, teaching and studio business: choreography, television and theatrical collaboration, personal professional development, and summer school, Forrester actively maintained close ties with the CS Church. This aspect of her life, including attending meetings and functions on a weekly basis, is discussed in Chapter 5.

CHAPTER FIVE: REFLECTIONS AND RECOLLECTIONS

In this chapter, I provide details of the information (results) that emerged from research interviews that represent the discovery of new knowledge gleaned through oral language methodology. Recollections and reflections of Forrester's former students, associates and individuals connected to her, provided the voices that brought to light memories of her life and teaching (see Appendix A).

The Starting Point

A set of reflective questions (see Appendix B) was emailed to participants prior to the day of their actual interview. All participants indicated they understood that the set of questions was meant to frame the interview and to provide structure rather than restrict the discussion. Interviewees were encouraged to speak freely. They were made aware that I was a former student of Forrester which seemed to assist their reflective process and build a sense of shared purpose and trust (I was an insider). I was able personally to envision and understand an experience or insight the interviewee was recalling regarding Forrester. In some cases my role as a former student was helpful in evoking memories assisting the interviewee in recalling events of their past, when for example as former students, we both agreed upon a common experience or memory of Forrester's learning strategies, such as the use of Pilates exercises in our ballet class "back in the 1960s"

(Monaghan interview). As the researcher, I did not want to restrict the reflective process so I tried to remain flexible yet probing. I did however, in the interests of time, intervene with a new question to realign the reflection process when an interviewee was digressing from the focus or context of the topic. In some situations I felt somewhat abrupt or insensitive; nevertheless, time was a consideration when some interviews reached ninety minutes in length.

My goal in offering the interviewees themed groupings of questions, in advance, was to facilitate and maximize preparatory reflection that would yield more fruitful reflection and richer responses and personal stories. I suggested to each interviewee that we proceed through the interview in a manner by which they felt most comfortable for the telling of their story, keeping in mind of course the existing research frame. This plan worked well. Some interviewees referred to the questions sequentially throughout the interview, which allowed them to lead the discussion and/ or remain voluntarily focused. Most interviewees responded with purpose and enthusiasm.

All interviewees but one was prepared to talk about their experiences with Forrester and related topics such as dance history. Only one interviewee was concerned about anonymity and appeared worried about revealing their personal opinions in responding to the research questions. Reassurance regarding the confidentiality of the research process and the freedom to withdraw at any time proved to be effective in reducing some of the hesitancy displayed by the participant. However, the anomaly raised questions regarding the reliability of the participant's responses and created a limitation on the information gathered during this particular interview.

Participants who were teachers themselves appeared to relate to Forrester as a teacher and choreographer and subsequently provided thoughtful, in-depth and articulate responses regarding her pedagogical skills and philosophy. Some interviewees used the questions as their means to reflect and recall memories of events and then during their interview, they simply spoke freely sharing their (personal) stories with few references to the questions as if they had prepared in advance. Some interviewees asked directly if they could just speak freely in an unstructured format and say what they wanted to say when they wanted to say it. Other interviewees questioned me regarding their ability to respond adequately to the themes and whether they were recollecting valuable memories for my research. I sensed that they wanted to be helpful and contribute to a sound profile of Forrester. My response was to reassure interviewees that our interview was going well and that all their responses were valuable.

The initial question addressed to all interviewees, in which I probed their memories of the Toronto dance culture in the mid-twentieth century (for a full list of questions see Appendix B), set a positive and relaxed tone for the interview and provided a focal point and base line for individual reflection and storytelling. In response to this question on Toronto dance culture, one former non Forrester student characterized a memory of dance as an insular experience where ballet was the focus and there was limited knowledge of other studios and dance students in Toronto. She remembered her teacher as somewhat territorial and protective of her students. Some teachers feared that their students might pick up bad habits if they studied outside the purview of their specific dance studio. There was limited or in most cases no discussion, questions or explanation

in the classroom and many of the dance steps were learned through copying and by rote. Another interviewee commented that studios seemed to be located strategically or spaced throughout the city so that each teacher had a territory in which they operated. There was almost a respectful distance from others so there were no apparent conflicts over students: "they were all in different areas, they weren't a threat at all to each other…I remember…the RAD would be having a guest teacher and we would all go down and take the class" (Tovey interview). Some Forrester students did not remember being restricted by Forrester but instead articulated that they were encouraged to broaden their experiences. They remembered attending workshops and classes offered by guest teachers or examiners at various locations in Toronto and agreed that the classes could very well have been RAD or CDTA planned events. Various dance professionals were invited to teach at the Forrester studio. Many former students commented on the wide range of learning experiences recommended by their teacher as well as the number of guest teachers and choreographers who visited the Forrester studio, including Macdonald and Strate, teaching, choreographing or auditioning students for dance performance events. However, not everyone agreed with these memories of openness and complete freedom; at least two former students commented on Forrester's attitude towards sharing her students with other teachers which reflected her sense of professional rivalry or possessiveness towards her students. One interviewee commented that "She didn't want students to get bad habits. I think she felt that she was an expert." This approach to students may have been consistent with all teachers who regarded their studio as a business and needed to maintain numbers in order to sustain their livelihood. Another

interviewee, a former student and teacher colleague, articulated that Forrester voiced concerns about the teaching practice and standards of another teacher and the possible negative influence on her dance students. The same interviewee noted that Forrester "could be inflexible" regarding her technical expectations. It was felt that Forrester had specific ideals of (ballet) dance and how it should be taught; she felt that some teaching styles lacked control and might lead to injuries.

When asked to reflect on their general and overall experience as former dance students of Forrester, the interviewees responded favorably with memories that, for the most part, were very positive. Although Forrester's teaching style was forged from a traditional background expecting discipline, structure and respect in the classroom, only one student spoke of being intimidated by her. Some students recalled Forrester's disregard for absenteeism due to illness. The vast majority of her former students remembered their class time as challenging, creative, imaginative, positive, interesting, provocative (thought-provoking), rewarding, fun, joyful, as well as "rigorous" and "very demanding" requiring personal commitment and high standards of technique. One former student found Forrester to be "a real pleasure to be around... a bright lady." The same former student found Forrester to be "warm and affectionate," and her studio to be a "protective and safe environment" (Le Forestier interview). Still another student recalled "I remember someone greeting me with such a twinkle in her eye. I always remember this about her… so cheery, warm and bright" (Barbuto interview). Only two former students discussed some of their learning experiences as unrealistic in terms of the same goals for all students, a career in dance, and Forrester's inflexible beliefs or philosophies: "I was a

bit misguided and perhaps disenfranchised and disenchanted." It is fair to say that not all experiences were positive for every student as will be revealed later in the chapter. However, most interviewees agreed and appreciated that Forrester insisted that students strive to achieve their own personal best in dance class.

The vast majority of interviewees agreed that Forrester was an outstanding dance teacher and an influential presence in Toronto and Canadian dance in her time. Interviewees were asked to reflect on the unique qualities of Forrester. Her classroom methodology, individualized approach to teaching and importantly, her focus on dance movement as a significant form of human expression were common topics of discussion that seemed to set her apart from other teachers. There were many commonalities in the interview narratives, although interviewees responded in their own remembering style. Each interviewee shared their personal individualized stories and perspectives of Forrester that made her memorable in their eyes. As a result of the interview process combined with archival materials, three themes emerged about Forrester as a person as well as a teacher: her religious beliefs and philosophy, her pedagogy and teaching philosophy, and Forrester's status as an insider and outsider in the dance milieu. These three themes together framed a close and detailed portrait of this particular Toronto dance teacher. Her insider and outsider status has been explored in the previous chapter. The other two themes are discussed, next.

Theme One: Religious Beliefs and Philosophy

During her childhood and youth, Forrester's life was influenced by her mother's belief and practise of Christian Science (Crawford interview). A significant part of her history and background, the religion became a foundational component of Forrester's personal philosophy and teaching pedagogy. The hallmark of Forrester's life and teaching was an overwhelming respect for high levels of individual achievement and her methods to attain this end.

As a dance student of Forrester, I became aware of her faith in Christian Science, more so when I entered adolescence. Her son, a petite youngster for his age, was sent to Principia, a private Christian Science school in Illinois (Michell 192), in order to complete his secondary school education. Once there, Forrester felt that he would be respected and achieve more success than at the local school in Etobicoke, Toronto where they resided.

On one occasion while visiting my home, Forrester and my mother engaged in a discussion about the Bible and its interpretation. This was a topic that interested both women. Forrester was arguing in a gentle manner that the Bible was metaphoric. They shared their perspectives on the issue. I was surprised at Forrester's understanding and religious insights. If I recall correctly, at one point we were all searching for a Bible to reference. She may have searched in her own bag of books and resources which she usually carried with her like a briefcase. My Mother loved to argue so she enjoyed the

discussion. I recall Forrester trying to clarify her perspective but my Mother would not agree with Forrester and give up her own position.

Forrester enjoyed this discussion of religion. She was very confident regarding her perspective but she capitulated when she realized Mom was not to be swayed in her beliefs. I saw Forrester in a new light, not simply as my respected teacher of whom I was slightly in awe. In the studio she was a focused professional but at my home Forrester had revealed her knowledge and personal interest in religious belief and God. I sensed that this topic was important to her.

At the studio Forrester did refer occasionally in casual conversation to attending church services as well as meetings with her CS practitioner, Godfrey John. I was able to decipher that they spent time discussing CS doctrine and reading religious materials and I believe that they also prayed together. I remember that Campbell, and his wife, were friends and members of the same parish. Forrester worked with Campbell on a number of professional projects.

I recall as a student reflecting on Forrester's beliefs. I questioned whether her faith was similar to mine. Sometimes I found her comments confusing and I attempted to contextualize them within my understanding of Christianity. For the most part, I disregarded her religious notions but absorbed and applied the related concepts that helped me to increase my skill and expertise as a dance student. I trusted Forrester's judgement as a teacher, although I questioned her religious thoughts. At the time, they seemed insignificant to the business of becoming a dancer. I had my own religious beliefs.

I recollect that Forrester reacted very negatively to students or employees who were absent due to illness. Rarely did she miss teaching due to illness herself. She always seemed quite healthy or denied any presence of sickness.

As a student, I do not recall Forrester appearing excessively religious, extreme or pious. She looked like a career woman and acted like an outstanding and committed teacher who would do just about anything to make her students learn and understand. She never gave up. I remember that she was confident about our abilities and believed that we could achieve our goals in dance. I felt confident that as a student of Forrester I could be a dancer. I never had a sense of the impossible. We simply needed to work hard, and follow her instruction. Forrester advocated reflection. We were encouraged to envision every movement and position in order to achieve success. A lack of success in her eyes meant that we were not focusing on a perfect internal vision which we were taught to understand by Forrester in various dance forms. I trusted her implicitly regarding her knowledge and intent to teach me to dance. Similarly to some of her other students, studying dance was all consuming, becoming a way of life for me as it was for Forrester herself. From an early age I spent many hours at the studio. By the time I was a teenager I danced at the studio daily, including Sundays, in private lessons, classes and rehearsals only excluding the time spent at my academic school and on homework.

Forrester taught conceptually yet she understood the requirements of the body and was able to respond to questions regarding the mechanics of dance. She was adamant that all in her class concentrate in order to demonstrate any given movement adequately which meant to the best of their ability. I remember that dancing with Forrester required

vast amounts of discipline and mental fortitude which I later found out was required of all professional dancers. With Forrester we learned this mind set from a very early age and although a task could be daunting, I enjoyed classes with her immensely. The mental and physical challenges and outcomes I experienced were gratifying.

Elements of Christian Science

Forrester's belief system of Christian Science (CS) provided a philosophy that influenced how she lived her life. A spiritual doctrine founded in 1866 (Kappler 8) by Mary Baker Eddy, the Church of Christ, Science, or Christian Science was a new female founded religion which evolved from Eddy's "life experiences" (2) within the context of first wave feminism, the Victorian Era and Protestant Congregationalism (Michell 21; Gottchalk 47). Born in 1821 into a strict New England Calvinist family in Bow, New Hampshire (Gottschalk 118), Eddy's initial life perspective was dominated by a male oriented Protestant theology she grew to consider as intolerant (49), vindictive (52) and misogynist (50).

From adolescence until early middle-age (54), Eddy experienced incapacitating infirmities that were both emotional and physical (51-52). The literature suggests that Eddy suffered from lengthy periods of "hysteria" (50), a form of depression and anxiety, considered common to women of her (Victorian) era (22), which for Eddy was accompanied by physical ill health (51). Michell notes that Eddy may have suffered from a mild form of anorexia which created lasting impairment to her body (163).

While searching for solutions to her personal plight, Eddy investigated current ideologies and philosophies of her era including Spiritualism, Mesmerism, Hinduism, Buddhism, Platonic reasoning and physical theory of matter which questioned the nature and relationship between the mind, body, matter and reality (Michell 4, 56-57; Gottschalk 129, 153). Consequently, the notions of spirituality, the unreality of matter, the control of the mind over matter, and psychosomatic illness as the source of all illness crystalized and emerged in her belief system and new theology (55). Sources agree that in 1866 (54), after decades of ill health (commencing in her teens (51)), Eddy's sudden religious vision and perception of the "paramount reality," (53) transformed her health and subsequent ability to cope with life. She acknowledged her healing as a personal understanding of God which inspired her to begin her ministry and heal others (53-53, 68, 164-165).

According to feminist researcher and theologian, Deirdre Michell, Eddy created an international religious movement, based on Christianity, which became vastly successful in the late nineteenth and early twentieth centuries which articulated Eddy's own vision of womankind (50). By 1902 Eddy had built a second "mother" church in Boston which seated 5000 people (2). Healing was the central focus of her Christian Science philosophy, a concept that captured the attention of Victorian women, many of whom found little support from the medical profession in arresting their physical or psychological maladies and distress (21).

The CS church became a popular religion and grew quickly in the early twentieth century largely due to the focus on healing; however, it declined progressively after 1936 concomitant with the advances in health care and medical science in the United States

(Mary Messer cited in Michell 10). Research found that post 1950s the number of official CS healers decreased by 75%. In addition, the international success of CS churches was also in steady decline. Those churches that continued to remain open exhibited a downturn in attendance (Andrew Hartsook cited in Michell 5).

Eddy's belief system rejected predestination intrinsic to the theology of Calvinism, a branch of Protestantism, which suggested that sickness was attributed to the "providence of God" (Michell 21; Gottschalk 49). Eddy rejected, too, a sole male deity "God the Almighty Father" in favour of a "gender inclusive" androgynous form, both mother and father, male and female, (22) exemplifying more democratic values (63). Encouraging gender equality (21), anti-racist sentiment (3) and a hopeful outlook on life (69), CS appealed to many women of that era with feminist values. Eddy introduced a new approach to healing and health, encouraging women to challenge the assertions that females were innately vulnerable and inadequate (6) and transcend the cultural and medical constructions of themselves (15).

Eddy named her religion Science, which she defined as "spiritual reality" equal to the Kingdom of Heaven in the Christian faith (Michell 55). The influence of Phineas Quimbly, an emerging psychologist and student of mesmerism, found its way into Eddy's belief system. Quimbly theorized about psychosomatic illness and advocated the investigation of the "psyche" and the "Science of the spiritual realm" to resolve illness (52). Since the study of Science was considered a standard for knowledge at that time (Gottschalk 280), claiming CS as a scientific methodology, a "method for the demonstration of the spiritual fact in practice," (280-281) where healing endeavours were

repeatable, provable and teachable, validated Eddy's CS and her expertise in healing (Michell 59).

Eddy's belief system supported the sharing of gender roles so that men and woman were able to transcend norms and develop skills beyond the socially accepted expectations of their culture: "Eddy engaged in an entirely new performance of gender" (Rosemary Hicks cited in Michell 12-13; Michell 60-61). This aspect of CS resulted in a sense of liberty (12-13) and empowerment for women as well as men, and "contributed to the redefining of women's roles and performance in America" (Michell 63). Eddy's school, the Massachusetts Metaphysical College was "chartered by the state" in 1881 (Gottschalk xvii) and offered post-secondary education and professional training in CS teaching, theology and medicine (63), encouraging financial independence for women (and men) (63). The emphasis on healing and teaching (63) in the Christian Science community encouraged leadership roles for women, including reading scripture (23), lecturing, promoting the religion publicly (19) or opening Christian Science branches of worship (63). The CS church did not support official ("ordained") clerics, and practitioners were then accepted as "spiritual leader(s) and advisor(s)" (63). Eddy encouraged women to become trained as healers (practitioners) giving them a new vocation separate from parenthood with the ability to bill patients in a manner similar to the medical professions (63).

Eddy's original motivation and focus was healing, of both the body and mind (69), a feature consistent with "women founded, woman dominated" and woman oriented

religions (19). She sought to establish and preserve equality for women, a factor in their healing, by negating differences between the male and female (60-61).

Eddy maintained a strict belief in spirituality, spiritual healing, and the denial of matter (Michell 16). She asserted that her approach to healing, which was grounded in a theological and psychological framework (14), was superior to that of medical doctors of the day (58). As time passed, however, Eddy amended her attitude regarding the field of medicine, and eventually due to kidney disease, she herself required medical support for pain (17, 138).

Once Eddy's leadership vanished with her passing, the resulting hegemonic structure that she created and sanctioned to protect CS interests, evolved to become a paternalistic entity, denying the feminine perspective and emotional needs, and imposing conformity regarding CS ideals of women (happiness, serenity, good health) (7). Michell points out that although the autocratic administrative model of CS persisted throughout the twentieth century, each independent church branch was permitted to maintain a sense of democratic purpose (based on the Congregational Church model (82)), in accordance with the given perspective of the local parish congregation (5, 19), an important factor in understanding Forrester's relationship and affiliations with the CS church.

Eddy defined matter as a vision in the human consciousness (Eddy cited in Gottschalk 69; Eddy S&H 116) and instructed that thoughts and beliefs influenced the individual's perceptions of the world and reality. "In CS, what mortals call the material universe actually represents their faulty perception of the one order of Spirit" (Gottschalk 69). And although a contradiction to her doctrines, Gottschalk and Michell point out the Eddy did

not in fact disregard the presence of the body, but instead throughout her ministry she both denied and confirmed it (Gottschalk 69; Michell 15). Eddy's focus was the healing of the human body (Michell 56) yet as Gottschalk points out, Eddy "denies that man lives in a material body and that Life is either structural or organic… Man's capacities are not therefore mediated through matter, and he does not in actuality depend upon a material structure to exercise them" (Gottschalk 69). Eddy viewed the body as fashioned around beliefs, and the medical and emotional were the chief "discourses" she sought to confront and amend (Michell 56).

Eddy's CS recreated the body as illusory and divine allowing the woman to regain a sense of control. Eddy theorized that the mortal body was a projection or suggestion in the mind, "It is mental rather than solid or material" (Michell 56). Therefore in the case of physical health, disease could occur as a belief in the mind and exploring existing beliefs could uncover the source of an illness (56). Since matter including the body is devoid of intelligence and responds to the mind, dismissing a belief in the mind could dispel disease from the body (56-57).

Eddy used seven impersonal genderless (Michell 57) synonyms, depicting qualities, to reference God and the human "state of mind" (Michell 58): Principle, Mind, Soul, Spirit, Life, Truth and Love. Each was used interchangeably to denote a specific agency of the divinity (Michell 57-58; Gottschalk 54, 58) and as Michell asserts were "harmonious and immortal" to counterweight "anxiety" due to societal transformation ("social change") (Michell 58). The term Principle exemplified the source of stability and harmony; Mind was the font of valid intelligence (Gottschalk 58-59). Michell notes that the frequent use

of Mind in Eddy's writing connoted a special value for this element. Eddy's healing and belief system attributed disease to misunderstanding and incorrect thinking, contrary to medical science that attempted to restore health based on the physical body (57).

Fundamental to Eddy's healing methodology was the practice of "disengaging" or turning the mind away from physical discord and negative beliefs towards the good and the spiritual in order to ponder the sacred ("divine") (Michell 111, 6; DeWitt 20) and transcend the body (Eddy cited in Michell 112). Prayer, forms of meditation and recitations such as the CS *Scientific Statement of Being*[22] were employed to provide focus, calm, pain relief and ultimately physical healing. Repetition of the statement was intended to resist the notions of fear and pain that could surface in the consciousness (Michell 116). Michell cites the research of Susan Lindley whose study found that as Victorian "women denied the existence of their bodies, paradoxically, they experienced physical healing" (cited in Michel1 4).

By the late nineteenth century, CS healing methods were accepted as an effective alternative treatment in resolving symptoms of psychosomatic illness. Although the medical profession consistently questioned and attacked CS at the turn of the twentieth century, it acknowledged the validity of the CS "mind-body" approaches (56-57) and developed what is recognized today as cognitive behavioural therapy, a technique which relieves symptoms of anxiety and stress, based on the rationale that our thoughts influence our feelings (58).

Official CS views the world as consisting of two discrete domains, the spiritual and the material; however, an alternative existing perspective that is not found in sanctioned

CS literature maintains that the material and spiritual are two separate perceptions of the same domain or world. According to this position, the "phenomenal world" is "seen differently when viewed and accepted as spiritual without limitations… The body is real… not material but spiritual and therefore transformable," capable then of bodily transformation, healing and change (Michell 114). It is unclear which viewpoint Forrester espoused; nonetheless, her belief in the power of the embodied spirit and mind to transform the material body infused her pedagogy and teaching philosophy.

Eddy challenged physical Science and the nature of man by resisting all that was material in favour of a spiritual universe (Michell 70). Michell's perspective sheds a light on Eddy's denial of matter as a systematic effort to negate the ill effects of religious, medical and cultural (Victorian) bias towards the material feminine form and the essence of "woman-hood" (68-69, 54). Further, Michell's research revealed that Eddy's logic and CS teachings reflected beliefs with strong feminist themes and a "radical" spiritual approach to life (4) and the search for harmony (164).

Forrester and Christian Science

When interviewees were asked what influenced Forrester personally or professionally they did not initially raise the issue of her religious beliefs. However, when asked to reflect on Forrester's teaching style, her focus on perfection or her effectiveness as a dance educator, for those individuals who knew her well, or were themselves sensitive to religion, the topic of Christian Science (CS) appeared in the discussion.

Numerous interviewees confirmed the strong presence of CS religion in Forrester's life. Other interviewees confirmed that Forrester never proselytized about her own religious beliefs. In fact, a few of Forrester's former students were unaware of this aspect of her life or they did not speak to it relative to the importance of their own learning experience, suggesting for the most part her religious notions were innocuous within the learning environment of her studio and teaching practice. Pynkoski commented on Forrester's religion:

> Once I got to know her well over the years, I discovered that Gladdy was a Christian Scientist. What I didn't know, was very impressive because there was never any sense of Gladdy proselytising in any way… This was someone who had been raised with that mindset and embraced it, never walked away from it, and simply applied it to her whole life... That's how Gladdy lived.

