

**“A BIT OF CONVINCING MADNESS”:
TOWARD THE DEVELOPMENT OF A UNIVERSITY DANCE PROGRAM
IN NEWFOUNDLAND AND LABRADOR**

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Abstract

Dance is a critical part of Newfoundland and Labrador's heritage and contemporary arts scene, and the lack of dance in the K-12 and postsecondary school system is incongruent with dance's cultural importance to the province. This study uses the personal narratives of individuals involved in the creation of dance programs at universities across Canada as the basis for exploring how academic dance programming might be developed at Memorial University of Newfoundland. It sheds light on the benefits and challenges involved in creating an academic dance program and considers the significance of local context, strengths of dance as a scholarly and performative discipline, and finding allies and creating partnerships in the arts, the university, and in community for such an endeavour. This study makes recommendations for how dance could be developed at Memorial, thereby contributing to the development of the academic dancespace in Canada.

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Chapter One: Introduction

1.1 Overview

This purpose of this study is to examine how Memorial University of Newfoundland might include dance into its academic programming through an examination of how dance programs have been created in Canada over the past fifty years. This idea stemmed from more than twenty years in the Canadian academic dancespace, where I have worked as a student, scholar, writer, advocate, performer, and teacher. My interest in this topic was piqued by the many conversations I have had with those who are immersed in dance in Newfoundland and Labrador (NL) in various capacities. Many have remarked that the lack of dance in both the K-12 and postsecondary systems in the province is incongruent with a place that both counts dance as an important part of its traditional culture and values dance in its many contemporary forms in the innumerable dance studios that dot the province. I realized that placing the NL and the Memorial contexts within the larger Canadian academic dancescape would be an appropriate way to explore this possibility. Interviewing those who were connected to the creation of Canadian university dance programs over the past fifty years would both shed light on the benefits and challenges in creating these programs and provide some lessons learned should Memorial look to creating its own dance programming.

1.2 Background and Rationale

Dance studies, as an academic subject in Canada, is in its relative infancy. Over the past fifty years, dance studies as a scholarly field has been taken up in greater numbers by Canadian academics. This has resulted in the creation of dance programs that have made great inroads in developing the field to produce dancers, choreographers, writers, historians, and scholars on par with their peers across the globe. As a newcomer to academia compared to other artistic disciplines such as music, theatre, and visual arts, dance has often struggled to find its place alongside these more established disciplines (Larimer, 2016; Ridley, 2009; Risner, 2007). Because of this, university dance programs have often been developed in less conventional ways, such as a stream in a cognate program, prior to becoming standalone programs. This also means that there is a lack of studies on the development of the discipline in postsecondary settings in Canada. It is important to note that there are also numerous college-level dance programs, such as one at Holland College in PEI, George Brown College in Ontario, and Medicine Hat College in Alberta, to name just a few. Because of the differences in focus between college and university, college programs are outside the scope of this study, although they are important institutions for training dancers in Canada.

Given that dance is an art form that is seen as corporeal, ethereal, and aesthetic in nature, why the need for an academic dance program? While it may seem that dance does not immediately fit within the academy, there are many reasons to argue in favour of its inclusion. First, other art forms have been accepted and indeed assumed

disciplines within postsecondary settings. Music comes immediately to mind; theatre, visual arts, film studies, and interdisciplinary fine arts programming are seen in numerous universities worldwide. Ostensibly, dance should hold a place alongside its cognate disciplines. Moreover, similar to other artistic disciplines, the study of dance goes beyond simply performance, and can be used as a way to understand gender (H. Thomas, 1993; Weeks, 2010), sexuality (Foster, 1996; Hanna, 1988), race (Guarino & Oliver, 2014; Templeton, 2013), and culture (Buckland, 2006; Nahachewsky, 2001), as well as studied and appreciated as its own art form. Finally, the Western division between music and dance is globally understood to be an artificial one. As Jerome Lewis notes:

In some societies there are no general terms for music and dance; instead, specific names describe different performances that involve music and dance. In other societies the same word is used to refer to music-making, singing, dancing, and often to ceremony or ritual as well (2013, p. 45).

This is evidenced in contemporary scholarly associations such as the International Council for Traditional Music (ICTM), which has included music and dance from its beginnings in 1947 to today, where it considers itself: “a scholarly organization which aims to further the study, practice, documentation, preservation, and dissemination of traditional music and dance of all countries” (ICTM, 2018). Because dance is accepted as a scholarly subject internationally, well in line with music and other cognate disciplines,

in order for the discipline to grow in Canada and foster future scholars and artists, increased dance programming is needed.

An online institutional scan, conducted in the fall of 2017, indicates that there are no university dance programs east of Montreal, an issue for the numerous Atlantic Canadian dancers who have no options at or near home to study dance and to earn a university degree in this field.¹ At the same time, thousands of dance students study dance intensively up until their university years, when they are faced with the choice to leave the province or to give up dance as a serious part of their life. Because of the growing numbers of studios and students in them, academic dance programming would therefore be of great benefit to NL. I see this as particularly important given that Memorial has acknowledged its commitment to the people of NL, as evidenced in its value statement: “Valuing and fulfilling the special obligation to the people of NL by supporting and building capacity for excellence”(Memorial University, 2017).

This study will explore how Memorial might incorporate dance into its academic curriculum. This will be achieved by examining what might be the most viable stream or focus of a university dance program there (performance, choreography, dance education, dance studies, dance writing/criticism) as well as how dance can cross disciplinary boundaries in postsecondary education (Catalano & Leonard, 2016; Mantell-Seidel, 2007; Risner, 2010b). My discussions will align with much of the literature on

¹ It came to my attention in the Fall of 2018 that Dalhousie University in Halifax is

academic dance programs (for example Anderson & Risner, 2012; Kearns, 2017; Prendergast, 2008).

Currently there are no studies on Canadian academic dance program curricula, a gap that needs addressing given that the Canadian university system is strikingly different from that of the U.S.A., where the overwhelming majority of such research has been conducted (Musil, 2010; Risner, 2010b, 2010a; Ross, 2002; Schlundt, 1995; Schupp, 2010). Moreover, there are a small number of dance programs in Canada, and because they are relatively young, it is possible to clearly identify how these programs began and to trace their development to today. This has begun to be addressed in a handful of publications; notably, several chapters in *Renegade Bodies* (Lindgren & Pepper, 2012) and Grant Strate's memoirs (Strate, 2002). However, there are still many gaps to fill, given the very small complement of published writings on the creation of university dance programs in Canada. My literature search turned up published works only on programs at York, Simon Fraser, Calgary, Concordia, and the Université du Québec à Montréal. Moreover, those articles were not meant to be comprehensive histories, and as such, give an important glimpse but not a complete picture of those programs. Other programs have, to my knowledge, no published writings about their development at all. In addition to identifying appropriate published literature, the small population of Canada's academic dance community means that it is possible to identify the individuals who were the driving forces behind the creation of Canada's university dance programs. These programs were typically spearheaded by one or two individuals, often at the

behest of a senior administrator of a particular university. Dance programs at Canadian universities are less than 50 years old, and many of those early faculty members have only recently retired from their positions – and others remain in their teaching posts today. Dance departments also tend to be small in their faculty and student population. Therefore, it is not difficult to trace back upwards of 50 years in order to determine who were the founding faculty member(s) at each university.

The purpose of this project is to apply this primary and secondary research to the unique context of NL as well as Memorial University, resulting in a study that will be of benefit to the Canadian scholarly dance community as well as offer a place to begin discussing how Memorial might move towards integrating dance into its program offerings in a comprehensive way.

The origins, development, and current structure of university dance programs in Canada will be researched and used as a basis for proposing a model that might work at Memorial and in the province of NL, based on my analysis of the university's strengths and gaps. Interviews were conducted with individuals who were at the forefront of creating dance programs at ten Canadian universities in order to learn how these programs were conceived and initially envisioned as well as how they grew into their current curricular offerings. The primary source information from my interviews will be used in conjunction with the largely American-based literature on dance program creation and development, along with a theoretical framework based on developing curriculum for adult education (Hernandez, 2012; Knowles, 1980), in order to propose

how Memorial might pursue creating a dance program. It will also indicate how dance programming in NL can fit into the broader Canadian postsecondary context.

1.3 Researcher Assumptions and Approach

I come to this project as a lifelong dancer and a dance scholar for most of my adult life. Trained in ballet since early childhood and as a step dancer for the past twenty years, I cannot remember a time in my life in which dance did not play a major role. Perhaps it is not a surprise, then, that after I completed an interdisciplinary B.A. in Fine Arts from York University, I decided to pursue my M.A. in Dance Studies from York University where I wrote a thesis on gendered movement in ballet through an examination of Bournonville's character Teresina. From there, I moved to Memorial University for my Ph.D., where I wrote my dissertation on vernacular dance practices in NL. Since completing my Ph.D. in 2009, my personal research projects have built upon my dissertation, moving into the realm of percussive dance in Newfoundland and Ireland.