Nevertheless, the number of interviewees who knew Forrester well, on a more personal level as students, employees, friends or colleagues, acknowledged that Forrester's religion played a prominent role in her life. Although she was not evangelical about her beliefs, these interviewees had very insightful comments and memories when asked to reflect on this aspect of Forrester's life and how it intersected with her career, teaching practice, personality and her perspective of the world. One former student, dance teacher and colleague who had known Forrester for many years, stated that the Christian Science faith provided Forrester with a "lasting philosophy and foundation for her entire life." Wenda Crawford reflected, "I think she saw herself as a guide for other people, a strong individual influenced by her religion, to take on the responsibility of

being a leader. Yet it did not come easily for her… Christian Science gave her life form. That's how she thought" (Crawford interview).

Forrester's son revealed that she "leaned on her religion quite heavily" when she was worried or in "times of trouble." "Having lived through the Depression and the war, she was frugal and worried about money from time to time, especially when she opened a new studio." He agreed with most interviewees that Forrester's religion influenced her teaching. "She really focused on the positive and she did not easily accept the negative," which might suggest the source of Forrester's determined and compelling nature.

Allison Hilliard agreed with Forrester's son and other interviewees that Forrester's approach to life and learning was noticeably positive. Never giving up on her goals, she had an inquiring mind that propelled her to seek solutions to any issue. Flexible as a teacher and mentor, it was perceived that Forrester never intentionally brought CS into the dance studio:

> I think she was very devoted to her religion, but without imposing it on other people. I think she leaned on it heavily …if she was going through a bad patch…Certainly from what I saw in the studio she never brought it into the studio. That was just her professionalism and her dedication as a teacher. She did not let us bring in our issues. If you were having a bad day, you were told to leave it at the back door before you came to class (Hilliard interview).

Referring to Forrester, Bouman began "She didn't hide it. She talked about it." Bouman, recalled Forrester referring to her CS faith ('in my church, in my belief' or 'it is my belief' or 'I have studied that….') to introduce her point of view or opinion. "It was a strong guiding influence in her life" Bouman reflected. In our discussion Bouman shared

how Forrester made her feel welcome and included as a new Canadian and a new dance student at the Forrester studio.

CS "defined" Forrester, who believed in the power of the mind and personal empowerment. Two of Forrester's former mentees, both versed in the CS faith, recognized how Forrester's CS philosophy was contextualized within her instructional practices. One commented:

> I think that religious beliefs do somewhat define a person. I was raised very strictly Christian Science. I think that nowadays it's actually a lot more a part of general consciousness although the religion itself isn't doing that well, I think a lot more people are understanding more about the power of one's mind and one's understanding in influencing their own lives. And that absolutely was all the way through what I saw from Gladys. I mean we just connected. It wasn't just the dance. It was how we saw the world. (Roes interview)

Roes explained her understanding of Forrester's faith, her embodiment of CS doctrine and its influence on Forrester's perspective, character and relationship with others:

> And not for a negative reason or malice of any kind, she was doing her thing and if we were along for the ride, great, but she was going to do what she was going to do. I think it had everything to do with her beliefs because we (CS followers) are always taught that if we have a positive outlook and we make sure that we're viewing the world in a positive way, that opportunities that are meant for us will be there and we will accept them as they come, but if we don't - we won't necessarily do anything negative against anybody else - we're just focussed on doing the best that we can for the people that are around us by being generous and open, not vindictive, negative or pulling away from someone else.

During her exchanges with Forrester, Roes had observed that she reflected these qualities indicative of her faith, the religion that Roes had been so familiar with throughout her youth.

A DCD taped discussion with interviewers Barton and Collier revealed Forrester's positive outlook and acceptance of the world around her (DCD Feb. 1986). Forrester resisted negativity and never criticised others. In a second audio-taped discussion (prepared for the "Encore Encore" project) with former Winnipeg teachers[23] and Collier moderating, the conversation turned to the topic of Winnipeg and Toronto dance cultures (DCD Dec. 1988). When some teachers expressed concerns about the CDTA asserting its authority and attempting to implement teaching standards by requesting qualifications and testing specific Toronto dance teachers, Forrester remained cordial to everyone involved. Yet after this exchange, noticeably her presence faded into the background. If asked a specific question, Forrester would reply thoughtfully; however, if other teachers engaged in critical conversation, she never interjected or participated in the discussion. She was silent.

Roes' insight regarding Forrester's demeanor was revealing:

> It's actually - the philosophy of mindfulness. It really is, and that is from such a long time ago. And now the cool thing is that today there is a universal awareness of mindfulness, and it's basically Christian Science, in my mind.
>
> I felt that eventually Christian Science went down that road of exclusivity and if you're not a Christian Scientist you're not part of our group. And that is not what we ever were taught as children. It was a very inclusive type of thinking and/but the Church itself seemed to be excluding instead of including.

Roes identified Forrester's mindful approach as a positive goal for an individual in today's society; however, she agreed that the inclusivity and possible exclusivity found within the CS belief over the years could have shaped Forrester's perception of the world and her philosophy of being in one's own sphere of influence.

Linda Jamieson remarked passionately on Forrester's faith, its influence on her life and her approach to instruction. Jamieson's recollections emphasized how Forrester's embodied spiritual identity merged with dance in an expression of her faith, resulting in an instructional method that supported the learning of many students throughout her career.

Consideration of Further Influences

While talking and listening during interviews I was struck by the comments of one reflective interviewee. Having explored the CS faith relative to Forrester's life and pedagogy, I realized that the concept of flow as later explored by Mihaly Csikszentmihalyi (MC), and its potential association with her method of teaching was worth pursuing in greater depth. Remarkably, Forrester's approach, aligned with CS tenets, revealed a degree of intersectionality with the concept of "flow" as suggested by Roes and defined by the psychologist and theorist Mihaly Csikszentmihalyi. Roes agreed that for Forrester dance was foremost a form of artistic expression. Dancers were not dancers unless they engaged in artistic expression. When asked if she observed a strategy that Forrester employed to develop artistic expression in her dance students, Roes commented:

> I think that one thing she did unquestionably when I saw her coaching was to make sure that the student was totally focused on what they were doing and you know it was a little bit like the work of Mihaly Csikszentmihaly, who talks about flow. Forrester definitely encouraged her students to get into flow. And it wasn't a common term that was used at that time, but I think that once the student was in that flow, that's when the art came out... I think she was very unique, for sure.

MC's investigation and theory on the psychology of optimal experience (happiness) offered another lens through which to examine Forrester's work.

While reflecting on her life and work, the following discussion explores how Forrester internalized elements of the CS faith as well as elements of flow. I have employed the theory of flow as a framework through which to deconstruct Forrester's instructional practice and survey the role that CS played in Forrester's dance pedagogy and philosophy.

Elements of Flow/ Research and the Conditions of Flow

In his book, *Flow: The Psychology of Optimal Experience*, Csikszentmihalyi discusses what he has found to be a source of happiness and a satisfying life (7). MC's study of enjoyment and the quality of life extended over a period of twelve years, involving several thousand participants from European cultures, North America, Australia and East Asia, as well as a Navajo reservation (48). Initially, participants were individuals who engaged in extremely challenging activities over long periods of time with no visible incentives. Additional participants were conventional people who were asked to discuss and describe their enjoyment in life. Statistics from interviews,

questionnaires and supplementary information (48), indicated that enjoyment was not derived from "symbolic goals" such as celebrity and affluence (44-45). Instead, common to participants from around the world, were eight outstanding conditions which were used to describe experiences deemed enjoyable. Although activities varied, the participants' description of their feelings, were uniform (48). MC concluded that enjoyment is comprised of eight essential elements: a skills-based challenge, the merging of body and mind, clear goals and feedback, concentration on the task, empowerment, loss of self-consciousness, transformation of time, and internalized motivation. When respondents contemplated their most positive encounters, they cited a minimum of one and frequently each of the eight conditions noted through research (49). It was observed that by achieving all of the eight conditions an individual could experience a sense of intense enjoyment or flow so gratifying that they would invest extreme amounts of effort in order to re-experience this sensation (49).

MC argues that since the world is chaotic (4), achieving control over inner consciousness by focusing attention on a selected activity can result in a sense of harmony, blocking out the ambiguities of life (30). A state of intense involvement or flow, negates the sense of self-doubt and peril which can be felt by the individual (63) allowing the self to experience joy or a sense of elation. Briefly forgetting about oneself or a loss of "self- consciousness," is found to be enjoyable allowing the self to transcend its own boundaries to gain a more multifaceted identity. Flow is created solely through the individual's inner motivation (3). Although stretching beyond one's limits is not always pleasant (3), MC asserts that optimal experiences combine to result in feelings of

expertise ("mastery") and empowerment in defining one's life (4). Research found that individuals in flow were so engaged in an endeavour that "nothing else seemed to matter," (4), other stimuli were disregarded, and attention was not free to be redirected elsewhere.

Achieving optimal experience depends on personal qualities and values and requires the skill to control the mind second by second (5). There are unlimited opportunities to experience enjoyment through the use of "physical… sensory… and symbolic skills." Athletics, the arts, literature and science are all activities that produce flow (6). Regardless of any situation or hardship, including monotonous or routine activities, flow offers the individual the ability to enjoy life (7). The possibility exists for individuals to join experiences into a configuration that creates meaning, control and satisfaction throughout their life (7).

Religion has acted as an interim means to address questions of life and human reality (14). Due to the chaotic world, inner disorder of human thoughts creates a personal state of anxiety known as "existential dread" leading to fears and the lack of meaning in life (12). Providing plausible and reassuring responses to these questions on life, encourages humans to feel content and in control (8). According to MC personal jurisdiction over the events of life and enjoying each minute, is fundamental in overwhelming deterrents that stand in the way of contentment (8).

Inner harmony is the source of happiness and to reduce experiences of chaos each individual must attain mastery over consciousness (8). Partial achievement of envisioned life goals brings a sense of satisfaction; nevertheless, preoccupation with those goals can

lead to the incapacity to gain contentment day to day (10), along with the loss of power to determine what is "allowed into consciousness" (30-31).

An Alternative to Religion

MC's permanent solution and alternative to questions of existence is a psychological approach whereby the individual learns to control consciousness (including "anxieties and depressions"), in order to create a meaningful life liberated from societal pressures. Adhering to social directives and natural impulse, without exercising self-discipline and persistence, surrenders control of one's thoughts (16). Foremost, the individual must decide on their priorities which may necessitate a dramatic alteration and transformation in attitude (16). An individual who cannot control their attention is not available to guide their thoughts independently, becoming vulnerable to influence and exploitation (17). MC concedes that a person who is unable to consider their own goals, capitulating to their genetically ("genetic") governed body, needs to gain power over visceral urges in order to maintain objectivity and autonomy (17). Foreseeable reactions can result in exploitation by a social system that manipulates the individual focus to a future attainment of social goals (socialization), misguiding the individual away from their present life (18-19). As a result, individuals postpone gratification according to the conditions of society and their innate yearnings, foregoing personal interests that would lead to satisfying experiences (18-19**).** Breaking free of the dominance of social incentives and discovering how to replace them with a balance of personal and social goals, empowers the individual to overcome the influences of the body and control the

contents and functioning of their minds ("become independent from the dictates of the body and learn to take charge of what happens in the mind") (19). This is where flow and CS appear to share the same position.

A step towards empowerment is learning to seek satisfaction and value in the continuous flow of activity and experiences in daily life (19). Pain and pleasure are perceived in the consciousness (19) and the mind holds the ability to disregard negativity and disruption from external events (20). Since the individual is capable of independently controlling what is experienced in the mind, by gaining control of experience, the individual is freed to control his or her own reality. Thus, it becomes evident that humans are capable of transforming their own reality in order to relinquish the disruptions and threats of external forces in the world (20).

Finding Happiness and the Control of Consciousness

MC found that numerous theorists and philosophies including Aristotle, monastic orders, Taoism, Zen Buddhism, Freud and Marx have expressed that gaining influence over the mind governs the standard of life (MC 200). MC contends that each of these practices throughout history has aimed to achieve power over the consciousness, freeing the mind from the external factors of cultural manipulation ("social exploitation") which attempt to control genetic ("biological") impulses and the chaotic world (20). Individuals who make an effort to achieve mastery over the mind lead a more satisfied existence (21).

Capable of independent thought or will, the consciousness has the ability to supersede innate biological directives and prioritize its own set of goals. The consciousness can

react by creating new information through fantasizing, theorizing, literature and art, for example (24). Persistence, a factor present in achievement and happiness, is contingent upon the individual's ability to reorganize consciousness ("change the contents of consciousness") in order to regulate emotions and "thoughts," replacing negativity with a "challenge" (24).

Theory on Consciousness

MC's "phenomenological" approach to understanding the consciousness and the subtleties of attention and memory has embraced principles of information theory which explores how events are experienced and interpreted in the mind (25-26). His theories assert that events in consciousness, sensory data from seeing, feeling, thinking, and desire or intention, can be manoeuvred and purposefully arranged. (Consciousness is "intentionally ordered information") (26). While consciousness is a mirror of external and internal sensory experiences, it actively chooses information shaping events to reflect and impress on them an exclusive reality known as "life" (26). When an individual desires to accomplish a specific activity or achieve a goal in a dance class, for example, it is the strength of intentions which maintains focus on selected stimuli (27). The consciousness prioritizes various aims and intentions and all individuals are at liberty to regulate and influence their personal reality. However in spite of this, when preoccupied with a distraction or difficulty, which may occur for dance students, the individual is unable to fully experience their emotions or other events, since one activity depletes much of an individual's physiological facility to focus (28).

Given that there are limits to the capacity of consciousness; information that is permitted to enter the mind is of great consequence in determining "the content and quality of life" (30). MC has found that attention is invaluable ("a priceless resource") and a person's ability to concentrate without diversion in order to fulfil an objective enables them to enjoy daily living (31).

"Psychic Energy" (Attention) MC (33)

MC defines attention as a form of psychic energy, a "complex" cognitive process influential in creating ("create") the individual (31, 33). With its ability to order events in consciousness, attention can be deliberately directed to limit distraction (33). Individuals in command of their consciousness have the facility to focus attention as desired and concentrate without diversion to reach a goal or complete a task (31). Attention or psychic energy regulates what will emerge in consciousness, influencing memory, cognition and decision making, and sensation, in essence, enabling the formation of the self. How attention is utilized is fundamental in determining a standard of involvement in life (33).

The most important component of the consciousness, the "self" or "I" contains all of the information that has emerged and passed through the consciousness. The "self," "represents the hierarchy of goals" which it has constructed over time. The relationship between the self and attention is "circular," the self guides attention, and conversely attention shapes the self (MC 34). An experience such as dancing, that draws positive attention, is constructed into a "hierarchy of goals" to learn more about dance or to

become a dancer, developing into a key aspect of the self. For example, attention first contributes to moulding the self and the interest in dance, and then later directs intentions to attend to further learning on the same topic of dance. Experience is contingent on the function of attention and how attention is directed ("invested"). All four processes, experience, attention, goals, and intentions are connected via the self or "the dynamic mental representation we have of the entire system of our goals." MC points out that in order to improve one's situation in life these four factors need to be addressed (35).

"Psychic Entropy"/ "Disorder in Consciousness" (MC 36)

Psychic entropy or inner disorder in consciousness is data that disagrees with "intentions," distracting the individual and/ or impeding the fulfilment of their goals (MC 36). Distractions such as pain, fear, rage, anxiety and jealousy, which are often found in the dance studio, draw attention to objectionable stimuli and dissipates the freedom to direct or focus attention as preferred by the individual (36), since attention is limited. Questions and concerns are other ways in which concentration is disturbed and the self or consciousness becomes disordered ("disorganized") reducing its efficacy (37).

"Order in Consciousness" and Flow (MC 39)

Antithetic to psychic entropy is "optimal experience" (MC 39), a condition "in which attention can be freely invested to achieve a person's goals" without "disorder" or "threat" to the "self" (40). Experiencing flow enhances self-esteem due to added attention devoted to self-chosen goals. During flow, increased power over attention that is focused

on the flow activity intensifies "order in the consciousness" (40). The sense of increasing control over one's attention, and the resulting order in consciousness provides feelings of harmony, "enjoyment" and "self- fulfillment." Natural disorder in consciousness requires the individual to "struggle" with "concentration" in order to regulate attention during flow (40-41). Optimally, this is the goal in a dance class.

"Complexity" and Self-Growth (MC 41)

In a state of flow, and "unusually well- ordered" thought, the individual experiences a sense of "harmony" both individually and with others (camaraderie) (41). A reorganization of the self occurs due to the activities of "differentiation," a shift towards individuality and "integration," the bond with "other people… ideas and entities," causing the self to grow and become "more complex" (41). By engaging equally in both processes the individual eludes self-centredness and compliance ("conformity"). In gaining enjoyment through flow, increased self-esteem encourages enhanced skill development and positive social involvement (42).

Flow and Religion

> Flow and religion have been intimately connected from early times. Many of the optimal experiences of mankind have taken place in the context of religious rituals…Not only art but drama, music and dance had their origins in what we now call a "religious setting; that is, activities aimed at connecting people with supernatural powers and entities"…what we call religion is actually the oldest

> and most ambitious attempt to create order in consciousness. It therefore makes sense that religious rituals would be a profound source of enjoyment. (MC 76)

Religion is an element that produces flow. Although a "form of flow" may be "imposed," (and not achieved) through commitment to rigid religious doctrine, it is through the individual's internal motivation, and focus on self-chosen challenges and skills development, that the self becomes more "accomplished" or "complex" (MC 65, 66). MC points out that through intense concentration artists experience flow and with it, outstanding or "ecstatic" intervals of creativity (MC-TED Talk, 49). Forrester's characteristic dance pedagogy and art emerged from her spiritual approach to life as a CS, her search for spiritual meaning and the expression of spirituality in all material matters especially dance.

Forrester's ability to integrate CS principles into her own philosophy and dance pedagogy was significant and unique. A brief discussion of the CS "way of life" (DeWitt 3), relative to MC's psychological theory of optimum experience, provides an introduction to Forrester's outlook as a practicing CS and the role of flow within her teaching practice.

Christian Science in the Twentieth Century and the Psychology of Optimal Experience

Author John Dewitt writes from a twentieth century CS perspective about the nature of believers and how they "live, think and worship" (vii). He points out that physical healing may be the initial motivation to join CS but the central goal of the faith, as

discussed earlier, is to enhance life and to find a greater sense of God which can result in both spiritual and physical health. According to CS the route to healing involves an ongoing commitment to live according to prescribed tenets of the church grounded in the religious philosophy and the teachings of Mary Baker Eddy. There is a constant challenge for the CS to meet the demands of the teachings by demonstrating them in day-to-day living. Daily prayer and the study of religious principles support the development of analytical thought and reflection which enhance the desire to live as a CS and achieve a sense of "harmony with God." CS dogma maintains the goal of continually seeking perfection and although considered to be a reflection of the divine God, it is acknowledged that humankind has weaknesses that need to be addressed. DeWitt asserts that members of the church support the challenges of others, since they all desire a spiritual connection, a "yearning for something better than the concerns of mortal existence," material goals and purposelessness (2-5).

Both DeWitt and MC acknowledge the human need for order and harmony. DeWitt's description of the CS search for spiritual truth and fulfilment echoes MC's theory of flow, which examines the dissonance in living and the human search for happiness. Daily prayer, a fundamental practice for the CS (Gottschalk 239), is a methodology which functions to facilitate an ordered consciousness in order to avoid a confused state of mind ascribed to "fears" and "frustration…of human living" (DeWitt 11).

DeWitt's explanation of the harmonious effects of prayer on the mind and lives of believers compares equally with MC's description of flow which creates happiness and fulfilment, and brings order to consciousness, blocking out thoughts of a chaotic world**,**

"Given the demands of survival in a harsh world … frustration is deeply woven into the fabric of life" (MC 7).

Although DeWitt explicates that in CS there is a deep spiritual desire for "absolute Truth" or oneness with God, he points out that the field of psychology may attribute this desire for harmony to anxiety and insecurity, prompted by existential questions regarding identity (Who am I?) and the purpose of life (4-5). Nonetheless, he suggests that this inner motivation held by the CS, initiates a transformative process through which an active search (or challenge) for the understanding and conscious realization of God can enable the individual (self) to comprehend their own capabilities and "potentialities" (5):

> It is this quickening of this spark that attracts people to Christian Science and holds them to its teachings. With this illumination of consciousness often comes a physical healing, or a sense of freedom, an expansion of one's capacities, a sense of fulfillment, a transformation of one's world based upon a sense of man's unity with God as His likeness. (5)

DeWitt's assertions regarding CS and spirituality might be misconstrued in part as a description of optimal experience (defined by individuality, independence and self-motivation); however, they do serve to illustrate MC's observation that religion can produce flow.

Though discipline and the goal of understanding oneself is integral to CS, from DeWitt's perspective affecting changes in the mind (via "study and prayer") which is akin to flow, is a critical element of healing through divine power (DeWitt 8, 19). He acknowledges CS to be an uncompromising and revolutionary approach to life which "challenges the deepest convictions of the human mind" (9), demanding a conscious

decision and perseverance to adopt the belief and adapt to a way of life accepted as antithetical to universal norms (spirituality and the denial of matter) (DeWitt 9).

In seeking spiritual truth or understanding, CS advocates reflection and deliberate denial of self. Momentary or possibly requiring hours of cognitive exertion, prayer is the "most rigorous mandate in the practice of Christian Science" a perpetual and unceasing activity which through the search for spirituality actually regulates the "aims, ambitions and acts of the Christian Scientist" (Gottschalk 240). Daily prayers provide a forum for the CS to choose to leave the "material selfhood" of worldly goals and desires (Gottschalk 241), to struggle to dispel all negative thoughts (DeWitt 11), and articulate their "spiritual identity" (Gottschalk 241) and perfection. Both DeWitt and MC subscribe that gaining independence from one's biological body through divine energy or the control over attention, respectively, liberates the individual from involuntary influences, human genetics and societal norms, empowering the individual to fulfil their own goals or the goals of CS (DeWitt 21-22; MC 18-19).

In CS practice, prayer functions to "spiritualize one's thoughts," and offer healing, protection and advice (Gottschalk 240). It is a mindset rather than a particular action and those who practise CS "endeavour to live prayerfully, that is, to approach every situation from the standpoint of prayer" (240), shaping their thoughts and actions to adhere to CS belief. Similar to CS, flow is contingent upon attention and focus within the mind and MC proposes that a productive route in life is to search for flow in all facets of life (41-41, 217-218). Even so, in direct contrast to CS doctrine, MC iterates that defining one's own meaning of happiness and fulfillment, and the achievement of optimal experience

remains a personal, independent and empowering task (MC 16), beyond the influence of external belief systems (65).

Christian Science in the Dance Studio: What did this mean for Forrester's students?

Although Forrester's practice involved the basic goal of learning dance technique, there were other instructional expectations embedded in her lessons that challenged the values and perspectives of her students. Consistent with her CS beliefs, she endorsed the importance of education and a culture of consistent effort, reflection and discipline essential for improvement (DeWitt 17). Forrester respected academic achievement and regarded all forms of learning as beneficial, and a means through which to fulfil goals and enrich life. (A number of Forrester's senior students progressed to complete higher education, not a common practice at the time). Her students were encouraged to expand their learning and stretch beyond the boundaries of their own understanding and achievement (McGowan interview). Forrester believed that all was possible with the correct guidance and (spiritual) thinking (19). Some students dropped out of classes while many remained and continued to be challenged by Forrester's learning strategies (22, 23).

Forrester herself was highly self-disciplined and goal oriented and assumed those around her to be likewise. Her demanding classes required extreme self-discipline and focus. Dedicated to self-improvement, she was perpetually inspired to do better which was reflected in her high classroom standards (DeWitt 17). Forrester trained numerous Scottish dance champions, including world champions. Her students were respected for their successes in the performance world and teaching milieu (Foley interview).

Forrester taught her students that controlling the mind was critical when learning to dance and that a similar approach could be applied to any challenge in life. Whether seeking to complete a *pirouette* or maintain a position, students were instructed to envision perfection in order to succeed. Forrester was not interested in limitations, physical or mental. A devout optimist and practicing CS, Forrester believed in mind over matter which meant for her students that they too could envision success and become a dancer (19). Forrester's philosophy created a positive learning environment and inspired pupils to absorb and adopt her teachings.

Forrester never capitulated to her students' weaknesses. She expected them to persevere and demonstrate determination and intent when attempting a classroom exercise. Students learned that giving in to their sense of defeat would not be a solution in Forrester's class since she believed that all challenges could be overcome through spiritual thinking. Forrester had faith that all individuals could achieve change (DeWitt 11); and therefore, all dance pupils could learn and become dancers if they chose to do so (20-21). This philosophy proved to be validating for her many students who studied and accomplished a notable standard of expressive dance technique.

Envisioning perfection and positive thinking were fundamental to Forrester's pedagogy. In her eyes, a student's body or age was not a factor in their success. This outlook was encouraging but not always realistic for students. Forrester taught her students to never give up reaching for their goal; however, this was stressful and frustrating for a few students who reacted in various manners. Forrester internalized goals

for her students; yet she did respect the opinions of her dance pupils when they disagreed with her philosophical approach and goals.

Although physical injury or chronic ailments were always appreciated by Forrester, she resisted illness herself and on occasion prompted others to embrace a similar approach, including her students. According to CS, all "physical discord" could be healed by divine power and Forrester viewed illness in many cases as a sign of incorrect thinking (DeWitt 20)**.** Thus absenteeism translated into negative feelings (or guilt) for students who missed classes. Some individuals were treated with more leniency and understanding than others which seemed inconsistent and lacked clarity. Forrester could acknowledge illness selectively, but it was common knowledge that she did not approve of absenteeism in either students or staff**.**

Forrester's experiences with CS were a significant factor in moulding her attitude towards health and her approach to life. She believed that the mind influenced health and "physical discord could be healed through divine power when understood and utilized properly" (DeWitt 19). Sensitive to physical needs, her step-father was a masseur, and Forrester herself suffered a congenital challenge; Forrester therefore realized the efficacy of dance movement in addressing students with muscular and ligament impairments. She used dance movement and her teaching methodology grounded in CS beliefs as a therapy to resolve these kinds of concerns in any of her young students. Forrester never attempted to replace medical intervention; nevertheless, she proceeded with her own solutions employing dance as a means for student improvement always with parental support (Sheppard, Martin-French interviews).

In the studio, no students were left behind. Forrester's classroom was inclusive and social. Although Forrester required that her students become "disciplined thinkers" (DeWitt 17), there was also discussion, humour, friendships and a feeling of belonging. When all students demonstrated knowledge and awareness of an exercise the lesson then progressed. Often Forrester moved around each *barre* in the classroom checking to see that each student had accomplished a movement to the best of their ability. Similarly in the centre work, Forrester would watch closely and often students were asked to demonstrate movements by row or individually. Forrester would stop the lesson to focus on an emerging learning issue while she observed and strategized with her students. Forrester herself strove for student understanding and perfection and would not continue with the lesson until she was satisfied. Sometimes this was not a time efficient method and students were required to be self-disciplined, patient, respectful, and to persevere (DeWitt 17-18); again, no student was left behind and classes could run late or the original lesson plan was abbreviated.

Often students' attention was focused on what they were thinking regarding a movement, the exercise, the music or perhaps their emotions, depending on Forrester's aim at the time. During senior classes, repeatedly throughout the lesson or for long periods of time, students were directed to focus, reflect and engage in a motion or activity as Forrester guided them verbally through a specific thought process in order to achieve a precise quality in a movement or step. This was exacting work and sometimes mystifying. All students were required to envision perfection via Forrester's conceptual approach for a given movement or exercise. Her classes were challenging; nonetheless,

her deeply held belief where the mind mastered the body demonstrated empowerment and provided a sense of hope to her students, knowing that positive thinking yielded positive outcomes (DeWitt 20- 21, 23).

Students were expected to attend all classes as scheduled. Often class time was extended and rehearsals were scheduled for Saturday and/or Sunday. This approach required a student to make choices, giving up social events, religious school and other activities, in favour of studying dance and meeting Forrester's expectations. Within the context of CS, it was a form of self-denial and resistance to the material world. This level of commitment to achievement and perfection was customary for Forrester, whose learning regimen centred on excellence, creating a sense of order in her students' lives and leaving little time for negative thoughts.

To be Forrester's student was to embrace her mindset of reflection, study and work all dedicated to creating expressive dance and living a mindful existence. Dance and dance instruction were a way of life for Forrester and Forrester encouraged her students to experience dance from a similar perspective. Her philosophy on teaching and learning dance was an expression of her belief in CS, a spiritual approach to life which embraced the value of the mind and inspired creativity. Her religious beliefs were not known or understood by most of her students; however, her program that was driven by those beliefs motivated students to participate and trust in her characteristic learning strategies that challenged their minds and bodies and required hours of physical and mental exertion.

A Transition to Flow

The investigation and discussion of CS has shed light on Forrester's beliefs and the integration of CS principles and values into her instructional practice and philosophy, which concurrently generated a form of flow or optimal experience. The following analysis and discussion frames Forrester's teaching within MC's eight conditions of optimal experience resulting from his cross-cultural and internationally based research on the quality of life. The eight conditions of flow include: a challenging activity that requires skill, the merging of action and awareness, clear goals and feedback, concentration on the task at hand, the paradox of control, the loss of self-consciousness, the transformation of time, and the autotelic experience.

"Elements" of Flow in Gladys Forrester's Instructional Practice

1. "A Challenging Activity that Requires Skill"

In most situations, achieving flow requires a series of pursuits that are "goal directed," limited by rules and require "psychic energy" in order to acquire suitable "skills" (49). MC submits that flow typically "occurs when we confront tasks we have a chance of completing." Flow occurs when the relationship of the skill ability is equal to the challenge. If the apparent challenge is not equal to the individual's skill level the task is too great and the opportunity for enjoyment fades (52).

Known for her high technical standards in dance instruction, Forrester endeavoured to maximize understanding and learning in the classroom by strategizing to individualize

each student's program. Searching to reach all of her students to help them gain technical skills and expression, Forrester was "more concerned with the how- to- do" methodology of movement and analysis, rather than "the what-to-do," content of an actual dance step (Foley interview), considered a priority in successful instructional practice. Several interviewees acknowledged her demanding standards; however, many also acknowledged her desire for students to "achieve their personal best." Forrester provided on-going challenges and motivation for her students including regular RAD examinations and syllabus, performance, formal dance competitions and the possibility of professional work experiences, both with herself and others in the performance world.

MC differentiates between pleasure and enjoyment and stresses that it is only through uncommonly high levels of attention that enjoyment can be experienced (46). Pleasure requires minimal effort and provides few benefits; however, enjoyment results in "psychological growth" creating "new order in the subconscious" (46). Enjoyment provides a rewarding sense of achievement or originality when a goal is reached or surpassed or the unanticipated is achieved (46). MC reflects that "After an enjoyable event, we know that we have changed; that our self has grown" (46); therefore " to gain personal control over the quality of experience…one needs to learn how to build enjoyment into what happens day in and day out" (48).

Several interviewees agreed that Forrester did not encourage recreational learning at her studio, nor sought students in search of pleasure only. Dance and the study of dance, for Forrester, was deeply entwined with her spiritual life. Jamieson discussed Forrester's

relationship with dance: “it was the essence of her soul….the dance style or form did not matter for her because dance expresses the consciousness. It is the message that matters.”

Pynkoski recalled the depth of Forrester’s commitment to dance and the commitment she expected from her students:

> Gladdy would never have seen dance as recreational, never. That would have made no sense to her whatsoever. She would have thought that it was like saying that eating is recreational. She would have said this is life. You’re doing something important. That’s not what she was doing. She didn’t care if she was making professional dancers. It had to be taken seriously.

McGowan, a former student who became a choreologist with Sadler’s Wells Royal Ballet, England, remembered that Forrester “was demanding”:

> She had a very, very established well-known school that was vastly successful. Forrester was extremely professional and I recall everything was for the benefit of the student. She made you want to work harder. She was empowering. She taught as though she was teaching dancers. Gladys was in actual fact preparing dancers. She had many talented students at her studio. So she gave them more than just a class to feel good.

Interviewees confirmed that Forrester was astute in assessing student needs and offering a challenging program that responded to the evolving skill levels and motivational needs of her students.

Although I was an unusually young dance student in some of my ballet classes, throughout the years Forrester never failed to create personal challenges for me which included moving to higher levels of study (typical of a flow experience). Barbuto recalled

Forrester systematically guiding her through the syllabus enabling her as a new student to "catch-up" with her own peer group.

Forrester's ability as a teacher to provide both technical training and an array of "mental and physical challenges" for her students created a culture in which conditions for flow could be realized (50).

2. "The Merging of Action and Awareness" (the "merging" of body and mind)

During flow, applying a full complement of skills to meet a challenge requires complete concentration. No residual attention is available to process peripheral data beyond the given activity (MC 53). "All of the attention is focused on the relevant stimuli" and the individual's "attention is completely absorbed by the activity" (MC 53). Due to intense participation in the flow experience, MC tells us that activities become impromptu and borderline involuntary where an individual loses the distinction between self and the movements they enact or are engaged with ("performing") (53). Total involvement blocks out the environment. Described as an "effortless" experience MC writes:

> It (flow) often requires strenuous physical exertion or highly disciplined mental activity. It does not happen without application of skilled performance. Any lapse in concentration will erase it. And yet while it lasts consciousness works smoothly, action follows action seamlessly. In normal life, we keep interrupting what we do with doubts and questions…But in flow there is no need to reflect, because the action carries us forward as if by magic. (54)

Roes explained her own observation of moving students into flow, a key instructional strategy Forrester applied in her classroom. “It was about getting the student so focussed in the moment and so aware of what they were creating that the art became a part of it; so it wasn't a separate thing, it was all entangled in what they were trying to achieve.”

Forrester employed very specific strategies with her students in order for them to develop the skill to invoke complete concentration during a dance activity. This teaching technique and ingenuity was Forrester’s alone. Foley, a choreographer and dance educator, experienced Forrester’s teaching as her student, protégé and colleague. He referred to Forrester’s own teaching as “magic.”

Forrester’s ability to communicate and express her ideas clearly and “artistically” (McGowan interview) was a strength noted by a number of interviewees including Foley. As noted by Pynkoski:

> She was able to coach people into movements that were just so extraordinary particularly when I watched her working with very young children. She would just ask them to do extremely challenging exercises in terms of balance and memory. But because she would never dream of suggesting that it was difficult, or that perhaps they wouldn’t succeed, she ended having an extraordinary success rate.
>
> Now, this went hand in glove, with a formidable teaching technique, a great eye. But lots of people had formidable teaching techniques. Gladdy was something else. And in many respects, she was the antithesis of how a lot of teachers functioned, who functioned by giving negative corrections. Gladdy wanted you to focus on what the ideal was, and what perfection was.

Barbuto had a clear vision of her former teacher's strategies and talents. One outstanding memory for her was Forrester's use of metaphoric language and imagery. Barbuto described Forrester's approach as a gateway into the imagination and creativity, a shift away from the awareness of the self:

> What I remember very well, you know, you'd be at the *barre*, but she would talk to us. She wasn't just conducting steps – and that is something that's very clear in my mind – because Gladdy never just conducted the steps that she wanted us to do, just say them; she actually demonstrated, and she also had metaphors, she had stories behind her words.
>
> She had stories behind the class, she had stories for the *enchaînement*, she had stories of why it's going there, how it can develop, what you could feel like, where it's coming from, where it will go. I remember those things.
>
> And that's what I think has stayed with me. She used to awaken the imagination in all of us, and so that meant that while we were learning our steps or creating our movements or doing our exercise, we were also using our imagination. Telling us stories and the metaphors that went with them would evoke your imagination. It would become your interpretation.
>
> And that is something that I appreciate as well, because through that, she did appreciate our core interpretation on things. In movement – and remember, all her choreographies – I'll never forget her Annie Laurie production I performed and danced in. I'll never forget how she let me interpret that persona. She let me live and create Annie Laurie with her. She didn't just give me specifics, she actually told me the story of Annie Laurie and then let me go with that. I think those were probably my beginning days of choreographic desire. It had already happened at that level. She nurtured that, she loved that, and she would draw it out of me. For a teacher of that time, it was very forward-thinking of her to do that. Not many

> teachers in those days really allowed for that so much – she gave me a sense of freedom.

MC explicates how the desire to maintain the sensation of flow motivates the individual to consistently self-challenge and strive for personal feelings of accomplishment intrinsic to the flow experience (MC 54).

I recall as a dance student my mother observing and commenting on my own joy and satisfaction of studying dance in Forrester's studio. Yet as she pointed out, the end goal of dance study is theatrical performance. In actual fact I did enjoy performance and the feeling of flow that resulted, a sense of tranquility, calm, "effortlessness" and "separation from the world" (53). However, similar feelings were also achievable in Forrester's studio. With no distractions, I felt a sense of complete concentration and involvement. Other students worked and were equally focused. They too perhaps felt similarly compelled to strive to achieve their own level of success. Those experiences of the past, I now identify as flow, motivated me as a student to work hard, follow Forrester's instruction, and re-experience flow.

3. "Clear Goals and Feedback"

Clear goals and immediate feedback facilitate total immersion and participation in an activity (54). Although the activity may necessitate extended time to complete, constituent or sub-goals and feedback are still consequential in the flow experience (55). To achieve flow in creative or fluid endeavours where goals are indistinct, an individual

needs to develop and adopt ("internalize") their own set of conditions for success, along with a firm personal vision of their intentions (56). During creation, an artist may not have a physical representation of the completed product but he or she should be able to clearly assess progress along the way (55-56). MC explicates that in general "unless a person learns to recognize and gauge feedback in such activities, they will not enjoy them" (55).

Forrester's use of "visualization" in developing goals and assessing progress was recounted by a number of her students. The strategy provided them with a reference by which they could assess their own progress or reflect on their intentions. Jamieson, a retired educator, and director of her own school of dance, was a long-time confidante and mentee of Forrester. Jamieson shared that:

> Christian Science reflects a sense of idealism. She would always say, 'you are created in God's perfect image and likeness. All you have to do is to reproduce what you have been created for.' It's almost like we have all the abilities within us, it's just up to us to access them. Now maybe not everybody believes in that, but it sure works when you're teaching dance.
>
> I found (this approach) was the most influential. I think it was the one that I paid attention to the most. You know, I think that she always saw us as perfect. If we lived up to what we were capable of, we wouldn't have any problems. In other words, for her, you had to think correctly.
>
> We were taught to envision -- she used to say to us, close your eyes and picture it. You have to think it right once and then your body will be able to reproduce it. Depending on the child, coordination, and abilities, muscle memory and so on, it

> might take some longer than others, but her concept was that everybody has the potential to be perfect right away.

Jamieson, like Bouman, expressed that Forrester was spiritual rather than religious, but for her "there was a defined right and wrong and she knew absolutely what was acceptable and what was not." Although other interviewees did not recall that Forrester's beliefs were overt in the studio, Jamieson, who came from a religious family, remembered a strong spiritual presence. From Jamieson's perspective, Forrester "expected her students to be as people reflecting on how God had made us in his perfect image. That message was at the forefront of every lesson she (Forrester) gave." Forrester's belief system included "interest in a divine truth" and self- challenge, and Jamieson remembered Forrester saying that "it was an expectation and each individual's responsibility to find that truth." Jamieson continued:

> Forrester believed 'there are no limitations, that you can be what you think you can be' she said often. She quoted the Bible regularly. I think that what I remember most vividly is that 'there are no limitations, except what you set for yourself. So don't set any.'
>
> But she truly believed in the talent of every individual student she came across**;** I never heard her say a negative word about anybody because she believed if you have those negative thoughts you become like your thoughts, negative.
>
> She would say to me, 'Linda you don't have to practice it 500 times, a moment of the right concept will give it to you. All you have to do is understand what perfection looks like and then you reproduce it, so one moment of the proper thought would give you the proper [step].' I found myself saying that over and over after I tried in my own classes, I tried all the different philosophies and

> theories and none of them worked like this one. The one that says, "Close your eyes for a minute".
>
> I remember one time helping her with this little girl, I was her assistant teacher, and she said that very thing to this five year old, "Now close your eyes and look on the back of your eyelids and see if you can see your body doing it perfect", so the little girl closed her eyes, she was there for about 30 seconds and she popped her eyes open and she said, "Nope, it's not right there either", the little girl couldn't see it, she couldn't grasp it; if kids have to be able to conceptualize, they must be able to see it in their mind, see their body doing it perfectly.
>
> I used to coach sports and teach all this dancing in a high school setting and no matter what strategy I used the one that worked the best was visualization. You know it became popular about 20 years after Gladys was preaching this. There were books written about visualize your tennis swing, visualize your golf stroke; and I'm thinking, yes she was ahead of her time by about 20 to 30 years.

Pynkoski reiterated his memory of a Forrester ballet class and her signature learning strategy:

> I remember Gladdy once taking a picture from *Dance Magazine*, a picture of a young man standing in *attitude pose*, sort of *en croisé*, sort of facing us, a beautiful, perfect picture, a full page. She had a little class of little children who were just learning attitude at the *barre* before our class came in. She called them all up to her and she said, “Sit down on the floor.” And she sat on a chair and held it up. She said, “Everyone, look at this.”
>
> She said, “This is an attitude en croisé. And it’s perfect. This man is perfect. I want everyone to look at it and memorise what you’re seeing. So everyone, be sure to look.” She said, “Shut your eyes... Can everyone still see the attitude with your eyes shut?” She said, “Who can’t see it?” Some hands went up. “So look at

> it again. Look at it and then shut your eyes. And I'm going to stay here until everyone can see it in their imagination."
>
> When all the children finally said they could see it, she said, "Fine. So when I say attitude, this is what you think of. You don't think of, 'Oh, my back has to be here...' or, 'I wish my feet stretched more.' Or, 'Oh, anything.' I'm not interested in you. Attitude exists as a perfect thing. This is what you think of. Not what you perceive as your problems." And that just encapsulates for me everything that Gladdy stood for.
>
> You had to know what great technique was. You had to know what was right and wrong, and what the ideal was in terms of ballet. But then, the focus wasn't on, "Okay, so what are the problems and how are we going to correct them?" The focus was moving toward that ideal, because that's what was always in your head.

During flow, feedback can vary considerably; however, MC states that its value lies in its "symbolic message" that confirms the successful outcome of reaching one's goal (57). This information "creates order in consciousness and strengthens the structure of the self" (57). "Almost any kind of feedback can be enjoyable provided it is logically related to a goal in which one has invested psychic energy" (57). All individuals have a basic need to know that their efforts to reach a goal have been met with success (57).

Forrester's standard for clear achievable goals and feedback was the formalized RAD curriculum syllabus and assessment, in the form of practical examinations, a practice consistent with dance teachers of her era. An international organization, the RAD provided structured graded goals for teachers and students to assess their respective successes through standardized levels of achievement. As one former student recalled "even when we didn't do exams we did strict RAD work" (McGowan interview).

Nevertheless, it was Forrester's personal perspective, and lived spiritual beliefs that inspired her own creation of extended (layers of) program challenges, deepening understanding, enriching and expanding creative expression in her classroom.

Bouman, now a director of her own dance school, identified Forrester as a "spiritual teacher," "someone who could reach you way beyond where you think you are going to." Bouman equated spirituality with creativity. She felt that Forrester viewed dance from a global perspective, as a form of human expression. "Spiritual is being inspired by what is around you, what is going on in the world, an awareness of the human condition. Spiritual to me is how certain ways of thinking develop, how art develops."

During our interview, Beatty addressed the concepts of dance technique and instruction. She did not speak directly of Gladys' philosophy, however, intuitively she spoke to the very philosophy and pedagogy Forrester embodied. With outstanding teachers "you could just sense that their perspective is bigger. It's even bigger than art. It has to do with humanity." In our conversation, Beatty reflected on her own approach to teaching. "You wouldn't do them (*pliés*) you would dance them. A *plié* was dancing. It wasn't an exercise. We thought we were teaching dance classes but you can't dance without technique. Regardless, the perspective must be bigger."

Jamieson agreed that there was some personal quality that set Forrester apart from her dance colleagues. A dance student with Forrester from age ten, she was considered a member of Forrester's extended family. Jamieson acknowledged Forrester's perfectionism and stressed that religion influenced who Forrester was as a person and teacher. "One of the reasons that she felt and thought as she did was because of her

religion…. My relationship with Gladys was more about religion and theology than it was about dancing. We had many philosophical discussions. When asked to comment on Forrester's teaching, Jamieson reflected that "her pedagogy was how she applied her religion":

> I think that her spirituality and her love of God and doing what was right, was paramount. She believed that we are all created to be perfect and if we're not doing it right, she would give the corrections to make it right, so that you could be perfect. She was a perfectionist, due to her religion. It was a tenet of her belief system. Gladys was about an artist creating art, not running a big business.
>
> She was student-focused for sure. It was all about your perception of how you see the world. It was more about the essence of our being, than it was about making money, getting a job, becoming a teacher, and having a big studio. It wasn't about that, from my perspective. Historically, I think, that her goal wasn't about becoming a famous ballerina at all.

Fisher remembered her former teacher and mentor from a different perspective. Questioned regarding the nature of Forrester's instruction, she too described Forrester's approach to dance as spiritual; however, in Fisher's recollections Forrester focused on expressing the embodied divine (Mind) through dance movement:

> Her faith was very present in the classroom. You felt that you were doing something that was divine. I always had the sense that really what we were doing was a moving prayer. When we were dancing, definitely, that connection to the divine was always there. And that was a huge, huge part of everything that she did… I didn't feel that it was inappropriate…

Forrester's intentions seemed distinctly religious; nevertheless, her students were free to interpret and express their own emotional content as they moved, which Fisher noted:

> It was your intention… And I think it also speaks to integrity, you know, so that whole idea of your intention with your movement and what you're expressing isn't just coming from you as an individual, it's coming from a higher place, which ever place you personally feel that is. And you're giving it the respect that it deserves and you're trying to express it with integrity. That was stressed as well.