In addition to my scholarly and artistic background in dance, in recent years I have become involved in several initiatives to bring dance to Memorial. These initiatives have all been interrelated and have been developed to varying degrees. The most established initiative is Memorial's Dancer in Residence (DIR), for which I served on a program and planning committee for five years. The DIR was offered in the Fall 2014 and Fall 2016 semesters to great effect, as evidenced by feedback from the dancers and from informal

surveys sent to university and community participants in various DIR events. I have since left the working group, but another residency will be offered in the Fall 2018 semester. Other groups I have been involved with have explored the creation of a dance minor and a certificate of dance education, neither of which has come to fruition. My work as President of DanceNL, the province's dance sector, often included advocacy on behalf of our members to work towards better integration of dance into both the K-12 and the postsecondary education systems in NL. Therefore, my interest in this topic is not merely theoretical; I hoped, when I set out, to gain some concrete ideas as to how dance programming might be implemented at Memorial University.

During my time as a dance scholar, dancer, and dance advocate, I have heard time and again from dancers, dance teachers, parents, and studio owners, that NL is losing dancers. Individuals have lamented that dance is not a teachable subject in the K-12 system, which means that children whose parents cannot afford dance classes may never be exposed to the art form. Serious dancers must decide, upon high school graduation, whether to leave the province and pursue dance elsewhere, or complete a degree at Memorial in another subject area and give up serious dance study. Those who leave often do not return. Those who train these young dancers work hard to raise the technical and artistic level of their dance students only to see the result of their efforts move away or cease training altogether. While these are anecdotal and observational narratives, I have heard them again and again over the past twenty years, which is what has largely spurred my interest in this work.

So I came to this study as a qualitative researcher in ethnochoreology who had the desire to better understand the role of dance in academia. To do this, I intended to take the formal and informal experiences of those pioneers who created dance programs in all socioeconomic climates across the country, and apply them to the unique contexts of both Memorial and of the province of NL, where dance is pervasive – in dance studios and competitions, in kitchens and in pubs – and yet is the only fine and performing arts discipline not represented in our only university’s diverse and comprehensive programming. Why was this? Could dance fit? And if so, how?

1.4 Research Questions

Based on primary and secondary source research, this project seeks to address the following three research questions: What forces shaped the creation of dance as an academic subject in Canada? What roles have universities and communities played in the development of university dance programs in Canada? How can the development of dance programs at other universities across Canada inform the potential for the creation of a dance program at Memorial? This project will be the first to comprehensively outline the history of the development of academic dance as a discipline in the Canadian postsecondary system through a narrative approach, and will also provide suggestions for Memorial University in terms of potential academic dance programming.

Previous writings on academic dance in Canada have provided glimpses into how these programs were created; however, the articles and books in question were written

for specific purposes and therefore included particular foci. For example, Grant Strate's memoir is just that, a reminiscence of his life experiences (2002). Although his writings include his time at both York and Simon Fraser, those details are largely viewed through the lens of his personal recollections. The relevant chapters in *Renegade Bodies* (2012) do help tell the stories of Québec university dance programs as well as those at the University of Calgary and Simon Fraser University; however, the focus of that compilation is on dance in Canada in the 1970s and so the articles focus on that decade specifically (Lindgren & Pepper, 2012). The American sources I discuss in Chapter 2 bring history, pedagogy, and curricular perspectives. However, the fact that they are based on the American university system, which is significantly different from Canada's, means that many of their ideas are applicable but the foundation informing those articles are founded upon is quite different. Therefore, my study takes both an overview of the Canadian dancescape along with the theoretical considerations from the American literature, and combines them to advance what we know of how Canadian university dance programs have been created and have developed over the past fifty years.

1.5 Overview of Methods

Because interviews are a critical source for this project, I have utilized a narrative research approach to my study (Elliott, 2005). My use of the narrative approach builds on the interviews, allowing my participants to reflect on their experiences, moving beyond a simple chronological approach to their stories and delving more deeply into

their motivations, actions, failures, and successes. After my interviews, my transcription method relied on restorying my participants' narratives, conducting member checks throughout to reduce bias and to ensure that my participants felt that their stories were being accurately represented through my interpretive lens. My coding process led to thematic analysis, the results of which can be seen in Chapter 4. My methodological approach is detailed in Chapter 3.

1.6 Significance of the Study

This study will achieve several goals. First, it is the first publication to draw together oral histories of all the university dance programs in Canada. Because of the small body of literature on this topic, my study fills an important gap in the institutional narratives of Canadian university dance programs. Moreover, because dance programs at Canadian universities are closely tied to particular personalities, often those who were at the forefront of founding these programs, my interview-based narrative research methodology means that I have captured important narratives from prominent Canadian dance scholars. These occupational narratives have never been captured and collated into a larger history before. In addition to simply recording historical personal narratives, my study will use those stories to form the basis of an analysis of the kinds of dance programs that exist across Canada, and how those structures might be adapted successfully to dance programming at Memorial. To my knowledge, there has not been a study to date that explores how dance might be successfully implemented at Memorial,

enabling my study to realize both scholarly and practical knowledge about the role of dance in academic Canada and its potential place at Memorial.