Fisher agreed that for Forrester technique and artistic expression were "inseparable." Forrester was insistent that a strong technique, accompany emotional expressiveness. Fisher described the instructional strategy Forrester applied with her students which emphasized the importance of expressing the embodied spiritual message communicated through dance technique and the material body. Expressive movement is not a novel concept; nevertheless, Forrester's CS belief and her subsequent motivation to seek spiritual expression "through the body" transformed her approach and strategy into a creative learning and flow experience for her students:

> Even when we were doing the preparation for *plié* for an entire class, you just never felt that it was about how many inches above your waist first or second position is. It was what you were saying with that first and second position. It wasn't just technique that you were learning. You were learning how to speak with your body, you were learning how to express yourself and the body was really your instrument, technique was your vocabulary. It was your ability to use correct grammar to put sentences together. It was a tool to express yourself or to express the choreographer's intention. (Fisher interview 2016)

Another RAD dance educator and former student and colleague of Forrester recalled the effect of Forrester's strategies on the individual student. "Her teaching required you to search within yourself in order to meet the challenge in her class." The interviewee agreed with other interviewees that "Forrester's instructional strategies and philosophy was profound. Students went to Gladys because she taught differently than anyone else. Technique was not the main focus." Most importantly the interviewee emphasized the depth of Forrester's message. "She made students think about how they moved and how they could move. Her lessons encompassed a form of analysis of dance movement, conceptual thought and how you applied those concepts to movement:"

> Gladdy's dancers had a broader perspective. I remember her insistence and belief in us to be able to achieve and find understanding. The fact that she could keep us at the *barre* for 45 minutes taking our arms from *bras bas* to first position, do you know how deeply you had to search your mind and your soul (or focus).
>
> She took every student, every single student and tried to make them find the best in themselves as creative people. I can remember her working in a class with someone who was a pianist. Dance students came to Gladys because she had something you could not get anywhere in your regular ballet class, inspiration to find creativity in yourself.

Forrester's classes were highly focused and goal-oriented, both mentally and physically rigorous, requiring her students to control their attention or "psychic energy" in order to selectively envision a prescribed goal (33, 56). A combination of long term challenges as well as minute by minute challenges created an intense and demanding working environment yet interviewee Pynkoski noted "the atmosphere was so positive,"

and although Forrester maintained high expectations “she was the first to acknowledge beauty and perfection” (Pynkoski interview).

4. “Concentration on the Task at Hand”

In the course of a normal day, unpredictable and re-current distractions (“entropy”) inhibit the consistent and effortless function of attention (“psychic energy”). Complete focus during the flow experience, like a therapy, blocks out daily worries and enables the individual to disregard discord in their life (MC 58).

Deep concentration limits the sense of time and memory, and the individual is seemingly suspended in a limited timeframe (58). Distinctly organized requirements of an activity create “order,” and eliminate the intrusion of “disorder” in awareness. Since only a limited array of data can be permitted into consciousness, disturbing ideas that normally and continually revisit the mind are momentarily distanced (58). Focus, distinct aims and direct responses deliver “order to consciousness” generating a sense of enjoyment and positive feelings (59).

Fundamental to CS practice, Forrester always reminded her students to leave problems and the negativity of life at the door before they entered her studio. One student in particular interpreted this request as a sense of Forrester’s professionalism; however, Bouman interpreted the comment as something more intrinsic to Forrester’s teaching methods. Bouman exclaimed “Well it was first class! I just totally fell for this approach … this is what it’s all about, your emotional mental stability, the ability to hear, listen, internalize and work it through.” She spoke about the level of engagement within

Forrester's studio. "We learned life lessons." Everyone was included and welcome to study dance regardless of age, body type or experience:

> You know I was the oldest one in every class. Gladys never treated me as the oldest one. Forrester would tell me, 'Put your dishes and your sick child out of your mind. You are here to dance. That's your job now at this moment. You won't be doing a good job. You won't be using your body or mind properly if you worry about what's going on. In that case you should not have come.' That was kind of the message… you came to class, you are here, you work… It was total focus.

Bouman reflected on the concentration and seriousness of the learning that occurred at Forrester's school. We agreed that for Forrester, it was about reflection and being in the moment:

> That is what she demanded from all her students. I assisted her in some of her grade 2 RAD classes and that was the approach for all her students regardless of age. Forrester would say to her young students, 'This is what you want to do or maybe what your Mom wants you to do. I want you to do the best you can. No, that is not right. No, that's not the foot you need to see because it's not connected to your brain. Make the connections.' She would move the foot and say, 'this is where it should be and it starts here'. (Bouman interview)

According to Bouman, Forrester taught students of all ages that "the brain makes the connection to the body." Bouman felt that Forrester's approach was unusual for her era, "You know she was the only one, from my experience, who would say that, and she would say it in such a way that the child would say, 'Okay, then.'"

A remarkable number of interviewees, former students, attributed their personal, artistic and professional growth and/or success to Forrester's thoughtful, caring guidance

and individualized teaching strategies and expertise. Forrester had overcome physical challenges herself and encouraged students with physical weaknesses, muscular and motor difficulties to participate in dance classes (Sheppard, Martin-French interviews). Similarly, students who required acceptance, emotional support and empathy found a safe haven where their talents and enthusiasm were encouraged and nurtured by Forrester and her inventive approach to learning.

5. "The Paradox of Control"

Although flow is usually associated with feelings of control, in reality it is "the possibility rather than the actuality of control" that individuals experience (MC 60). Through arduous restraint and reliable training the individual can develop skills to minimize the possibility of error during most flow activities. Liberated from a sense of vulnerability and possible failure, they can enjoy invigorating feelings of empowerment (59), "At least in the world of flow, perfection is attainable" (MC 60). MC cautions, however, that "this sense of being in a world where entropy is suspended explains in part why flow-producing activities can become so addictive" and why individuals can become reluctant to accept the reality of existence, and the uncertainties and lack of uniformity in daily living (61-62).

Roes recalled Forrester's dedication to excellence and her unlimited zeal for students to reach a high standard of discipline and technical skill. "Gladys was all about quality and excellence and she had faith that students could do it. She was willing to go as far as she had to in order to get that. I noted this quality in her when I studied her coaching

students." Seeking to be an outstanding educator herself, Roes studied teachers she felt were "influential and successful in helping students. So I watched very closely how Forrester did what she did." Roes remembered that Forrester shared with students her love of dance as an art form and an "understanding of how much work was required to achieve that excellence. It wasn't just about the technique though. It was about her desire to get full artistry (artistic expression) and understanding behind it as well." (Roes interview)

Although numerous interviewees confirmed Forrester's commitment to artistic expression, of equal note was her reputation for training disciplined and technically skilled dancers, in various forms of dance. McMahon remembered Forrester's words "discipline and commitment is what is needed to learn." Foley remembered Forrester as a "technician, a strong technical teacher who believed in the importance of technique and wanted everybody's technique to be masterful. She always found ways of communicating that need, and how to make your technique better."

Intrinsic to Forrester's pedagogy, and contrary to the norm, the notion of perfection held a privileged position in her religious belief system which then became a dominant feature of her teaching philosophy. Tovey, a dance teacher and former student of Forrester, was familiar with the CS faith. She recognized Forrester's belief in perfection, a tenet of CS and explained "they see the good and perfection in everything. CS believe in metaphysical power, mind over matter (body). I remember doing exercises with my eyes closed, which was so hard to balance through because you had to envision yourself doing it flawlessly." Tovey felt that because Forrester was raised in the Christian Science

faith "she grew up with a different concept of the physical world where physical strength comes from the belief in one's ability to accomplish anything." Tovey reiterated that Forrester was demanding and Tovey studied jazz to find a balance "because you knew when you attended her class that you had to be focused and give 110 percent." Tovey agreed that it was a huge commitment to be in Forrester's dance class:

> It was for any age group. Even if you were primary, she got you to do your best but I don't think her expectations were unrealistic for the various age groups. She would teach an advanced student very different than a grade 2 ballet student but she still expected them to give their best and to pay attention in class. I think what mattered to her was that we did our personal best wherever that personal best led us, in whatever we did. And so she didn't teach just dance. I mean that was the way she lived her life.

6. "The Loss of Self Consciousness"

Due to a limited amount of attention available during flow events, the self, vanishes from consciousness (MC 63). MC's study found that the experience is like a feeling of 'meditation,' 'egoless-ness,' single-mindedness or 'concentration' (research participant cited in MC 62). Often the action involved seems involuntary (63). When the feeling of self, diminishes relative to the world, a sense of merging with the surroundings ("union with the environment") can occur. Whether a human (group, team or organization) or an inanimate entity, the individual gains a sense of belonging within the context of the activity (63).

Pynkoski's comments reflect his perspective as a student in Forrester's class and his sense of union with the environment as well as with his teacher, which MC suggests accompanies the egoless state of flow:

> It's always amazing, that little studio, and yet in the same way you felt that the studio expanded. Everything expanded. She didn't care that it was a small studio. She didn't care about anything physical. The physicality of things seemed to be just a footnote to all the important stuff. And again, her insistence, she always said 'It's life. It's just life.'

Concerns about the self, depletes attention and the average individual is constantly assessing threats that alert the self to its limitations and weaknesses. Attention is consumed while repeatedly trying to regain equilibrium and stability (harmony) in awareness (MC 63). Subsequently, during a flow experience attention is made unavailable for self-doubt and the assessment of risk (63), and the individual becomes unaware of the "self" (64). Nevertheless at the same time, the dynamic self still remains in control of the activity and feels an amplified sense of both the "mind" and the "body" (64).

MC clarifies that, when the "concept of self, the information we use to represent ourselves to our self" shifts beneath the "threshold of awareness," the passing experience becomes enjoyable (64). (The individual briefly forgets themselves.) The lack of self-consciousness allows the self-concept to grow and "can lead to self-transcendence, to a feeling that the boundaries of our being have been pushed forward." Subsequently, the flow experience creates a "rare sense of unity with the Other" or non-self ("Unusually foreign bodies") (64).

Forrester's use of story-telling in the studio enabled her student, Fisher, to enter a new and different dimension of thinking, losing her awareness of self, expanding the boundaries of self and finding a sense of harmony and "union" with her classmates:

> Gladdy's approach was very interesting and methodical and technical but artistically she also had this wonderful way of, getting you to tell a story with what you were doing, getting you to really interpret movements and I never really thought about it at the time. I didn't analyze it at all. You just did what she asked, you just really went for it but her way of getting you to express yourself through the movement was amazing. It felt wonderful when you were doing it. When you watched her students, when you watched the other students, they looked beautiful doing it as well. I just never really got that feeling in any other class, in anybody else's class that I ever took. That it was just really coming from, from your heart and you were really dancing with your soul. I never, ever felt that anywhere else.

By committing one's full attention to an "interaction" with either the "environment" or an additional individual, one becomes "part of a system of action greater than what the individual self had been before" (MC 65). The guidelines of the endeavour ("rules") together with the individual's psychic energy create a new system which is experienced similarly as a "family" or "team" (65). In essence, the self "expands its boundaries," growing to become "more complex" and stronger than its former sense of self (self-esteem) (65).

Former members of Forrester's all male class recalled their feeling of oneness with their classmates. "Class was also a social gathering." They studied together for RAD dance examinations and participated as a group at various RAD dance functions in Toronto. "First we were nick-named the "Dibb Boys" after the RAD examiner…then we

called ourselves “Gladdy’s Gorgeous Goons,” a small troupe of six youngsters, including Forrester’s son. Bill Clark, a member of the class, recalls “I think Gladys had a certain sense of pride. We always felt that wherever we went and whatever we did, we always put our best foot forward, because we knew it meant a lot to Gladys” (Clark interview).

In order for the development of the “self” to transpire, “interactions” must be “enjoyable,” offering “nontrivial opportunities for action” which “requires a constant perfection of skills,” (MC 65). MC theorizes that “fundamentalist religions… also offer opportunities for self-transcendence…extensions of the boundaries of self” within the context of “a system” where ones attention is “shaped by the goals and rules of the belief.” However the “true believer is not really interacting with the belief system” but instead “he usually lets his psychic energy be absorbed by it.” The system overwhelms and engages attention weakening the process of “self” growth (65). In this case the order in consciousness is “imposed rather than achieved” (65). In contrast, during a flow activity the individual is always “challenged” to exceed his/her level of ability. Following the activity when “self-consciousness” returns, the individual realizes a renewed self, enhanced by additional proficiencies and accomplishments (66).

In CS, the disregard of the physical body and matter, and the acceptance of the spiritual realm as the definitive reality, appears to be evident in Forrester’s teaching and creativity. Denial of corporeality and the physical senses in the Christian Science belief system sheds light on Forrester’s approach to teaching from the conceptual to what is considered a spiritual or expressive perspective.

Paradoxically, Forrester appeared to be deeply involved with the activities of the material world, movement, dance and the body; however, she went to "unending lengths" to demonstrate her faith and spiritual beliefs (advocated by CS) through various forms of movement including dance, skating and gymnastics. Her teaching technique required the use of the mind to focus and envision human perfection in any form of movement which yielded outstanding artistic movement and expression in her students. Although strict Christian Science considers matter or the concrete world to be illusion or non- reality, a spiritual or mindful approach to all worldly subjects in life is the only recourse for transcendence, perfection and spiritual union with God (Gottschalk 63, 68-70). According to her son, Forrester's dance profession was never in question or in conflict with her Christian Science faith or affiliations. It would seem that Forrester was then able to respect the expectations of her faith while fulfilling the instructional needs of her students.

Interviewee Pynkoski recollected that in the case of Forrester, if the mind was clear and focused then, the physical would look after itself:

> I can remember Gladdy saying again and again, "I'm not here to train bodies. I'm here to train minds." And she said that many times. It was like a mantra with her. I can say that really is true. She felt that a mind had far more control than what we allowed and that we stopped ourselves from allowing our minds to work for us. And she wanted dancers who could think, dancers who could think clearly… dancers who could think positively.
>
> And I think she always felt that if she could make that breakthrough, then the physical issues and challenges would start looking after themselves. I remember

> her saying, "I don't want you to do a better *tendu* so you'll be a better dancer. I want you to do a better *tendu* so you'll be a better person." And she used that with everything. "A better *grand battement* so you'll be a better human being."

Forrester felt all students could be dancers. The body was not an encumbrance. For Forrester it would seem that teaching dance involved helping students to think clearly to understand their own power, through thought, to be free or liberated from the materialism of life and the confines of their body, not necessarily to be great dancers. Pynkoski believed that Forrester was trying to create "dancers who think clearly" and believed that "if you could control your mind then everything else would take care of itself" (22). Forrester's art resulted from her spiritual approach to life as a CS, the seeking of spiritual meaning and its expression in all material matters, especially dance.

7. "The Transformation of Time"

MC explains that during the flow experience the sense of time is transformed. Peripheral timed events including "night and day" lose relevance due to the pace imposed by the flow activity. Time appears to move more swiftly (66). MC elaborates, "flow activities….have their own pace…freedom from the tyranny of time does add to the exhilaration we feel during a state of complete involvement" (67).

A number of interviewees recognized Forrester's perceived disregard for time. This description of Fisher's experience as a student is typical of Forrester's loss of the sense of class time:

> And so, our classes usually ran from 8:30 until 10 but they ended when she was satisfied with our progress and finished working with us, then we could go. So, that was usually 11. I don't think we ever had a class that finished at 10:00 and frequently they finished at 11 PM. My parents usually picked me up when it was late at night. And all of the parents would be waiting outside in the parking lot. We could see the lights on the cars. We could see the clock as well. I don't think anybody ever actually complained that class ran an hour late. I don't remember a parent every complaining. I think we felt as students, and I think our parents felt, that we were very lucky to have that extra hour tacked onto our class. And yeah, you leave when she's finished, when she's satisfied.

Forrester typically lost track of time in a dance studio; however, in retrospect she viewed teaching and learning as a flow experience which plainly was not contingent on events or individuals external to her studio. Students "learned" to accept Forrester's anomaly of time and they (many) also learned to experience the state of flow which Forrester exemplified and taught. Students adapted to Forrester's approach often continuing to work past set class hours, along-side Forrester, and losing track of time. Sometimes, time passed quickly and other times it seemed endless. Pynkoski describes one of his experiences in Forrester's class:

> She was always finding new ways to express the same thing.
>
> If she noticed something she would address it. I remember once, all of us started *pliés*. She said, "All right. Preparation" and everyone took their breath. Do they stop? "No. No. No. You're just waving your arm. Now think it." She'd just talk about our preparation, about really what a preparation was. I seem to remember that we barely got off the *barre*. It all became about breath, about breath going

> into the arm, about feeling the hand pushing against the air, again, something that is heavier than air, how it came back to you.
>
> For the average person, I think they would have said, "Now, that's a weird ballet class. I just paid, I don't know, five bucks," or whatever you paid at that time. And we didn't even get to do *allégro*. Well, you had to accept that about Gladdy. There were times you didn't get to *allégro* because she was completely taken up with something else.

Like Pynkoski, other interviewees acknowledged the "unusual and unorthodox" demands of the lesson (Monaghan interview) including the long hours of Forrester's classes yet they all added the caveat that they understood Forrester's value as a remarkable and special teacher. Students, parents and associates understood and trusted her to have important knowledge beyond their own, and that of other teachers and professionals in the dance world.

8. "The Autotelic Experience"

Notably during optimal experience, "the activity that consumes us becomes intrinsically rewarding" (MC 67). A select activity draws consistent intense attention when the action itself becomes the incentive. The individual engages in the activity "for its own sake" to experience enjoyment with no concern for the outcomes. Due to the enjoyment derived from the experience, the activity itself then becomes the end or reward (67).

Although a flow activity may at first require distinct effort, feedback regarding skill level and the desire to supersede boredom in favour of a challenge, generates "intrinsic"

incentives (68). The individual's feelings of satisfaction then focus on the present, rather than (naturally) looking beyond to the possibility of prospective benefits (69).

Individuals who engage in activities for "exotelic" purposes (external motives) alone such as financial gain and status may later derive enjoyment from those same activities that inadvertently become "autotelic" as well (67). MC warns of the "potentially addictive power of flow" and the sense of control it creates (69). Flow has the ability to fortify the awareness of self ("complexity of self") and deepen the understanding of life, nevertheless, the individual must learn to accept inconsistency and acknowledge that negativity is a part of existence (70).

While Forrester was extremely demanding and her classes were rigorous, she retained many long term students and relationships with them as mentor and friend. Pynkoski's commentary exemplifies Forrester's intense focus on her work: the creation of perfect dance movement, along with her students. Her class was a collaborative activity with both teacher and student equally engaged in flow, creating expressive movement and art together:

> Gladdy was 100 percent genuine. She was absolutely consistent in terms of how she lived her life and how art has lived her life. She lived her life through art. She never made a separation between her art and her life. It was all part- and- parcel, the same thing.
>
> Do you remember -- did Gladdy ever give you an exercise? Remember there was a phone at the end of the studio in that little archway at the end? Sometimes Gladdy would give an *enchaînement* from the corner.

> And then she would say, "And finish in front of the phone and pick it up and say hello." And you would do it and you go way past the phone. She said, "No. I said, 'Finish in front of the phone.' Do you ever miss the phone at home? When the phone is ringing, do you go too far or not get close enough? Finish in front of the phone and pick it up and say hello. But do the *enchaînement* to get there."
>
> And sometimes you'd have to do it five, six times and then you'd land in front of the phone, pick it up, say hello. She would say, 'Yes. It's life. It's just like crossing the room and picking up the phone. That's all I'm asking you for. You do it all the time. Do a *changement, grand jeté,* pick up the phone and say hello.' Again, these were just incredible lessons about, you know, how it is life, to allow life into your art, that it's not a strange thing that you do or you put on, and you take it off and you leave.
>
> But Gladdy was there for the long haul, for the long term. That was not a drop-in studio. I mean, people, they just would never have understood what was happening. You had to drink the Kool-Aid, as you say. I couldn't speak for Gladdy. She knows something that I don't. And yeah, you have to stick with her.

In most situations flow occurs as a result of a defined activity and/or from a person's facility to create flow by influencing and moulding experience (71). Individual qualities or "personal traits," which can be nurtured through instruction, self-discipline and mastery (including focus and self-esteem) (93), when applied to activities can facilitate the ease by which to achieve flow (72). Certain activities including music, dancing and chess for example, are constructed to achieve the enjoyment of optimal experience since they involve rules, learning skills, goals and feedback. Attention and participation that ensues facilitates an ordered mind in participants and observers, thus creating a pleasing sense of enjoyment (72).

Psychological anthropologist, Roger Callois, has categorized games and pleasurable activities according to the nature of the "experiences" they offer. Accordingly, dance falls into a category known as "mimcry, a group of activities in which alternative realities are created" (Roger Caillois cited in MC 72). "Mimicry makes us feel as though we are more than what we actually are through fantasy, pretense and disguise" stretching the boundaries of the limits of everyday existence to momentarily transform into "someone different and more powerful" (73).

Flow is characterized by a "sense of discovery, a creative feeling of transporting the person into a new reality," driving the individual to greater heights of achievement and unimagined conditions of awareness, and "transforming the self" to a new state of complexity (74). The dynamic combination of skills and challenges (goals) and the experiences of anxiety and boredom inspire the individual to reach higher levels of skill, challenge and "complexity" (difficulty) in an effort to rekindle the enjoyment of flow (75).

The opportunity for enjoyment must be accompanied by skills including the skill to "control consciousness." Flow is relative to one's ability to concentrate or focus attention and it is comparatively undemanding for those who have mastered the skill (88). MC suggests further that learning "flexibility of attention" that is to "screen out stimulation" (87) and "shut off all mental processes but the relevant ones" (88) allows the individual to enjoy a selection of contexts (87).

Forrester's intent or extreme focus on the methodology or process of dance rather than the content was unusual in her era. Forrester applied her spiritual beliefs both inside and

outside of her classroom and as a result her students learned dance skills along with skills for achieving flow. MC has theorized further that by applying the skills of flow to each activity in life one should be able achieve optimum experience throughout the act of living (217-218).

MC acknowledges that, historically, religion and philosophy have held important roles in assuring individuals about the "meaning in life;" nonetheless, he questions whether religion continues to sustain this function in today's "era of scientific rationality" (MC 14). The pursuit of optimal experience is an independent and personal process, creating "an order" not "imposed" but "achieved" (MC 65, 238, 77), whereas in contrast, religion is an external system of influence which over time may wane in cultural importance and effect (MC 8, 12). In support of faith as a viable solution to insecurity and strife, DeWitt proposes that CS is adaptable to the current human needs of acceptance, stability, kindness, "idealism" and "moral and ethical standards" (vii). Despite his musings on the benefits of CS, research indicates that others do not share this opinion. Michell points out that statistically the influence of the CS faith has waned in the twenty-first century since its prominence and compelling growth in the late nineteenth and early twentieth centuries until 1936 (Stark cited in Michell 10). Michell argues that CS initially fulfilled a role in first wave feminism, attracting large numbers of women in the Victorian and Edwardian eras and onward into the mid-twentieth century. As time progressed, however, the religion failed to address the needs of many women by denying a foundation of feminist philosophy, the value of the embodied experience (Michell 128). Paradoxically women

were initially drawn to CS in order to resolve their emotional needs and their ensuing departure resulted from the same issues (7).

Conclusions

Interview reflections and recollections (data) provided a continuum of impressions and notions related to Forrester and her faith, which defined how she related to her world and how dance and dance education in all forms, was for her a deeply committed spiritual and artistic form of expression.

Several of Forrester's students commented on her ability to give them "skills for life" motivating me, as researcher, to clarify their assertions. MC and CS both emphasize the benefits of gaining control over the mind (consciousness) in order to achieve one's goals and a sense of happiness. An analysis leading to the intersection of both perspectives, flow and CS, led me to conclude that Forrester's application and assiduous teaching of the "skills of her faith," attention, focus and the power of the mind (or the control of consciousness synonymous with flow), along with her spiritual (CS) approach to dance (including the perception of the body and matter) brought meaning and expressiveness to the work of her dance students (her unique approach made her dance students unique) and to her own extensive work in dance and movement. The skills that Forrester taught, embodied and exemplified were consistent with the eight elements of flow, as defined by MC. Concomitantly she lived her CS beliefs as evidenced in her dance profession and life. Unwittingly or not, and prior to the known work of MC and his theory of flow, Forrester taught several generations of students the influence of the mind and the

importance of concentration ("controlling attention" (MC 88)) and a positive approach, instrumental in achieving creativity and a satisfying "quality of life" (MC 149, 5). Embedding many of her religious beliefs within her professional teaching and dance practice resulted in an inventive and reliable approach to dance instruction and creative expression which she endeavoured to apply in multiple forms of movement.

Considered unusual and perhaps extreme by a few, yet deeply respected and admired by those in her field for her singular ability and insights, Forrester was an important harbinger of dance experience, empowering the individual to express their embodied spirit and communicate with the world around them through movement. An analysis of Forrester, the Christian Science narrative and the theory of optimal experience achieved through flow, offers a nuanced critique and deeper understanding of Forrester as a dance professional and educator. The significant elements of flow contributed to her success and to the success of her students. Forrester employed various teaching methods which have come to be valued in pedagogical circles. Today we now have various dance scholars, historians and writers who discuss and articulate these dance strategies and perspectives; nonetheless, Forrester was innovative and ahead of her time in seeking alternative perspectives and methodologies on the subject of dance philosophy and pedagogy, the topic of the next section.

Of significance was Forrester's ability to adapt and apply her CS faith in the dance studio which translated into effective learning strategies for her students. Although she was a "true believer," (MC 65) Forrester did on occasion deviate from the rules of her faith as warranted for personal, professional, family or health reasons whether sanctioned

or not by the CS church. It would seem that the opinions of her non CS husband, Jig, and the health needs of her son, for example, motivated Forrester to defer to non CS choices (Bronwyn Clark, Smither interviews 2016). Her son noted that her actions "may have been indicative of a period of youthful rebellion" noting she was "photographed smoking sometime in the past," clearly contravening CS expectations. In contrast, for reasons pertaining to her own health, Forrester was adamant in consulting with members of her own congregation. It is unknowable, at this time, just how democratic, flexible and progressive Forrester's CS affiliations were; although, it is known that Forrester attended regularly and was a long-time committed member of her CS congregation.

There was no evidence of proselytizing in Forrester's studio (Pynkoski interview); however, her students did experience elements of the CS faith. More importantly, Forrester's adapted teaching strategies, embraced the elements of flow, which were experienced, absorbed and honed by her students to be applied within the context of dance. Perhaps the skills required to achieve flow were involuntarily transferred to the experiences and lives of her students (as recommended by MC in his theory of flow). Numerous students acknowledged the "skills for life" they had acquired through the teachings of Forrester.

The relationship between dance and happiness is not a new concept in academic scholarship. Susan Stinson's interest in the value of dance in educational contexts cites MC's work amongst others on the topics of dance and the relationship to happiness or fulfilment in dance students (Stinson 1990). Current educational arts curriculum in Ontario has embraced dance as a significant art form and educational tool not only for its

cultural value but also as a means for students to develop, "gain insights" and learn skills significant in building a productive and fulfilling life (Ontario Arts Curriculum 3-5).

Forrester, herself, exhibited behaviours that aligned with the conditions of flow, consistent with CS practises (MC 21). Her reflective teaching practice and individualized instructional strategies were well-known (Foley, Monaghan, Hilliard interviews). Forrester's "autotelic personality" strove to fashion a sense of flow "even in" decidedly challenging situations, recognizing a potential to "transform" the approach to dance education and movement instruction (MC149). According to Forrester's belief, realizing human potentiality was a life goal which according to the psychology of flow also implied a "more complex self," enhanced "quality of experience" and "more enjoyment" (MC 149). Forrester's intense will, discipline and dedication motivated her to methodically adapt her learning philosophies to each classroom, student culture and instructional setting she encountered. Her inability to adhere to the conventions of time was legendary. In all likelihood as a dancer, choreographer, teacher, and CS practitioner, Forrester experienced flow. She may have discovered the source of her own expressiveness and creativity through achieving flow, via her CS faith, and endeavoured to teach her discovery, her philosophy and approach to dance movement to each of her students.

Throughout Forrester's teaching career students and colleagues picked up on many aspects of her belief system and character (personality). For me personally, she was and continues to be an influence that developed my awareness and understanding of the value of artistic expression and performance, and completing personal challenges, regardless

of the conditions. I benefitted from Forrester's diverse knowledge of dance technique which greatly influenced the strength and effectiveness of her pedagogy and teaching philosophy, the focus of the next section.

Theme Two: Pedagogy and Teaching Philosophy

In an effort to bring to light Forrester's significance as a dance educator, my research, which included both archival and oral interviews, led me to my own past experience as a former Ontario secondary school administrator. Upon reflection, I decided that the perspective of the Ontario teaching profession provided a suitable framework through which to present a profile of Forrester, regarding her teaching practice, philosophy and pedagogical approaches. In addition, the framework provided the means through which to discuss and analyse the value of her work as a dance teacher and educator.

Background and History of Teacher Education in Ontario

The development of Ontario teacher preparation began in 1847. Due to economic growth and the need for improved standards in education (Kitchen & Petrarca 57), the creation of the Common School Act of 1846 (57) prompted Egerton Ryerson, Superintendent of Education, to initiate teacher training policy. Teacher education evolved from early government training programs termed "Normal Schools," where individuals with minimal education were recruited to train as teachers (57). Rather than

addressing individual student needs, the program focused predominantly on teaching methodology.

By 1871, another Education Act (The School Act of 1871) "granted all children the right to an elementary education," creating an increased demand for teachers and quality instruction (58). Throughout the nineteenth century the Ontario government consistently endeavoured to improve the quality of both teacher and student education; subsequently, "detailed methodology" for each subject along with the use of learning principles became an expectation, a norm which was incorporated into elementary and secondary school teacher education (61).

Both secondary and university graduates continued to earn teaching certificates at government run normal schools. However, by 1920, secondary school teacher education shifted to a post-secondary setting with the creation of the university-based Ontario College of Education managed by the Ministry of Education (61). Elementary teacher training followed suit.

In 1962, the *Report of the Minister's Committee on the Training of Secondary School Teachers* (Patten Report/MCTSST) recommended a uniform policy of university education for all aspiring teachers in order to maintain professional teaching standards (Kitchen and Petrarca 63). Of equal importance was the report's influence in transforming the role and "image of the teacher" from a passive conduit of "knowledge" to a proactive, "creative….responsible… and skilled" educator who participates in the maintenance of a "democratic society" (MCTSST 17; Kitchen and Petrarca 63). This role persists today as a guiding principle of the teaching profession.

Similarly, in 1966 the *Report of the Minister's Committee on the Training of Elementary School Teachers* (McLeod Report) ushered in a model for teacher education consistent with current expectations for teachers and teacher education, encompassing: scholarship (13), professional practice (16) and an ethical approach to life (14). Although student teachers were required to study the foundations of education including psychology, sociology and philosophy, curriculum and instructional practice or methodology (23; Kitchen and Petrarca 63), the report acknowledged the value of teaching experiences, professional development and a focus on the classroom (44; Kitchen and Petrarca 64). As well, the 1968 Hall-Dennis Report (*Living and learning: The Report of the Provincial Committee on Aims and Objectives of Education in the Schools of Ontario*) refocused teacher education and thus education as a whole. Stressing the process and methodology of student thinking, learning and development, this new responsive model of education stood in contrast to the rigid model of the day, which emphasized subject content and the rote recalling of knowledge (130, 123; Kitchen and Petrarca 64).

Prior to the formation of the Ontario College of Teachers in 1997, the Ontario Education Act and Ontario Curriculum in conjunction with Board of Education guidelines provided teachers with standards and responsibilities associated with their professional duties as educators. Today, within the context of their assignments, for example, secondary school teachers are supported by additional documents, subject and course outlines, which further deepen their understandings of the professional expectations for certified Ontario teachers. At first, uncertified teachers of practical

subjects (such as dance) were given letters of eligibility in order to teach within the public school system. Eligibility was based on a level of professional experience and practical skills as well as an ability to address the expectations of the educational system, including the curriculum and teaching standards. Today, full time contracted Ontario teachers are required to complete a post-secondary degree as well as their Ontario teacher certification (OCT).

The Ontario College of Teachers was opened in an effort to formalize teaching as a self-regulating profession similar to nursing, medicine, and chartered accounting designations (OCT website). The 1994 report of the Royal Commission on Learning supported the formation of the new institution, the goal of which was "to license teachers in Ontario … set and maintain standards for the teaching profession …and accredit teacher education programs" (OCT website). The college became a vigorous force influencing and regulating professional standards, similar to the RAD.

The Ontario College of Teachers set forth a clear description of *Ethical Standards of Practice* for the teaching profession in Ontario schools (see Appendix C) which interfaced with the expectations and objectives found within the Ontario Curriculum and in turn was adopted (and adapted) by Ontario district school boards. Ethical standards including care, trust, respect, and integrity were embedded in the *Standards of Practice* (see Appendix C) which comprise the following five domains: 1. commitment to students and student learning, 2. professional knowledge, 3. professional practice, 4. professional leadership in learning communities and 5. on-going professional learning (OCT web).

During the research interviews I conducted, Forrester's son, former students, colleagues and two parents of former students shared their reflections on the quality of Forrester's teaching. I subsequently categorized the recollections gleaned from these reflective interviews (including my own recollections) under the five domains found within the *Standards of Practice for the Teaching Profession (OCT)* embedded in the Ministry of Education *Summative Report Form for Experienced Teachers* (see Appendix D). When assessing teacher performance, Ontario school administrators adhere to the guidelines of the summative report, including pertinent observation and discussion data along with their analysis, in order to endorse the teacher as a satisfactory professional who fulfils the Ontario standards for teaching. The following summative report, prepared as I would for a contemporary teacher, adheres to this official process and provides a retrospective assessment of Forrester's professional standing and performance as a dance educator.

Summative Report for Gladys Forrester

Domain One: Commitment to Students and Student Learning

> Members are dedicated in their care and commitment to students. They treat students equitably and with respect and are sensitive to factors that influence individual student learning. Members facilitate the development of students as contributing citizens of Canadian society. (Standards of Practice, OCT)

Forrester demonstrated commitment to the welfare, growth and progress of her students. Dedicated to their learning and achievement, she created a culture of learning

within her school which encouraged students to be perpetual learners and "contributing members of a changing society," reflecting, seeking solutions and making choices to resolve challenges (Standards of Practice, OCT see Appendix C).

Forrester encouraged and supported the pursuit of post-secondary education including professional dance programs, formal teacher training and university dance education. Throughout the years, her students graduated from an array of dance programs including the York University Dance Program, The Institute of Choreology, London, England and the RAD: Ballet Teacher Studies. Her advanced ballet students interested in professional careers were recommended to the Royal Winnipeg Ballet School because of Forrester's long-standing connection as a former dancer with the early Winnipeg Ballet Company, her personal friendship with Lloyd and a trust in the school and company philosophy. Forrester encouraged all students to attend dance summer schools and, in particular, advocated the experience of attending the Banff School of Fine Arts (presently known as Banff Centre for Arts and Creativity) dance program, founded by the University of Alberta and directed by Lloyd (Bowring 1 2006).

After attending the York University dance program myself, for two years, I entered the professional ballet program with L' École Supérieure des Grands Ballets Canadiens in Montréal, Québec (now Québec's École Supérieure de Ballet du Québec). I also attended the Banff School of Fine Arts at ages twelve and thirteen (1967 and 1968) at the direction and support of Forrester.

Forrester's belief in continuous learning and the existence of limitations only as a self-imposed condition (Jamieson interview 2013) was exemplified through her lessons

and personal role modeling. Upon reflection, I believe that my experiences with Forrester are unconsciously embodied in my own philosophy and life's work. Forrester had the highest regard for learning which encouraged and complemented my own commitment to dance and was in keeping with my family philosophy. According to her son, Forrester regretted that she did not have the pleasure of achieving higher education by attending university.

In the fall of 1970 I was a young dance student training for my RAD Solo Seal. Gladys and her husband arranged to drive me to St Louis, Missouri for a long weekend in order to meet with John Marshall to review the syllabus requirements of the exam and my progress to date, and for us to receive instruction as student and teacher together. Unfortunately, I injured my foot the day we were to leave and could not walk. Nevertheless, Gladys and her husband soldiered on with the plan, spending the Thanksgiving weekend with Marshall and returning home with his expert advice to better prepare me for my upcoming examination. When I was back on my feet three weeks later, Forrester and I worked through the details of her meticulous notes written during her mentoring sessions with Marshall. While working at Lloyd's Canadian School of Ballet in Toronto, Forrester herself had received her Solo Seal (1952). And in turn she was able to successfully coach me through the process. In 1971 the Solo Seal examination was still a rare RAD event in Canada. Forrester provided me with private classes daily from Monday to Saturday with very little payment required. These individualized classes were not affordable for my parents and without her generous support emotionally, financially and temporally, I would not have considered or fulfilled this personal challenge. In

retrospect, it was a milestone in my life which proved to me I could set my own goals and achieve them at will.

Having spoken with so many former Forrester students and finding such considerable support for Forrester as an outstanding teacher and as an individual, I realized that I am not alone in my recollection of vivid memories, strong emotions and a positive regard for this woman's teaching skills. Many interviewees spoke of her as a teacher with the highest standards of dance and classroom discipline yet they also spoke of her as a caring and kind individual who was generous, empathetic and supportive to those in need. Many spoke as though she was somewhat motherly but "in an unusual way" (Jamieson interview 2017). Other students said repeatedly that she "took me under her wing" or "she provided emotional guidance" (Jamieson 2017, Sheppard, Monaghan, Foley interviews). These comments exemplify the approach that Forrester took in addressing the individual needs of her students and her desire to support and encourage learning. In some cases, class fees were waived or students were able to engage in helpful tasks around the studio to help defray the cost of classes. One student, McMahon, worked for a term with Forrester as an accounts secretary in order to remain a dance student, pass her advanced RAD examinations and continue on to university (McMahon interview). Forrester's support went beyond the expectation of a dance instructor. A thoughtful teacher and successful business woman, she chose to extend her influence and generosity to students she identified as needing exceptional supports, an option often reserved for larger established institutions or conservatories.

Parents enrolled their children at Forrester's studio trusting she would make wise decisions regarding their children's learning. At age five, Barbuto's father enrolled her at Forrester's dance school and requested with sincerity, "Make my 'Jackie' a dancer!" (Jamieson 2017, Bronwyn Clark 2016 interviews). Barbuto is now an acknowledged choreographer and former professional ballet dancer. Two mothers, Mrs. June Martin-French and Mrs. J. F. Sheppard (Sheppard interview), enrolled their children with Forrester trusting she could assist in correcting muscular weaknesses and anomalies. Mrs. Sheppard enrolled both of her daughters at the studio. Forrester had spoken about the benefits of dance in a local newspaper article which advertised the opening of her studio in Thorncrest Village (Martin-French interview). Both parents were aware of Forrester's reputation as a teacher and choreographer, and were quite satisfied with her instruction and the progress of their children (Sheppard, Martin-French interviews).

Bouman recounted how she learned both teaching strategies and lessons about life from Forrester who demonstrated her belief in equity and her philosophy that everyone could learn, improve and reach their own potential. Many interviewees commented on the inclusive nature of Forrester's approach. Everyone was involved in the process of creating dance art and there was a sense of belonging in Forrester's sphere of influence (Sheppard, McGowan, Barbuto, Bouman, Monaghan interviews). There was no preconceived bias towards age (ageism), body type, culture (racism) or ability (Bouman, Sheppard, Barbuto interviews).

All interviewees had observed and remarked on Forrester's uniqueness as a dance educator: "She was different than anyone I knew" (Bronwyn Clark interview 2016).

Barbuto explained that Forrester was "very different than the other teachers in Toronto," more "passionate, animated in a sincere way about her teaching," and she encouraged her students to study with outstanding master teachers available in Toronto. Uncommon for those times was Forrester's acceptance of non-traditional ballet students. The ballerina stereotype prevailed in Toronto but Forrester created a sense of belonging at her studio:

> She was very open-minded and had a huge global vision about what dance was. That is why I think she was forward thinking for her era. Today this is hopefully not the case any longer, but there was a certain thing going on at the time of how a ballerina should look; however, Gladys accepted all of her students and let us live and be who we were, but made us work hard … I think this is what made Gladys great. Gladdy respected all of us and encouraged all of us no matter what…..we were. (Barbuto interview)

Forrester devoted great amounts of personal and professional time providing dance education for her students. Forrester's son reminded me that his mother was always available for her students and their parents. The business telephone line at his mother's studio rang through to her private home telephone so that she could be reached at all times. He spoke of the many hours that his mother spent talking to parents discussing progress and program for their children which, in effect, detracted from the time Forrester spent at home with her own family.

As an adult dance student, Bouman recounted how Forrester invited her to join Forrester students in a warmup prior to a RAD examination, a caring and thoughtful gesture that Bouman never forgot, and noted was incongruous with the competitive culture of other dance teachers in Toronto. Further, Bouman reflected that Forrester or

her designate always attended examinations and events with her students which Forrester considered a responsibility as their teacher (Bouman interview).

Some students did not have the financial resources or parental supports to maintain an intensive dance study program; nevertheless, due to Forrester's personal commitment, they were given individualized mentoring and instruction which resulted in their personal success, as well as, their later contribution to Canadian dance culture (OCT). During her adolescence, Jamieson lived part-time with Forrester, until leaving for university. Considered part of the family she studied intensively with Forrester learning various dance forms while gaining both performance and instructional practise. Jamieson became a world Highland dance champion (an unusual feat) and after graduating from university became a certified Ontario Secondary School teacher and dance coordinator. Presently, she is an accomplished RAD dance teacher, training professional ballet dancers at her own studio in the Ottawa region (Jamieson interview 2017).

Similarly, Bonnie Monaghan recalled when she was a disenfranchised youth. She was thankful for the needed understanding and care she received through Forrester's disciplined expectations and supportive influence. A long-time professional dancer and teacher, Monaghan recollected fond memories of her former teacher, "Forrester was good in her heart." Monaghan explained further:

> She never underestimated our abilities, always pushing us beyond our limits. She taught us self-discipline. She encouraged performance and diverse experiences to make us grow as dancers and people. She was firm and crazy with the "funny" strategies she used with us. In class she gave me courage saying 'just try it.'

Fisher, a dance teacher and RAD examiner, recalled that the confidence she felt as a dance student was directly related to the trust she had in Forrester:

> If Gladys felt you could do it you always knew it. You knew you were going to be OK. She was very honest and if she felt you could not do it, she was going to tell you, as well. I think everyone trusted her implicitly, trusted her judgement and her experience. And you knew that it was coming from a very, very good place. I think her integrity was beyond anything we see in a dance teacher. Great personal integrity and I think the greatest gift she gave to her students was that sense of personal integrity and giving your best every day no matter what that looks like because that is your responsibility as a human being, to have integrity.

Similar to other interviewees, Barbuto agreed that perhaps Forrester was not the norm in Toronto teaching circles of her era. Forrester's individual perspective and approach to dance instruction set her apart from her peers (the other teachers):

> She could totally be in the world of today! Gladys Forrester would be the teacher of today. And that I can truly say; I am so grateful that I came from Gladys Forrester's school. I would have had it no other way; my parents adored her, they loved her for treating me like a daughter, but giving me an education that was better than my schooling.
>
> I learned so much from Gladys, it wasn't just about dance. Gladys spoke about life, you remember that? It was life stories. And this is why she would have been the teacher of today, maybe it just wasn't the norm to teach like that; it wasn't you know, she wasn't sought after, the teacher that would make you the great ballerina. All I can say is that she wasn't like anybody else I've worked with. She wasn't like anybody else that taught me.
>
> Because you know, it was all because of her that my career kept going on.

> I keep learning, and – again, this all comes from her, because you know that she told us that you never stop learning. And I tell you, everything I do is a process, you know, towards something else, towards something new. I feel very grateful, I feel very open about wanting to know more, to learn more.

Domain Two: Professional Knowledge

> Members strive to be current in their professional knowledge and recognize its relationship to practice. They understand and reflect on student development, learning theory, pedagogy, curriculum, ethics, educational research and related policies and legislation to inform professional judgment in practice. (Standards of Practice, OCT)

Forrester's professional knowledge and expertise regarding various forms of dance, choreography and RAD syllabus (curriculum) was well known and she was regarded by her students, parents and peers as an authority on dance and dance pedagogy. The success of her students in formal evaluations including RAD examinations and competitions, as well as in the professional dance milieu, was indicative of her commitment to student achievement. Forrester was aware of the multiplicity of learning styles and elements that foster student development; subsequently, she applied various learning strategies and personal assessment practices to reach successful outcomes with her students (OTC). Many of her teacher colleagues recommended that their own students study with Forrester for more advanced or in-depth learning (McGowan, Fisher 2016, Pynkoski interviews). Dance teachers themselves sought mentoring or coaching from Forrester regarding dance instruction, RAD syllabus (Bronwyn Clark 2016, Jamieson 2017, Roes, Fisher 2016, Monaghan, Bouman interviews) and dance production (Ryman, Foley interviews), in order to enhance their practice as well as the success of their students

(Bronwyn Clark 2016). A letter written in 1967 by the RAD Secretary for Canada, Doreen Scouler, reflects the degree to which Forrester was esteemed and identified as a talented teacher:

> Miss Gladys Forrester is a member of the Royal Academy of Dancing and is very well known as a teacher of ballet. She teaches both the Ballet in Education Syllabus for Children and the Major Examination Syllabus, for students training as professional dancers and teachers. Miss Forrester enters candidates regularly for the Royal Academy of Dancing examinations and her candidates attain exceptionally high results. Miss Forrester also coaches other teachers in the RAD syllabus and her work in this area is of particular value to other teachers and to the Royal Academy of Dancing, in its efforts to raise the standard of ballet teaching. She has also taught at the Banff School of Fine Arts and will be teaching there again in future summers. Miss Forrester is an unusually gifted teacher in all aspects of ballet training young children, professional students and other teachers. (Letter of recommendation D. Scouler)

Marshall, the well-regarded British teacher, RAD examiner and staff teacher at Ryerson (then Polytechnic, now University) introduced Pynkoski to Forrester who, in turn, became a devoted student and friend of Forrester's. Marshall had recommended Forrester to four of his male students. Pynkoski recounted Marshall's declaration about Forrester, "Well there is an extremely fine teacher who knows the syllabus (RAD), but also has a unique teaching style and a profound insight into classical ballet. I think it would be a good time for you boys to go and do some training with her" (Pynkoski interview).

A member of the international dance community, Marshall held Forrester in high esteem trusting her integrity, skills and professional judgement as a teacher. Pynkoski recalled that, although Forrester had an unusual instructional approach, she was known for her successes as a teacher. She required her students to be technically sound in order to achieve artistic expression (Pynkoski interview).

Monaghan recalled Forrester's philosophies and characterized her teaching strategies as unusual, unorthodox and experimental. "Forrester believed that ballet was a foundation for all forms of dance," Monaghan explicated.[24] All forms of dance were defined as movement and therefore connected on a continuum. This was a more contemporary approach to dance, disregarding the traditional outlook of Forrester's time and place which prized classical ballet above other dance forms. 'Dance is dance' she quoted Forrester, and one simply needed to adapt to different forms and styles as a dancer. Not surprisingly, Monaghan reminded me that Forrester herself was an accomplished professional dancer in a variety of dance forms. Further Monaghan mused that "Forrester's quality as a teacher was a result of her vast background in dance and experiences in performance. There was no other who taught like Forrester. She was outstanding and developed strong students." Contrary to other teachers, Forrester encouraged students "to be open-minded and look beyond your world of dance" to gain new knowledge and perspectives (Monaghan, Oakes, Sheppard, Barbuto interviews).

Clark maintained high regard for Forrester's practice. "I think she was an excellent teacher. Her expectations for every student was the same…Very professional herself, Forrester's training in England and New York and experiences as a performer and

choreographer" were all of a professional level (Bronwyn Clark interview 2013). Clark agreed with Monaghan's assessment that Forrester's standard of excellence was the highest in the Toronto RAD community during her career as a teacher. In 1965, RAD examiner Kathleen Oliver wrote in her recommendation of Forrester:

> I have recently examined fifty-three of her pupils in the Royal Academy of Dancing's syllabus and results of the examinations were excellent. Out of the fifty-three girls presented to me, there were thirty-five who achieved Honours, eleven with Highly Commended and seven with Commended. This is a very high standard indeed. In my opinion Miss Forrester is exceptionally gifted as a teacher of ballet. (Letter of recommendation Kathleen Oliver)

Numerous interviewees agreed that Forrester "taught her students as though they would have professional careers in dance." Her goals "placed Forrester in a certain context," (Bronwyn Clark interview 2016). She used her RAD syllabus as a means, not an end in itself (Bronwyn Clark 2016, Fisher 2016, Pynkoski interviews). O'Heany wrote that Forrester "embraced RAD syllabus for it allowed her to explore her own teaching methodologies, spiritual beliefs and create exceptional dancers at the same time" (Lives Lived). Pynkoski iterated that Forrester "had thought through the next step and she knew how to go past technique. She knew how to create artists, artistic environment and how to nurture artistic temperaments," (Pynkoski interview).

Although Forrester "was interested in creating artists not technicians, she cared intensely about technique" (Pynkoski) which was confirmed by a number of her former students (Foley, Fisher 2013, Bronwyn Clark 2016 interviews). Concrete teaching aids complemented her learning strategies. She integrated the use of aids, including: rubber

bands, yard rulers, balls and scarves into her lessons. Her students were able to achieve a host of desired technical skills (including spatial awareness, body alignment and posture, muscle tension and weight, balance, extension of the arms and legs, musicality, dance quality) required to communicate expressive qualities. In 1997, O'Heany wrote about Forrester's methodology: "Her briefcase was a Mary Poppins satchel," with Forrester's teaching aids "appearing at the right and necessary time" (Lives Lived).

Numerous Forrester students were mentored to become dance teachers and often effectively worked alongside Forrester as student teachers at her studio. Roes commented on the number of Forrester students or students of students who are members of the dance teaching world today: "Gladys has a presence in the dance world through her students. It is surprising how many times I hear her name come up in teaching environments" (Roes interview).

Forrester's eclectic experiences in the field of dance enriched her practice as a teacher and "provided her with many professional experiences to share with students" (Foley interview). Her own innate quality to critically question and analyze provided Forrester with the ability to offer a program "to ensure that students reached their full potential" (Foley interview). Foley described Forrester's teaching as "inspirational and passionate." She was "explicit, a wonderful communicator and a teacher who understood the science of dance movement."

Forrester's strong moral approach created goals and standards for herself, as well as for others. Her zest for learning, "professional knowledge" and commitment to teaching made her a respected member of the dance community (Standards of Practice, OCT, see

Appendix C) (Roes interview). “She was demanding and she knew what she was doing. I think she got the respect she deserved,” Le Forestier reflected.

Domain Three: Professional Practice

> Members apply professional knowledge and experience to promote student learning. They use appropriate pedagogy, assessment and evaluation, resources and technology in planning for and responding to the needs of individual students and learning communities. Members refine their professional practice through ongoing inquiry, dialogue and reflection. (Standards of Practice, OCT)

Forrester’s skill in communicating effectively with students, parents, and colleagues was a fundamental element of her instructional practice which fostered learning and a sense of community. She exemplified “ongoing inquiry, dialogue and reflection” (Standards of Practice, OCT, see Appendix C) modifying and adapting her program to maximize student learning and enhance the quality of teaching. A continuous learner, Forrester integrated a “variety of sources and resources” into her teaching methodology (see Appendix D, p4). Applying her professional knowledge and understanding of teaching and learning, including assessment and evaluation, resulted in high levels of learning and achievement, for her pupils as well as her staff (see Appendix D, p4).

Barbuto began her dance training with Forrester in Toronto and continued until she graduated from high school and entered the Royal Winnipeg Professional Program. She recalled that, initially as a new student, Forrester guided her carefully through classwork moving her regularly until Barbuto was in an age appropriate dance class. Further, Barbuto observed that the teachers Forrester brought into her studio, for example, Collier,

Foley and Bronwyn Clark, were "a team that Forrester built, that worked for her and understood and maintained her vision." She recalled the imaginative improvisational exercises including "being a lamb" that she encountered in Collier's class and which she still incorporates into her present day workshops.

Further, Barbuto pointed out that Forrester "was already a choreographer in her own time, then I think she put that aside because she was starting to focus on teaching...I do know that she loved her art; she was passionate about her teaching, and running a really intelligent program, a program that was varied." RAD examinations formed the foundation of Forrester's practice. Achieving high grades in ballet examinations was extremely important but her focus went beyond ballet:

> I think we were very lucky, because in a sense we weren't just classical dancers, and I don't say that with disrespect. I say that with great respect, because her mandate was the Royal Academy examinations and that we were passing with honours. That was number one for her.
>
> At that time, already, she had introduced to us contemporary, modern jazz. You know. She talked about contemporary, she talked about modern dance, and that's because she was involved with it herself, and subsequently she shared that with us. I remember taking flamenco lessons – lucky us. We got to do all of this.
>
> What I learned became a part of my own personal philosophy and belief system (was instilled in me) and gave me the career I have. One of the biggest compliments I've enjoyed in my career is that I was known as a versatile dancer working in Winnipeg, at Minnesota Dance Theatre, and at Les Grands Ballets. I was very fast and I was able to pick up things quickly, because that's the way Gladys worked.

And I was versatile; I went from doing classical works to modern easily, and both were a pleasure. And that was the other thing, I loved doing that. Gladys opened up our minds to see dance in many forms, therefore we appreciated doing that. And actually she brought joy to doing that kind of work. So I loved modern (contemporary) dance.

She revealed to us the connection of how modern can enhance our classical work and vice versa, and that's something I talk about even today when I work with very classical companies or classical dancers, or graduating students that are very classically-minded students – how everything around us informs our dance and movement.

We were very lucky to work with Gladys, because of her philosophy. In retrospect, when I look back, wow, she was ahead of her time. I mean, she would have been a great teacher of today's teachers, because teachers of today work with this approach in mind.

I think there were times that Gladys was very tough with us … because of the demands of the Royal Academy exams, of course, and that was, for her, very important that we really came out on top. But I appreciate everything she ever did with me.

In some of my interviews, I discuss how she would instruct, even to the point of how our hands moved, and how the expression of your hands can say so much. Even today, at a performance, someone commented to me 'I couldn't stop watching your hands; there was so much expression in just your hands and your arms.' And again, the first thought that comes to my mind is Gladys because she spoke about that so much when we were young. I believe her unique approach to teaching made her very special. (Barbuto interview)

Barbuto's narrative recounted how Forrester challenged her students to be versatile, flexible, open-minded, and to embrace many forms of movement expression in order to enrich their experience and the quality of their movement. Forrester had taught Foley that professional dancers must be versatile in order to remain employed. Barbuto iterated that "she wanted us to be out in the world, studying and looking at things so we had the opportunity to experience life." Although Forrester had high expectations for her students she demonstrated her pride and delight in student achievement. Barbuto recalled candidly, "she was very proud of me." Due to her belief in discipline and perseverance, Forrester would not allow her students to give up on a task which, Barbuto felt "made us access our own inner strength to be stronger, to go for it, to have courage to push onward and not give up."

Forrester's "global perspective" of dance, embracing an open-mind towards different forms of dance encouraged a more versatile and contemporary dancer, one suited to companies such as the RWB and Les Grands Ballets Canadiens. Forrester's philosophy and teaching perspective on dance was not traditionally classical. Toronto was home to a traditional classical ballet company which forced her, as well as her students, to look farther afield for their employment as ballet dancers.

During high school, former student Le Forestier attended NBS. Injured in grade 12, he decided to opt out of a dancing career. Upon reaching this decision Le Forestier returned to Forrester's studio for solace. It was there that he found a welcoming respite and the kind and encouraging support of his former teacher**.** Without hesitation Forrester invited

Paul to participate in the on-going lesson actively working alongside her as she choreographed a *pas de deux* for some students.

Barbuto discussed Forrester's lack of visibility in history. Perhaps "other people did not agree with her methods or her style of teaching or she was not traditional enough in her approach to dance:"

> What I particularly loved about Gladdy was that she made us use our brains. She was a huge thinker. Today, I teach improvisation. I've created a workshop; I teach dancers to open up, to free their minds. Gladys made dancers dance and talk dance on a very intellectual level. She truly did, and I think that is why we were so lucky, and maybe it just wasn't the form of that time, the style of that time. But she collaborated with us; these are words we use today – collaboration – she integrated (dance forms), she shared it with us. She wanted to hear our thoughts on what she was saying. She would want a response.
>
> It wasn't about, just listen, I'm talking, everybody do the exercise; she'd tell us a story. The metaphors – she'd make us think about what we were doing. I always tell them, just think and do, because a lot of people say, don't think, just do, this is ridiculous. What are you talking about?

As a choreographer, imagination and creativity are very important to Barbuto. She recognized that Forrester's strategies as a choreographer were integrated into her lessons which were a collaborative and reflective process for both teacher and student:

> Gladdy's teaching team, every teacher of course required us to think. But she was very intellectual about her passages; she would want a response from us, that's what made a difference…a response physically, and also mentally. She wanted us to react intellectually as well, to respond intellectually, to have a conversation

> with us in a very smart way, you know. I think her own creative process paralleled her teaching process. Because she was a choreographer, as well, she had that aptitude (mind-set) a little bit of give and take, push and pull, back and forth, (conversation) with her students.
>
> I use dancers a lot as well in choreography, there was that sort of having a dialogue with her dancers – intellectual dialogue. You know, she wasn't just about giving you the steps and through the menu, copy them and be perfect about them; she wanted you to think about them, she wanted you to imagine how they would be done, she wanted you to use your imagination, you know, the lightness of your step was like a cloud. Imagine a white, fluffy cloud.
>
> She taught us about anatomy while we were working. You know, she was always talking about the muscles – this muscle and that muscle, and how this was connected to this. She had a lot of information of why we did what we did, how we do what we do, why we feel what we feel, and when you bring this into the work, it created a whole dancer. A dancer that was thinking, that was feeling and that was a moving dancer, a dancer that really could say something about her way. She made an expressive dancer, for sure.

Domain Four: Leadership in Learning Communities

> Members promote and participate in the creation of collaborative, safe and supportive learning communities. They recognize their shared responsibilities and leadership roles in facilitating student success. Members maintain and uphold the principles of the ethical standards in these learning communities. (Standards of Practice, OCT)

Forrester's dance school was a "collaborative, safe and supportive" learning environment where student success was the central goal (see Appendix C). Her school

exemplified a learning community characterized by parental involvement and "shared" cooperative "responsibilities" amongst staff **(**see Appendix C**).** Professionals in the dance field, choreographers and teachers including Macdonald, Beatty, Strate and Richard Rapp from the New York City Ballet were invited to work with Forrester's students to enrich program and learning experiences. A culture of mutual learning for both students and staff established a basis for student success, school improvement and best teacher practices (Eaker and Dufour 9-25).

I recall as a youngster taking a brief class at the studio with Strate, who was searching to enlist students for a production. It was in effect an audition. I was told that he was a choreographer. I recognized his name and knew he worked with the NBOC. He seemed young and scholarly in his thick turtleneck sweater, different than I had imagined. He sat with his pipe in hand directing us through various steps. I was fascinated by this pensive man from the dance world. He was serious, dismissive and, in the end, I wondered if I had measured up to the standard he was searching for in a dance student. It was reality therapy for me, an aspiring ballet dancer. I felt compared to the NBS students. It wasn't until many years later that I encountered Grant again in a very different context. I was a first-year dance student in the York University dance program. Grant was then the chair of the department and my teacher. I remembered my audition at Miss Forrester's as a youngster. By then I had attended NBS myself. Strangely I felt a positive connection and a sense that the dance program was a safe place to be, for me, at that time.

My interview with Clark, herself a former ballet dancer, teacher trainee and associate of Forrester's over a ten year period, shed light on Forrester's professional teaching practice. After finishing high school, Clark decided to become a dance teacher. She contacted Louise McClure her former teacher who taught at NBS 1959-1963, and who "knew Gladys very well." McClure told Clark to "get a hold of Gladys Forrester" for teacher training. In Clark's favour, Forrester invited her to study and work as a student teacher at her Bloor Street studio in Etobicoke. "In the 60's Forrester was respected by her fellow teachers. Teachers in the past were serious about professionalism and were members of the CDTA…Janet Baldwin…Louise Burns…Louse Goldsmith, Lucille McClure, Gweneth Lloyd, Gladys Forrester." Clark remembered attending workshops held by the CDTA at members' studios in Toronto. At the time she was a day student at NBS. It was at Mildred Wickson's studio on Eglinton that Clark had her first ballet class with Lloyd.

As Clark described Wickson's studio during our research interview, I recalled the French doors looking down to a beautiful back garden described by Clark. As she told her story about a CDTA workshop, I too recalled the same dance class with Lloyd. I had forgotten this past experience. My recollection of Lloyd was of someone who was detached and disinterested yet demanding, large and somewhat abrupt, patronizing, and seeming rather unlikely as a ballet dancer or teacher. Now as I reflect, she appeared more like a ballet school principal…reminiscent of Oliphant. Although Lloyd and Miss Forrester knew each other well, I never sensed any nepotism or overt comradery between them that day. The atmosphere was businesslike and task oriented. Lloyd was anxious to

finish teaching our class and catch a flight out of Toronto bound for her home in B.C. As a youngster, I wasn't concerned about Lloyd's status in the dance world. She was certainly a contrast to my own pleasant and lithe ballet teacher, Miss Forrester, who was always focused on any proceedings especially involving students. I must have attended the same CDTA workshop as Clark when I was a very young dance student. I recall the excitement felt by other Toronto studio dance students who learned that NBS students were attending the same workshop. This fact seemed to validate the event.

A number of Forrester's former students recalled her active commitment to professional standards and her participation in the Toronto dance learning community (Foley, Bronwyn Clark 2016 interviews). A Toronto teacher from 1948, Forrester supported the CDTA from its inception the following year, in 1949. A member and executive member (in 1967) Forrester conducted professional development sessions for teacher colleagues (application letter and resume to Peter Dwyer). Her own dance students were encouraged to attend and participate in CDTA functions organized and designed specifically for students (Monaghan interview).

Decades earlier, Forrester was instrumental in founding the Winnipeg, Manitoba branch of the "Dancing Masters' Association of Canada" now known as the DMA (Winnipeg Teachers Organize 1939). The association was incorporated in July 1939, with Forrester initially serving on the executive as vice president ("The Companies Act") and then later as a member of the board of directors (Winnipeg Teachers Organize 1939). Introduced to create cohesion amongst the dance teachers of Winnipeg, develop dance professionalism and teaching standards and the sharing of professional knowledge for

teachers and students (Lepkin 1939), the association's function paralleled that of the CDTA founded ten years afterward in 1949 by members of the Toronto dance teaching community.

Throughout the years, Forrester was an active member and proponent of the RAD. In the late 1960s, she displayed particular pride in her rare and unusual (for a studio dance school) ballet class of six RAD trained boys who successfully completed their examinations and demonstrated their skills at RAD and CDTA functions (Smither Dec. 2016, Bill Clark, Le Forestier interviews). Forrester's former student, Fisher, recalled demonstrating, in her student years, at an RAD workshop and recounted how Forrester had attended and observed Fisher's work. At the close of the session, Forrester sought direct feedback from the examiner regarding Fisher's achievement, her capacity as a potential dancer, and the next steps for enriching further learning experiences for Fisher.

Forrester maintained a reputation within the local and international RAD communities (Fisher interview 2016) and was awarded the RAD President's Award in 1998 for her "dedication… outstanding teaching of the dance art form" and her "extensive contribution" to the RAD (FO198, Gladys Forrester fonds, York U) (RAD website). Earlier in 1993, Forrester was recognized by the Ontario dance community for her lifetime achievement and contributions to dance in the province, receiving the Dance Ontario Award in classical dance (DOA program 1993).

Domain Five: Ongoing Professional Learning

> Members recognize that a commitment to ongoing professional learning is integral to effective practice and to student learning. Professional practice and self-directed learning are informed by experience, research, collaboration and knowledge. (Standards of Practice, OCT)

Forrester participated in lifelong professional learning which functioned to enhance her teaching praxis and the advancement of her students (see Appendix D). Highly motivated and dedicated to learning herself, "experience, research, collaboration and knowledge" informed her teaching.

I recall Forrester always reflecting on her work, considering and employing different approaches to facilitate teaching and learning, seeking new perspectives and seeking different ways of communicating her understandings and knowledge. A surprise to me, her dance student, she seemed to read, as well as reference a variety of dance literature, before, during or after the lesson, including periodicals such as Dance Magazine, which she would employ to facilitate her instruction or clarify a topic of interest. I recall giggling with amusement along with my class, at a photo of Spohr travelling or on holiday found in his biography, A Matter of Instinct. Forrester had been reading the text and decided to share her thoughts and findings with the class. We all enjoyed her witty sense of humour and personal stories. She encouraged us to read and to read about dance.

Forrester searched endlessly for strategies to make students improve and understand. In the mid-1960s, after her study trip to New York, she introduced her own dance

students to the concept of Pilates, a movement technique that was made popular, decades later, through modern dance and ballet and eventually becoming pervasive in today's marketplace of fitness and movement techniques. I recall as a dance student that Forrester shared with us the basic philosophy of Joseph Pilates and for a few ballet classes integrated his new concept into the format of her classes. At age 12 or 13, (approximately 1967/1968) I found this activity very interesting and memorable, doing all of our barre exercises lying supine on the ground. Many of her former students similarly recalled this Pilates experience and recognized it as a novel and innovative activity Forrester felt would benefit her students.

When I spoke to Monaghan, she reminded me of Forrester introducing the concept of dance notation and choreology to us, her senior students. At least three of her students went on to excel in dance notation in the York University dance program. Two of those students became certified professional dance choreologists (McGowan and Oakes), while the rest of us simply had our eyes opened to this possibility as an alternative to performance in the field of dance.

Always open to new ideas and change in order to support personal growth, Forrester encouraged her students to experience and study in professional dance centres including New York, Winnipeg, Banff or London, England. It was not unusual when students accompanied her during professional development excursions (New York) or teaching engagements (Banff or Elliot Lake). Similarly, she accompanied students when they travelled to compete, even as far as Scotland.

Fisher recalled Forrester's thirst for learning and change:

> Mentor is probably the best way to describe it. She was a constant source of inspiration because she was always looking for the new, the next thing that she should do. 'Oh they've got this technique, it's called Pilates. I'm on it. It's very important. I think all dancers need to do this for body conditioning.' She was always searching for what was going to improve her craft and what was going to be good for all of us to do. There was no stopping. It was a constant quest for knowledge and just learning more and more and more.

Many interviewees agreed that Forrester was very knowledgeable and always aware of current dance trends and events. Although Forrester upheld a personal perspective and philosophy that influenced her approach to teaching, she attended RAD syllabus classes for teachers and CDTA professional development days (McMahon interview), often with her teaching associate or a student. A life-long learner, Forrester was exemplary in expanding her existing knowledge of dance and movement, similarly encouraging her students to seek new experiences and understandings both in dance and beyond. Early in her teaching career, while residing in England, Forrester studied with RAD teaching legend and former Sadler's Wells ballet mistress Phylis Bedells (Murray 1961). Returning to Canada, she became an associate teacher of Lloyd at the Toronto branch of the Canadian School of Ballet. In 1952 at age 38, Forrester passed the RAD Solo Seal examination (with examiner Nellie Potts), the highest level of technical and artistic achievement for an RAD dance student (Stykes 2017). Much later in her career, as a mature teacher, Forrester returned to England for professional development in order to receive RAD advanced standing and the granting of official RAD Teaching Status in 1986 (Stykes 2017).

Bouman acknowledged Forrester's on-going commitment to professional learning "Gladdy would never have been a finished product although she was someone who had miles on the counter in terms of knowledge and establishing herself, establishing who she was and her identity. That was the woman I met." Bouman commented further on Forrester's collaborative approach:

> If you need a professional environment, if you want to do something well then you go to the best. You go to what gives you the best, what creates a give and take kind of path. When Gladdy heard that I started my school in 1979 and I was teaching creative movement, she asked, 'What is creative movement? Why don't you come to (my) summer school? Why don't you come and teach some creative movement classes? I would love to learn.' A professional always loves to learn. It's never, ever finished. It was fun. It was interesting. Gladdy would always turn to the facts and say, 'but, where is the technique behind that?' (Bouman interview)

Bouman and Forrester became teaching colleagues and were able to share and discuss ideas and personal theories related to dance education and instructional practices. Upon closing her own studio, Bouman's school was one of the various locations Forrester continued to teach, periodically, and mentor students.

Customary for Forrester professional development, teaching and choreographic enterprises involved travel beyond her home base of Toronto. Forrester's son spoke of the adventures he enjoyed with his mother during her artistic endeavours. In 1963 Smither and his mother attended the Banff School of Fine Arts in order to study musical theatre and dance, respectively. Forrester returned three years later in 1966 as a teaching member of the faculty (application letter and resume to Peter Dwyer). Smither and his

father accompanied Forrester to England in 1967 where she attended classes and studied dance instruction at the Royal Ballet School on a Canada Council Grant ("Ballerina Studies" 1967). Foregoing another summer teaching in Banff, Forrester had opted for study in order to qualify for the RAD "Advanced Teachers' Certificate" (letter to M. D.).

Conclusion

One of the key elements of my research was to substantiate the significance of Forrester's pedagogy and teaching philosophy. Examining, in retrospect, the quality of Forrester's work has established the degree to which Forrester embodied the qualities of a certified and professional dance educator of today, in accordance with the standards and criteria of the Ontario College of Teachers. Forrester did not receive formal teacher education resulting in an Education degree (BEd) and certification from the Ontario College of Teachers. Nonetheless, looking back on her work**,** it is possible to place Forrester's work in a contemporary framework to acknowledge her contributions as a professional dance educator. Hypothetically, moving through the formal assessment process, Forrester satisfied the current expectations of the Ontario teaching profession and the Ontario College of Teachers in her "teachable" subject, dance, with the exception of one caveat and bearing in mind that all teachers are expected to maintain focused, proactive and ongoing professional growth.

In keeping with the professional standards of today, interviewees revealed that Forrester maintained a sense of equity and inclusivity as well as an ethical approach to life providing a positive learning culture for her students. Today's learning climate,

acknowledging the spirit of inclusivity, requires that the topic of religion in the classroom must be approached as a subject from a global and equitable perspective, with no one religion gaining priority over the other. In this regard Forrester did not meet the expectations of today. There was, however, a range of opinions on the topic of Forrester's religious philosophy and her classroom teaching practice. Overall, there was a high tolerance for her religious tendencies. Forrester was viewed and accepted as simply living her beliefs and communicating her own philosophy of life. In many situations students were unmoved by or unaware of her religious beliefs. There was no proselytizing. In retrospect I have personally concluded that Forrester brought to her studio a highly developed "moral compass" (Stinson 2010, 142) and the "good human qualities" required and exemplified by all professional teachers (Kitchen and Petrarca 64) and religions.

Throughout her career in dance Forrester maintained a successful level of practical experience and ethical application in her chosen "profession" as a dance teacher, engaging in reliable and consistent professional development often through the RAD or dance teacher associations (Jamieson 2017 interview). Her own teacher, mentor and one-time director and associate, Lloyd, was a life-long influence in that Forrester became a proponent of RAD instructional practice and she was not inhibited by established traditions and the norm. Forrester's professional expertise and knowledge of dance was recognized and acknowledged internationally (RAD), nationally and regionally (Dance Ontario) in the dance community of her era.

Members of the Toronto, national and international dance world of today, former students and associates of Forrester, expressed significant memories and emotions

(feelings) regarding Forrester and her teaching practice. Their recollections were expressed through personal stories which communicated what they remembered to be the "essence" (Beatty interview) or extraordinary quality Forrester demonstrated in her pedagogy and philosophical approach to dance instruction. Their perspectives and insights ranged from discussions on artistry, creativity and dance expression and technique to the concepts of spirituality, focus, perfection and meditative approaches (such as flow and mindfulness) in order to capture and describe Forrester's special qualities and strategies as a dance educator. A considerable number of interviewees remarked that she taught life skills (Stinson 2010, 142), "lessons on life" (Bouman, Jamieson 2013, Pynkoski, Bronwyn Clark 2016, Barbuto interviews). Her emphasis on embodied human expression and movement rather than simply the technique of dance, indicates a deeper and more meaningful value to her work. Her professional knowledge and personal belief focused on demonstrating that the mind and its influence could invoke the body to move in extraordinary ways in order to express the human condition and spiritual experience.

Although interviewees had many individual experiences to share and they made sense of her career in dance from varying perspectives, they all agreed that Forrester was a rare and innovative dance teacher who laboured to inject dance and various forms of movement, relative to art or sport, with human expression. Further, as a performer, choreographer, teacher or coach she never failed to seize an opportunity to educate and communicate her belief in the creation of art (human expression and skill) as a divine and satisfying experience, achieved through the goal of perfection or ones' personal best.

Numerous factors influenced the quality of Forrester's pedagogical practice. Her professional experiences as a dancer, choreographer and teacher demanded lofty goals and high standards of herself and others. Her lifelong friendship, mentoring and professional association with Lloyd facilitated Forrester's success as a dance educator and choreographer. As prestigious as this relationship was, Forrester lived and worked in Toronto far from the supportive refuge of Winnipeg and Western Canada, Lloyd's home base. Although Forrester was established in the dance community of Toronto, Oliphant and Franca, of the NBC and its affiliated school, maintained the central position of power in the established dance culture of the city and region. They were perceived as rivals of Lloyd, a situation that rippled out to Forrester.

CHAPTER SIX: DISCUSSION AND CONCLUSION

This chapter discusses and interprets the research, placing emerging themes that inform the personal philosophy and pedagogical activities of Forrester's life and career within the socio-cultural context and political climate of her era.

Forrester and Dance Instructional Practice

I set out to find a deeper understanding of Forrester's dance practice and pedagogical philosophy and, in doing so, was enabled to explore the Toronto dance culture of her time, and clarify her legacy and influence in today's dance community. My investigation has provided greater insight into Forrester's motivation to teach and work in the field of dance and why she believed that achieving one's goals was always possible. Understanding Forrester's passion for perfection, her belief in the mind to overcome obstacles and her assertion that "dance and teaching was not employment but a way of life" for her (acceptance speech, Dance Ontario Awards 1993) brought me closer to establishing a comprehensive portrait of my former teacher.

Like other researchers who conduct research I wrestled with the challenge of what interviewees chose to share and what I presented. I have tried to present multiple perspectives where I could. As always, as an author, there is a filter process which cannot include all perspectives. I have tried my best to acknowledge a range of experiences and

include as many voices as possible. Time restraints did not allow for further discussion with additional interviewees. “Not all voices are heard in dance literature” (Stinson 1990) including the voice of dancers, so it is important that they have the opportunity to voice their thoughts and perspectives about their teachers. That is why Forrester, like numerous other teachers, might not be a part of the dance canon.

Most often dancers and choreographers are acknowledged for their work. Teachers are often overlooked in history and, yet, it is the teachers that are essential to any art form. One measure of a teacher is the success of their students and there were many for Forrester. A number of her former students are current contributors to Canadian dance culture including: Giaconda Barbuto, Wendy Anne Barnett, Patricia Beatty, Pia Bouman, Cynthia Dale, Cindy Fisher, Brian Foley, Rob Iscove, Linda Jamieson, Paul Le Forestier, Susan McNaughton, Bonnie Monaghan, Janice Oakes, Bill Orlowski, Marshall Pynkoski, Lynn Sheppard, and Tassy Teekman. Fisher summarized her thoughts about her former teacher in these words:

> At moments when I am teaching, I feel her presence. The teacher training program (NBS) always comes back to my training and her philosophy. My views about teaching come from her. When I went to the RAD in London, England, as an examiner trainee, it was comforting to look up in the Fonteyn Studio and see Forrester’s plaque and name on the wall. I said to myself, “she is a part of dance history and she is here.” It was her special gift to inspire and teach young people.

Forrester taught in an era when an authoritarian approach to teaching was most common in the dance studio and regarded as a fundamental learning strategy, although as a result students were fearful of expressing an opinion or posing a question (Lakes 3). As

an outsider and ahead of her time Forrester was not as firmly committed to this approach as her contemporaries and did not (strictly) apply the authoritarian model in her teaching. Although Forrester's teaching style may have developed from traditional instructional practice, her progressive teaching methods embraced the use of authority and "democratic leadership" within the classroom (McCutcheon 248) in order to facilitate a nurturing and vital learning environment that motivated, valued inquiry, and empowered her students to express their "artistic voice" (333). Verbal communication was a strength for Forrester and she always offered "sincere praise" and guidance while maintaining the "boundaries" of her authority (348-349).

Forrester's pedagogical philosophy and goal as a dance educator was to prepare her students for a career in dance. Forrester's personal narrative as an independent and successful woman in the field of dance, presented an encouraging role model for her students. Her resourcefulness, skill and versatility as a dance professional and business woman reflected a life-long commitment to her personal beliefs and love of dance.

Although Forrester stressed artistic expression and technical performance in her teaching, the learning experiences she provided for all of her students, translated into a plethora of dance related vocations, including: teaching, choreology, academia, choreography, arts production, direction and administration, media and musical theatre, which a number of students pursued with her support (Jamieson 2017, McGowan interviews). Stinson, Blumenfeld-Jones and Van Dyke have written about the need for dance educators to inform students regarding the breadth of the dance field and alternative choices beyond performance. Their perspective suggests the need for

meaningful engagement for all dance students while supporting the multifaceted field of dance. Not all students are suited to dance performance yet with encouragement, awareness and "a voice" they can be empowered to remain in their chosen field of interest. It is the role of the teacher to shepherd students through a positive and realistic experience in their dance education which Forrester attempted to do (20-21).

Contrary to the purpose of RAD methodology, which guides teacher instructional practice, Forrester engaged the syllabus (RAD) as a means to measure her standard of teaching and the achievement of her students. Uninterested in formula or rote teaching (Freire 76) Forrester adopted her own learning strategies which formed the core of her classroom activities (Bronwyn Clark, Pynkoski, Jamieson 2013, Barbuto, Monaghan interviews). Her provocative teaching style required her students to question, reflect and create meaning through their movements (Greene 11). Students were empowered to think critically about their intentions before moving or performing a step or sequence of steps (Barbuto, Pynkoski, Sheppard interviews). Freire praises the power of critical thinking in education and its development of "social justice" and democracy in the young (78). Critical thinking, he theorizes, frees the "intentionality of consciousness" for creative process and "action upon reality." The transformational nature of problem solving presents students with the opportunity to "transcend themselves" (Freire 84) similar to the flow experience that develops skills that "stretch capacities that make one become more than what one is" (MC 213). Some of Forrester's students resisted engaging in her non-recreational learning approaches and moved on (Clark): however, her "inquiry based"

methods (McCutcheon 330) were effective and she taught numerous dance professionals and students who benefitted from her exceptional teaching insights.

Forrester embraced many of the concepts later associated with flow by MC, as a primary instructional strategy, teaching both "explicit content" associated with technique and "implicit content" fundamental in creating meaning (Choi and Kim 5). Employing techniques such as imagery, storytelling and envisioning (7) Forrester was able to stimulate imagination and creativity within her classroom in order to develop "expressive dancers" (Barbuto interview). In Forrester's teaching, flow provided a practical approach and solution to the challenge of creative process.

In Forrester's studio, learning and making meaning, for both she and her students, involved a form of experimentation, a "quest" or "narrative in the making" (Greene 1). Greene views arts education as an endeavour in which the teacher and student "explore" and collaborate in order to find meaning within their own lived "contexts" (85). Through Greene's lens, the task of education is to engage students in inquiry and advocates that the use of imagination in (art) education enables students to discontinue the "habitual" and experience "alternate realities" instrumental in creating "empathy" essential for social change (6). The use of metaphor in the classroom provides the student with a renewed appreciation of the "familiar" provoking critical reflection and inquiry (100). In building a "dialogical relationship" with students, Greene asserts that teachers and students are enabled to share their perceptions and "work together to unconceal what is hidden" (115). Greene urges teachers to act as a role model, willing to embrace change

and inspire their students to exchange their thinking in favour of new perspectives (109) and new "potentialities" (5).

Forrester's creative process as a choreographer was integrated into her teaching practice, fostering a collaborative and reflective learning environment. She encouraged her students to respond verbally to her lessons, and guided them through a reflective process requiring them to think about the steps and envision how they could be performed. Forrester wanted her students to use their imagination to create meaning. This methodology was applied throughout the entire class, not in isolation, not only as a practice to enhance technique and creativity but also as a means to encourage students to perceive the process of movement from a new perspective.

Although Forrester's learning strategies may have been considered unorthodox, she was an astute and perceptive teacher who encouraged her students to always do their best. A lifelong learner, Forrester was a reflective individual who sought self-knowledge through religion. Forrester was acknowledged for her talent as a dancer yet she enjoyed the challenge and stability of a teaching career. Highly skilled in a number of dance forms, she was able to immerse herself in the dance genre that was required "at the time" (Jamieson interview 2013). She encouraged her students to embrace all forms of dance, and as a teacher and choreographer blended different forms of dance including ballet and jazz, ballet and highland, highland and jazz, and ballet, jazz and tap to create an authentic choreography with a contemporary quality and presentation (Foley interview).

Forrester offered many of her students professional dance experiences through her own dance network and choreographic endeavours. Forrester generated an innovative and

transformative approach to movement, creativity and expression in dance which today is considered "optimal experience" or "flow" as identified by the psychologist Csikszentmihalyi.

Forrester's teaching philosophy informed by her faith reflected her focus on professional standards (Smither interview 2013) which taught her students a variety of skills and promoted positive qualities including adaptability, self-discipline, perseverance, respect and integrity, reliability and envisioning success, beyond that of dance technique (letter to Miss Forrester from R. Parrell 1994). A number of her students commented on Forrester's ability to incorporate "skills for life," into the dance curriculum which later prepared them to set goals and achieve success in life (see Appendix C). Forrester's personal commitment to a standard of excellence was reflected in the expectations and challenges she encouraged her students to meet. Her expectations were consistent, both inside and outside of the classroom, including formats such as auditions or subsequent professional venues in which students were employed as a result of Forrester's direction and encouragement (Monaghan interview). Some former students shared their sense of pride when identified in a professional setting as a student of Forrester (Barbuto, Sheppard interviews).

Rarely was there a situation where as a dance student I felt unprepared. At age fifteen, while dancing the role of Marigold the Magical Doll on TVO's children's program, The Polka Dot Door, Miss Forrester the choreographer, guided me through the shots and camera angles on the set. I witnessed a new perspective of my female teacher. In retrospect, I was struck at the time by her natural ease and comfort behind the camera,

as well as in front of it. She seemed in-charge, and easily assisted in guiding the taping of the segment, working collaboratively with the crew as she directed her dancer. I realized that Miss Forrester was a professional in the realm of television and appeared very experienced and knowledgeable in the situation. Everything seemed easy and I knew I was in good hands.

Clark recalled that a culture of teacher mentoring existed in Toronto prior to the time when formal programs began to emerge. The National Ballet Guild summer school in 1951 offered "classes designed to meet the needs of teachers and overall teaching standards" (Fisher-Stitt 131). In 1959, NBS ad hoc teacher training program provided "an extended training program for dancers with an interest in teaching" (131). Regardless of the evolving standards, a variety of dance teachers continued both before and after the formalization of teacher training to seek instructional insights and mentoring from Forrester (Bronwyn Clark interview 2016). Throughout her career she was recognized as an outstanding (Fisher 2016, Foley, Pynkoski interviews), "unique" and "highly respected ballet teacher" (Roes interview).

Forrester's pedagogy was significantly different from the dance instructional practices of her contemporaries. Her approach was based in a belief that artistic expression and excellence could be achieved in all forms of dance; nonetheless, the strong influence of Forrester's spiritual beliefs permeated every decision she made including those made in the dance studio. Although Forrester's classes demanded a high regard for excellence and professionalism, her technical approach to dance in the studio co-existed with her embodied "spiritual" view of the world (Bouman, Beatty interviews), and "joyful energy"

that nurtured the "power of dance" (Beatty interview) and artistic expression in her students. Although not formally analyzed until now, this existing dichotomy was evident to the majority of the research participants in this study and can be identified as the "flow" experience.

Forrester's philosophical and pedagogical approaches seemed to remain consistent over time although her reputation as a teacher, mentor and proponent of RAD continued to evolve as her students transitioned to the professional dance field including instructional practice in private studios, professional schools and provincially regulated educational institutions. Most of the research participants acknowledged her pedagogical influence and how it informed their own teaching and/or choreographic practice (Pynkoski, Bouman, Jamieson 2017, Oakes, Barbuto, Sheppard, Monaghan, Foley interviews).

Having studied with various teachers throughout the years, I have always considered Forrester to be my primary pedagogical influence. Her influence on me, as a student and aspiring ballet dancer, was consistent with the feelings and perceptions of other former students and colleagues interviewed during this research process.

Although Forrester was known to deviate from RAD syllabus expectations and instructional practices, her students were consistently held in high esteem by official RAD examiners and professionals in the field of dance (Fisher 2016, Foley, Pynkoski, Roes interviews). Eventually she was acknowledged for her work as a dance educator by receiving a fellowship status from the RAD (President's Award) and a regional celebratory nod from Dance Ontario.

Forrester and the Canadian Dance Canon

Present day dance scholarship and scholars have moved to embrace a variety of dance forms reflected by a broad continuum of literature in the field of dance, augmented by diverse educational experiences and programs offered in academic environments. However, until the recent past, scholarly dance literature has viewed dance primarily through the lens of ballet and modern dance. The historical divide between high art or "cultured" and valued forms of dance found in the opera house or theatre, and common or low art exemplified in vaudevillian entertainment has been perpetuated by Canadian dance culture.

Historically, Lloyd's broad choreographic approach to ballet which integrated classical ballet, a "free movement" style of Revived Greek dance, national dance and Canadian themes with a goal to entertain (Blewchamp cited in Smith 202; Blewchamp in *ETDC* 354) came into direct conflict with Franca's vision of the traditional English classical designs for her Canadian national ballet, supported by the political and social upper classes of Toronto. Lingering sentiments regarding this chasm remain nowadays; although, in our present society embracing diversity has become the norm and ultimately a road to stability and enrichment.

Bowring has acknowledged that today bias continues to persist in the dance community with regards to jazz dance as a legitimate art form. The canon favours what is perceived as high art, a dance form that is legitimized as "concert dance" which is

independently viable, “not an accessory to musical theatre” (Bowring interview). Choreography for television has been considered a commercial pursuit, requiring choreographers to create “bite-size dances that are accessible to the general public. They are choreographing for the masses because they are choreographing for television. Where they were choreographing and who they were choreographing for” influenced their legitimacy in dance culture and subsequently “they were overlooked” in dance history (Bowring interview). As a result, television choreography has not been explored and “fully assessed” through a scholarly lens (Bowring interview**).**

Forrester was caught in a corridor of elitism and the conversation between high and low art (Ryman interview). Choreographers needed their own dancers or company in order to gain credibility and legitimacy (Bowring, Ryman interviews). Eventually Forrester was recognized as a RAD ballet teacher but her earlier achievements have not been acknowledged. Although her skill as a ballet dancer was impeccable, Forrester’s unconventional and wide-ranging approach to dance was not appreciated.

Iro Tembeck writes about the teacher and dancer Maurice Morenoff and the ostracism he endured because of his dance eclecticism. “Labelled as an entertainer” he was considered unable to “reflect the seriousness of the art of dance,” nevertheless “he was responsible for spawning the first generation of male dancers in Montreal who subsequently succeeded in acquiring international reputations” (276). Tembeck refers to Michel Foucault’s theory of “silences” in historiography which once analyzed, can lay bare “politics” and “social attitudes” that have influenced previous “events”. Tembeck

points out that "history is no longer absolute and one-sided" and "interpretation of the facts… as the result of a particular lens" can render a subject "invisible" (271-272).

As a choreographer and dance co-ordinator at the CBC, Forrester was an integral member of a pioneering dance wave in the first decade of Canadian television which included Forrester, Gillies and Alan and Blanche Lund. In conjunction with her work (dance and choreography) in theatrical and television productions, Forrester was instrumental in "introducing" the Canadian public to the dance form known as jazz, "distilled from a blend of international dance forms, stylized and made popular in commercial stage productions such as Broadway and musical theatre" (Jamieson 2017, Foley interviews). Foley credits Forrester with introducing jazz technique to Canada ("Our History" 2019).

Acknowledged and thus redeemed as an outstanding classical ballet teacher and mentor, a tiny woman who "knew she must be good to be noticed," (Karr) Forrester grew to "reflect the high seriousness of the art of dance" (Tembeck 277).

In the current era of "globalization" (Hall 173) Canadians, as members of an international community, have been required to rethink ("think") their cultural values and embrace diversity (Hall 173, 183, 187). Linda Tomko in her article "Teaching Dance History: A Querying Stance as Millennial Lens," observes the need to offer an academic dance environment that has an inquiry model at its core, thereby addressing today's "diverse" student population and the world we live in (91-92). Hybridity and the blending of dance forms are topics of today, yet these concepts certainly reflect Forrester's eclectic non-elitist philosophy and approach to all forms of movement (103-104).

Respected as an innovative and quality dance educator and influential as a free-lance choreographer in the era of early Canadian television (Jamieson 2013, Taylor, Foley interviews) Forrester contributed to the Canadian dance culture throughout her life.

Forrester's career embraced many forms of dance which fulfilled varied purposes presented in equally varied venues. The focus of this dissertation research has been an investigation of two themes in her life, dance pedagogy and religion. However, there is other research that this work leads to. I deliberately did not search others areas of Forrester's life that fell outside of the parameters decided upon for my work. Her CBC work is one area of her life that fell beyond the scope of this dissertation. Her work as a freelance choreographer and her influence on jazz dance through Canadian television and theatre production is another potential area for future exploration. Present day popular and competitive forms of dance including lyrical (Foley interview) and highland dance performance and competition are additional formats that could be examined relative to Forrester's career and influence. Other people may wish to investigate the connection between flow and teachers or the connection between Forrester's instructional practices and somatic approaches in dance since she was clearly concerned with "process," individual awareness and "movement potential" (Brodie and Lobel 6).

There are key elements emerging from this research that aspiring dance teachers might consider while developing their own instructional practice. Forrester believed that student commitment was the most important factor in student learning (taped interview DCD Feb 1986) and that other factors including body type and physical features were secondary in the study of dance. She demonstrated her belief that all students can learn. By assessing

their skill ability and providing engaging challenges with achievable goals, Forrester's students met with a measure of success and satisfaction. Forrester expected all students to strive consistently for their personal best. In order for this to occur, she maintained a clear understanding and knowledge of her subject along with the skills necessary to verbally guide her students through the process of achieving flow. Through her cognitive strategy of envisioning, students benefitted from the ideal mental image of their learning goal, helpful in achieving a level of mastery in dance technique. Stressing the development of self-discipline and the skill to focus increased her students' ability to experience flow. Forrester's use of imagery, metaphor and symbolic language in her practice encouraged student reflexivity and focus, and facilitated flow, the use of imagination and creativity within her instructional environment.

This research has identified that a number of Forrester's students were adept at experiencing flow through the actions of their teacher. Forrester's creative use of imagery and her emphasis on thinking and reflection enabled her students to achieve a high level of concentration and aesthetic awareness. Approaching dance as a mental exercise rather than a physical task, Forrester embodied the relationship between flow and quality teaching.

If I were to visit Forrester's class I would rate her highly in these domains; however, if I were to evaluate Forrester today, our post classroom visit would include discussion around equity and the use of religion as an instructional strategy based on my familiarity with the process and my own individual skill set. Nevertheless, framing Forrester's

instructional practice by way of today's professional standards for Ontario teachers has provided insights into the quality of her teaching in the mid-twentieth century.

Politically, Forrester remained detached from the inner circle in Toronto dance which was embodied in Oliphant and Franca, NBS and its affiliates. A native of Winnipeg, Forrester's emotional ties to Western Canada proved to be resolute and she remained a loyal friend and confidante of Lloyd and Farrally throughout their lives.

Forrester, nonetheless, was an independent thinker which she found to be gratifying and relevant to her Christian Science faith. Conforming to any pre-conceived expectation or regimen did not accommodate Forrester's creativity and instructional philosophy. Furthermore, her commitment to Lloyd and the western political divide confirmed her political status as a non-participant in the Toronto dance politics of the day.

This research has been a welcomed challenge since Forrester defied label and categorization throughout the years. It is her very unique personal profile and singular life path which has created a gap in defining her place in dance history. A real need exists for further research on studio instruction and the education of young dancers.

There are many dance teachers in Toronto and throughout Canada that we do not know about which support the need for further research in this area. Research on Forrester brings to light the importance of the studio dance teacher who contributes to Canadian dance culture. Why are so many teachers not acknowledged? Possibly because they were predominantly female and perhaps because teaching dance to children was deemed not important. Perhaps the variety of dance options taught within the conventional studio undermined the legitimacy of the teaching format. Beatty pointed out

that teaching a broad "range" of dance presents a challenge to maintain the standard of teaching; although, this studio model has been a tradition in the past. The diversified dance studio meets the learning needs of numerous students along with the financial necessities of the teacher. (From Beatty's perspective as a leader in the dance world: "An individual needs to do one thing and do it powerfully well" (Beatty interview)).

Forrester began her own dance studio practice at age twenty-two, in 1936 (O'Heany 1998). Entering the field of dance instruction after leaving high school (Smither interview 2013), she continued to teach throughout her life until three days before she passed away at age eighty-four. Dissimilar to some dance teachers of her era, Forrester achieved her pedagogical perspective and teaching philosophy through study, performance and professional choreographic experiences. Studying with respected teachers of the day, she travelled to Chicago, New York and London to engage in accredited dance and teacher training. Forrester gained insights and professional development through the RAD and the DMA. Her instructional practice was firmly grounded in a broad spectrum of experiences and knowledge. Forrester's brand of teaching blended an expertise in the art of dance with a personal and spiritual perspective of the world which guided her decisions as a dance teacher and business woman. Initially, Forrester was introduced to dance classes in order to build strength and address a physical weakness. Perhaps this factor accounted for her determination to pursue her goals and never give up, as well as her willingness to teach any individual who desired to experience the joy of dance. Hopefully the information found within this research will elevate Forrester's profile in the Canadian dance canon.

Endnotes

[1] Forrester was a strong advocate of jazz dance but not the first. In her text, *Toronto Dance Teachers, 1825- 1925,* Warren states that the Birdsall sisters, Fanny and Helen, "were amongst the first teachers of jazz in Toronto" (47).

[2] Clifford Collier: former dancer with the Volkoff Canadian Ballet, Ottawa Classical Ballet and Montreal television Collier was also a dance teacher and contemporary of Gladys Forrester. Author of dance literature and graduate librarian, "Cliff" was employed by DCD archive to develop a descriptor thesaurus for archival software (Bowring, Dance Current).

[3] Sonja Barton: dance teacher in role as interviewer for DCD archive.

[4] Gweneth Lloyd: emigrated with Betty Hay from England in 1938 opening the Canadian School of Ballet and the Winnipeg Ballet Club. She became the co-Founder, along with Hay, and Artistic Director of the Royal Winnipeg Ballet until 1955. Considered a dance pioneer, Lloyd's choreographic works focused typically on traditional Canadian preoccupations and became central to the identity of the RWB (Blewchamp in *ETDC* 350-356).

[5] Eva von Gencsy danced with the Winnipeg Ballet and co-founded Les Ballets Jazz de Montreal 1972 (Templeton 16).

[6] Don Gillies was a former colleague and contemporary of Forrester. A dancer and choreographer of both ballet and modern jazz dance, he worked in Canada, Britain and the United States in theatre and television productions (Milligan in *ETDC* 226-229).

[7] Arnold Spohr: former dancer with the RWB became Artistic Director once Lloyd left this post.

[8] Betty Oliphant: was invited by Celia Franca in 1959 to act as principal and open a residential ballet school, the National Ballet School of Canada that would train professional dancers for the National Ballet (Fisher-Stitt 2010, 32).

[9] Ludmilla Chiriaeff: founder and Artistic Director of Les Grands Ballets Canadiens until 1975 (Howe-Beck 6-8).

[10] *Spring Thaw*: Annual Toronto theatrical review directed by Mavor Moore and produced by the New Play Society. Forrester choreographed for the production in 1956 (Tovey 35).

[11] Betty (Hay-) Farrally: co-founder of the Royal Winnipeg Ballet, and Canadian School of Ballet. Hay-Farrally worked with Lloyd and the Royal Winnipeg as ballet mistress and then artistic director until her retirement in 1957. Upon retirement she and Lloyd opened a branch of the Canadian School of Ballet in Kelowna, B.C. (Blewchamp in *ETDC* 184-189).

[12] Celia Franca: founder and artistic director, was given a mandate by the financial elite of Toronto in 1951 to create a Canadian classical ballet company, the National Ballet of Canada styled on the Sadler's Wells Ballet/Royal Ballet Company located in London, England (Crabb in *ETDC* 204-205).

[13] David Yeddeau: Instrumental in development of the Canadian Ballet Festivals and worked closely with Lloyd and Farrally in the early years of the Royal Winnipeg Ballet (Wyman 58).

[14] Sadler's Wells Ballet located in London, England became the Royal Ballet.

[15] Irene Castle was a popular ballroom dancer with husband Vernon (Warner 64-65).

[16] Michel Fokine: Internationally renowned Russian ballet dancer, choreographer and teacher. "Forrester travelled to New York many times to study with Michel Fokine ….amongst others" (Bowring, 2002).

[17] Sonja Serova: "was an exponent of modern dance as it was evolving in Europe at the time." Serova studied at the Woodsworth School in London, England and then taught at the Vestoff-Serova School in New York City with her husband Veronine Vestoff a "graduate of the Russian Imperial Academy of Arts in Moscow and former ballet master to Anna Pavlova." The school offered an unusual blended curriculum of both modern and ballet including nature dancing, classic, interpretive, folk, character, oriental and ballet (Warner 1995, 60).

[18] Dance Masters of America spawned the Canadian chapter, Dancing Masters' Association, in Winnipeg, Manitoba (1939). Variations of the formal title were employed by different sources while identifying the new Winnipeg dance teachers association.

[19] Norman Campbell: renowned CBC director and producer, filmed ballet and musicals amongst other things, Emmy award winner. Campbell directed while Forrester choreographed, theatre at the Stratford Festival, and many varied CBC projects in the 1950s and 1960s (Dance and the Media).

[20] Brian Macdonald: a well-known Canadian choreographer became Artistic Director of Les Grands Ballets Canadiens in 1975. He later directed the Dance Division at the Banff Centre and musical productions at the Stratford Festival (Crabb in *ETDC*, 363-365).

[21] Les Feux Follets: Former French Canadian folk dance company, originally based in Montreal, Quebec.

[22] Scientific Statement of Being: a "popular" CS healing meditation cited from Eddy's text, Science and Health, and commonly used to manage physical injury (Michell 116-117).

[23] Interviewees on taped interview from Dec. 1988 along with Gladys Forrester included Fleurette McQuaig, Lloyd Malenfont, Clifford Collier and Everett Staples.

[24] Forrester's position is contextualized by the period in which she lived and worked, as is her idea that ballet is central to all dance. Forrester's thinking reflected a focus on Western concert dance forms. I acknowledge that perspectives have shifted and are now more culturally sensitive as a result of increased knowledge and understanding.

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Appendix A: Research Participants

Former Students of Gladys Forrester

1. Giaconda Barbuto**:** Canadian choreographer and dance educator; former member of Les Grands Ballets Canadiens (20 years) and Netherlands Dance 3; attended the professional program Royal Winnipeg Ballet School

2. Patricia Beatty: Began her dance studies in ballet with Gladys Forrester and continued her studies with Forrester and Gweneth Lloyd at the Canadian School of Ballet in Toronto 1950; former dancer, choreographer, co- founder and artistic director of Toronto Dance Theatre

3. Pia Bouman: Director of the Pia Bouman School of Ballet and Creative Movement; adult student, teaching assistant and colleague of Gladys Forrester

4. Bronwyn Clark: Teaching associate of Gladys Forrester, and Iris Giggs; independent dance school owner and teacher

5. Bill Clark: Independent business owner; student assistant teacher of Gladys Forrester, Scottish Highland dance

6. Wenda Crawford**:** Teaching colleague and trainee of Gladys Forrester; currently a massage therapist

7. Cindy Fisher: RAD examiner, dance educator and independent studio owner, teaching colleague and mentee of Gladys Forrester

8. Brian Foley: Teaching associate and colleague of Forrester, mentored by Forrester to teach and choreograph; Canadian choreographer for CBC television, stage, and international competitive ice skaters; dance educator and creator of dance curriculum known as Associated Dance Arts for Professional Teachers (ADAPT); Owner of Performing Dance Arts Studios

9. Linda Jamieson: Director of the Linda Jamieson School of Dance (Ottawa), former world champion in Scottish Highland dance, teacher trainee and dance teacher with Gladys Forrester, retired Ontario Secondary School Teacher and Dance Consultant

10. Paul Le Forestier: Arts Administrator, retired Administrative Director: Canada's National Ballet School

11. Debbie (Palmer) McGowan**:** Retired choreologist, Royal Ballet (England); BFA, York University

12. Allison McMahon: Office staff for Gladys Forrester, BA Specialized in Dance, York University

13. Bonnie Monaghan: Retired professional dancer and dance educator

14. Lori Martin-Pessot: Former dance educator and professional dancer

15. Janice (Sandles) Oakes: Ontario Elementary Teacher (BFA, York University), associate choreologist, independent dance teacher, trainee and dance teacher with Gladys Forrester, Scottish Dance champion

16. Kennetha O'Heany**:** Dance educator, teaching colleague of Gladys Forrester, MFA York University, graduate in teaching RAD, London, England

17. Marshall Pynkoski**:** Co-Founder and Co-Artistic Director of Opera Atelier and Opera Atelier School, Toronto

18. Anuschka Roes: Manager of the Teacher Training Program, Canada's National Ballet School

19. Lynn Sheppard: Company dance mistress and senior jazz instructor Arts Umbrella (Vancouver); former dancer member with Hubbard Street Dance Chicago, Les Ballet

Jazz de Montreal, and Judith Marcuse's Repertory Dance Company of Canada; attended the professional program Royal Winnipeg Ballet School

20. Geoffrey Smither**:** Gladys Forrester's son; Location manager, CBC

21. Deanne Taylor**:** Artistic Co-director Video Cabaret Theatre Company, playwright; former Maggie Muggins character, CBC

22. Lee Tovey**:** Dance educator, MA, York University

Members of the Canadian Dance Community

1. Amy Bowring: The Executive and Curatorial Director of Dance Collection Danse Archive

2. Susan Macpherson: Editor of the Encyclopedia of Theatre Dance in Canada, Artistic Associate at the Toronto Dance Theatre, former dancer with Danny Grossman Dance Company

3. Rhonda Ryman: Retired professor of dance, University of Waterloo

Parents of Students and Friends

1. Violet Armstrong: parent, friend and former neighbour, Thorncrest Village

2. June Martin-French: parent, friend and former accounting secretary for Gladys Forrester

Appendix B: Guiding Questions for Individual Interviews:

1. What was it like to be a dance student in 1960s, 1970s or 1980s Toronto? What was the dance culture like in Toronto or elsewhere in Canada (for example: friendly, collaborative, competitive).What were your experiences as a Toronto dance student? How would you describe yourself as a dance student?

2. What are some of your memories of Gladys Forrester? When did you know Gladys Forrester? When were you a student of Gladys'? How would you describe yourself as a student relative to the GF studio? What do you remember about your classmates? Describe your overall experience? Were there any negative experiences? Did you feel that you were getting quality dance instruction and learning skills?

3. How would you describe Forrester as a teacher and mentor (empowering, critical, supportive, demanding, shrewd, inspirational, creative, artistic, imaginative, determined, reflective, intelligent, unique)? Please describe the quality of her dance instruction and learning strategies in teaching dance and developing young professional dancers/dance teachers/choreographers. Was her pedagogy unique? How?

4. How would you describe your relationship with Gladys? How did Gladys influence you? How did she influence your choice to become a dancer/ dance professional, choreographer, innovator, director? How did you transition from student to professional? What were your influences?

5. How did Gladys Forrester influence others, personally and professionally?

6. How would you describe her as a choreographer? Was she known as a choreographer in her era? Is she known as a choreographer now? Does she have a presence in the dance world of today? In what way is she known to you or others (be specific please) as a dancer, teacher and/or choreographer? Was/is Gladys known for her unique approach to the "language" of dance?

7. Who/what influenced Gladys personally and as a professional? How would you describe her as an individual and in the role of: performer/professional dancer, choreographer, teacher, mentor, business woman, wife, mother?

8. What are your memories of the kind of relationships Gladys had in the dance world of her time? For example with other Toronto dance teachers, the Canadian Dance Teachers' Association, dance institutions and colleagues such as: Gweneth Lloyd, Norman Campbell, Howard Cable, Brian Macdonald, Grant Strate, Betty Oliphant, Celia Franca, Brian Foley?

9. As a westerner did she perceive herself as an "outsider" in the Toronto dance scene/culture perhaps due to her close bond with Gweneth Lloyd and her commitment to RAD or otherwise? Could she be considered an "outsider" in the Toronto dance scene of her day? What was her role in the dance scene of her era? From your personal professional experience did she have a presence elsewhere in other locations in Canada such as Ottawa, Montreal, Banff and Winnipeg?

10. Did Gladys fit into the dance scene in Toronto or was she a rebel in her actions or teaching, to the prescribed status quo of dance in Toronto? Please comment. Did bias, politics or exclusivity exist? How? What about the notion of high art vs. low art (popular). How was Gladys categorized then or now? Did Gladys fit in? Please comment. Did her beliefs, philosophies or personal/professional interests / personality (determination) affect her status in the world of (Toronto) dance? How so?

11. Would you define Gladys as a Canadian dance pioneer? Why or why not? Are there others that see Gladys as a pioneer (or not)? Gladys had many different phases in her career. Did she evolve/devolve as a dance teacher and choreographer in the Toronto dance culture?

12. Although Gladys was influential during her career as a professional dancer, teacher and choreographer of both stage and screen there is limited literary acknowledgement about her in Canadian dance history. How and why could this have happened? Has she been undervalued in Canadian dance history? I'm curious about the relationships she had with other dance professionals? How could she have such a low profile in Canadian dance landscape? What was the canon then and what is it now? What contributes to a dance professional's status in Canadian dance (history)?

13. Is there anything else you would like to share?

Appendix C: Ethical Standards and Standards of Practice for Teaching

The Ethical Standards for the Teaching Profession

The *Ethical Standards for the Teaching Profession* represent a vision of professional practice. At the heart of a strong and effective teaching profession is a commitment to students and their learning. Members of the Ontario College of Teachers, in their position of trust, demonstrate responsibility in their relationships with students, parents, guardians, colleagues, educational partners, other professionals, the environment and the public.

The Purposes of the Ethical Standards for the Teaching Profession are:

- to inspire members to reflect and uphold the honour and dignity of the teaching profession
- to identify the ethical responsibilities and commitments in the teaching profession
- to guide ethical decisions and actions in the teaching profession
- to promote public trust and confidence in the teaching profession.

The Ethical Standards for the Teaching Profession are:

Care
The ethical standard of *Care* includes compassion, acceptance, interest and insight for developing students' potential. Members express their commitment to students' well-being and learning through positive influence, professional judgment and empathy in practice.

Trust
The ethical standard of *Trust* embodies fairness, openness and honesty. Members' professional relationships with students, colleagues, parents, guardians and the public are based on trust.

Respect
Intrinsic to the ethical standard of *Respect* are trust and fair-mindedness. Members honour human dignity, emotional wellness and cognitive development. In their professional practice, they model respect for spiritual and cultural values, social justice, confidentiality, freedom, democracy and the environment.

Integrity
Honesty, reliability and moral action are embodied in the ethical standard of *Integrity*. Continual reflection assists members in exercising integrity in their professional commitments and responsibilities.

Ontario College of Teachers

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The Standards of Practice for the Teaching Profession

The *Standards of Practice for the Teaching Profession* provide a framework of principles that describes the knowledge, skills and values inherent in Ontario's teaching profession. These standards articulate the goals and aspirations of the profession. These standards convey a collective vision of professionalism that guides the daily practice of members of the Ontario College of Teachers.

The Purposes of the Standards of Practice for the Teaching Profession are:

- to inspire a shared vision for the teaching profession
- to identify the values, knowledge and skills that are distinctive to the teaching profession
- to guide the professional judgment and actions of the teaching profession
- to promote a common language that fosters an understanding of what it means to be a member of the teaching profession.

The Standards of Practice for the Teaching Profession are:

Commitment to Students and Student Learning

Members are dedicated in their care and commitment to students. They treat students equitably and with respect and are sensitive to factors that influence individual student learning. Members facilitate the development of students as contributing citizens of Canadian society.

Leadership in Learning Communities

Members promote and participate in the creation of collaborative, safe and supportive learning communities. They recognize their shared responsibilities and leadership roles in facilitating student success. Members maintain and uphold the principles of the ethical standards in these learning communities.

Ongoing Professional Learning

Members recognize that a commitment to ongoing professional learning is integral to effective practice and to student learning. Professional practice and self-directed learning are informed by experience, research, collaboration and knowledge.

Professional Knowledge

Members strive to be current in their professional knowledge and recognize its relationship to practice. They understand and reflect on student development, learning theory, pedagogy, curriculum, ethics, educational research and related policies and legislation to inform professional judgment in practice.

Professional Practice

Members apply professional knowledge and experience to promote student learning. They use appropriate pedagogy, assessment and evaluation, resources and technology in planning for and responding to the needs of individual students and learning communities. Members refine their professional practice through ongoing inquiry, dialogue and reflection.

Appendix D: Summative Report Form for Experienced Teachers

Ontario Ministry of Education

Appendix B
Summative Report Form for Experienced Teachers
(Approved Form)

This form must be used for each performance appraisal. The duties of the principal may be delegated to a vice-principal in the same school or to an appropriate supervisory officer.

Boards are not allowed to remove any of the content from this approved form. Boards may add information, such as additional competencies (see section 277.32 of the *Education Act*), as long as this does not affect the substance of the form or mislead, and as long as the form is organized in substantially the same way as the approved form

Teacher's Last Name | **Teacher's First Name**

Principal's Last Name | **Principal's First Name**

Name of School | **Name of Board**

Description of Teacher's Assignment (grade(s), subject(s), full-time/part-time, elementary/secondary, etc.)

Meeting and Classroom Observation Dates (yyyy/mm/dd)

Pre-observation: | Classroom Observation: | Post-observation:

Instructions to the Principal

1. This report must be completed after the post-observation meeting.
2. A copy signed by the principal must be provided to the teacher within 20 school days of the classroom observation. If the rating is *Unsatisfactory*, the principal must follow the steps outlined in section 12.3.2 of the *Teacher Performance Appraisal Technical Requirements Manual* (2010).
3. The teacher may add comments and must sign this report to acknowledge receipt. At the request of either the teacher or the principal, the teacher and the principal must meet to discuss the performance appraisal after the teacher receives a copy of this report.
4. A copy of this report signed by both the principal and the teacher must be sent to the appropriate supervisory officer.
5. In preparing the summative report, the principal must:
   - consider all 16 competencies in assessing the teacher's performance;
   - provide comments regarding the competencies identified in discussions with the teacher as most relevant to the teacher's performance appraisal;[1]
   - provide an overall rating of the teacher's performance in accordance with the rating scale;
   - recommend professional growth goals and strategies for the teacher's development
6. Individual accommodation plans or accessibility needs must be reviewed and considered when managing employee performance.

[1] Notwithstanding the discussions held between the teacher and the principal, the principal is required to assess teacher performance in relation to all 16 competencies set out in Schedule I of O. Reg. 99/02, as amended, and may comment on competencies other than those discussed.

Focus of the Classroom Observation

Other Appraisal Input (Please specify)

☐ **Additional input attached**

Instructions to the Principal:

Comment on competencies identified in discussions with the teacher as the focus of the teacher's performance appraisal (the principal may also comment on other competencies that were assessed during the performance appraisal).

Domain: Commitment to Pupils and Pupil Learning

- The teacher demonstrates commitment to the well-being and development of all pupils.
- The teacher is dedicated in his or her efforts to teach and support pupil learning and achievement.
- The teacher treats all pupils equitably and with respect.
- The teacher provides an environment for learning that encourages pupils to be problem-solvers, decision-makers, life-long learners, and contributing members of a changing society.

Domain: Professional Knowledge

- The teacher knows his or her subject matter, the Ontario curriculum, and education-related legislation.
- The teacher knows a variety of effective teaching and assessment practices.
- The teacher knows a variety of effective classroom management strategies.
- The teacher knows how pupils learn and the factors that influence pupil learning and achievement.

Domain: Teaching Practice

- The teacher uses his or her professional knowledge and understanding of pupils, curriculum, legislation, teaching practices, and classroom management strategies to promote the learning and achievement of his or her pupils.
- The teacher communicates effectively with pupils, parents, and colleagues.
- The teacher conducts ongoing assessment of his or her pupils' progress, evaluates their achievement, and reports results to pupils and their parents regularly.
- The teacher adapts and refines his or her teaching practices through continuous learning and reflection, using a variety of sources and resources.
- The teacher uses appropriate technology in his or her teaching practices and related professional responsibilities.

Domain: Leadership and Community

- The teacher collaborates with other teachers and school colleagues to create and sustain learning communities in his or her classroom and school.
- The teacher works with other professionals, parents, and members of the community to enhance pupil learning, pupil achievement, and school programs.

Domain: Ongoing Professional Learning

- The teacher engages in ongoing professional learning and applies it to improve his or her teaching practices.

Additional Competencies

Overall Rating of Teacher's Performance

(Check the appropriate box.)

☐ *Satisfactory* ☐ *Unsatisfactory* (If the teacher receives an *Unsatisfactory* rating, an Improvement Plan will also be developed.)

Comments on the Overall Rating of the Teacher's Performance

If the teacher receives a *Satisfactory* rating, the principal is encouraged to provide further feedback on strengths and possible areas of growth for the teacher.

Professional Growth Goals and Strategies for the Teacher (required, if rating is *Satisfactory*)

The following professional growth goals and strategies are recommended for the teacher to take into account when developing his or her Annual Learning Plan (ALP).

Principal's Additional Comments on the Appraisal (optional)

Teacher's Comments on the Appraisal (optional)

Principal's Signature

My signature indicates that this performance appraisal was conducted in accordance with Part X.2 of the *Education Act* and Ontario Regulation 99/02 and Ontario Regulation 98/02, as amended.

X

Date (yyyy/mm/dd)

Teacher's Signature

My signature indicates the receipt of this summative report.

X

Date (yyyy/mm/dd)

Appendix B - Summative Report Form for Experienced Teachers