1.7 Overview of the Thesis

Chapter 1 of the thesis will provide an introduction to the piece of research and writing that is to follow: the background and rationale, assumptions about the research approach, the problem statement, and the research questions that will be addressed. Chapter 2 will provide an overview of the literature on the development of dance programming in the U.S.A., introduce the small body of literature on academic dance programs in Canada, and provide a structural analysis of all of the university dance programs that currently exist in Canada. Both the literature and institutional reviews will provide necessary context for the study that follows. Chapter 3 will describe the methodological approaches to the study, how data was collected from participants, and how research objectivity was enforced. Chapter 4 will present the results from interviews, focusing on the themes that emerged during coding and analysis. Chapter 5 will present a discussion of the results and how they fit with the literature reviewed for this study. Chapter 6 will offer some concluding remarks, addressing the strengths and weaknesses of this study and offering possibilities for future research.

Chapter 2: Literature Review

2.1 Overview

This chapter combines both a conventional literature review along with an institutional review of the structure of university dance programs² as they exist in Canada at the time of writing. The literature on university-level dance programming largely hails from the United States (Anderson & Risner, 2012; Ross, 2002; Schlundt, 1995). There is also a global literature on dance education (see Adinku, 2004; Giersdorf, 2009). My interviews revealed that the structure of American postsecondary dance programs inspired many of the programs in Canada, particularly as Americans were hired to found those programs, Canada being less further along in its development of dance as an academic subject. I have elected to combine these two reviews in one chapter because, together, they provide a comprehensive context for my own study, the results of which will rely on both the U.S.A.-based literature and the Canadian institutional review as a foundation for thematic interpretation.

² When I use the term *dance program* in this study, I am referring to a degree program offered by a university. When I use the term *dance studies*, I mean a focus or subset of courses within a dance program, specifically a focus or subset of courses that is not performance-based. This might include dance theory, dance notation, dance pedagogy, dance history or ethnography/ethnochoreology. It is important to understand that, while dance is an art form whose focus is on the aesthetic and the kinesthetic, any time it is placed in a university setting, there is necessarily a scholarly and reflective component added to the physical act of dancing. Therefore, I use the terms “dance as an academic subject” and “university dance programs” interchangeably to reflect this complexity.

2.2 Literature Overview

The literature on dance programs at the postsecondary level is sparse.³ Much of it comes from studies on and reflections about the creation and development of programs at American postsecondary institutions, where dance has enjoyed a longer history at many more institutions (Anderson, Risner, & Butterworth, 2013; Ross, 2002; Schlundt, 1995). Although the Canadian and American university systems are quite different, I would argue that the challenges in programming dance at the postsecondary level are very similar, largely due to the fact that Canadian universities drew heavily upon American scholars and U.S.A. program frameworks when creating analogous Canadian postsecondary programs. Therefore, much of the American literature can be generalized to the Canadian situation insofar as the philosophical and disciplinary issues are concerned. In this literature review, I will discuss my findings by delineating key sources into the following themes: program structure; pedagogy in dance studies; challenges for dance in academia; and creating a program focus. Finally, I will introduce the body of literature on dance in Canada in order to demonstrate where this study fits into the larger sociocultural picture.

Generally speaking, the articles focused on these themes come from a variety of approaches. Some describe experiences in a memoir-like format; others are grounded in

³ In this chapter, I will use the terms 'postsecondary' and 'university' interchangeably when referring to the literature on academic dance programs. This is to address the disparity in terminology between Canada and the U.S.A., where in the U.S.A., the word 'college' refers to universities and community colleges, whereas in Canada 'college' is typically reserved for the latter only. When I refer to the Canadian context, I will use 'university' because I have restricted my study to university programs only.

theory in order to make a point about pedagogy and curriculum development; still others advocate strongly for particular aspects of curricular development through arguments in favour of the validity of dance itself as an academic subject area. The lack of one cohesive approach may make it difficult to do a direct comparison of article strengths and approaches, but it also reflects the varied and sometimes piecemeal foundations of dance given the diversity of experiences brought to the discipline by its myriad artist and scholar contributors.

2.2.1 Program Structure

There are several memoir-style articles that outline the creation and development of dance programs at various American universities. These articles not only provide a chronological history of several key dance programs; they also act as a guide to understanding some of the challenges and benefits that a postsecondary dance program might bring to an academic institution.

Christena Schlundt, Professor Emerita at the University of California (UC) Riverside, describes the development of dance studies at UC Riverside, today one of the foremost postsecondary academic dance programs in the U.S.A. (1995). Her article uses the lens of memoir in order to detail the challenges that were faced when creating undergraduate and graduate dance programming in the California postsecondary system. I take two key lessons in program development from her recollections: institutional commitment and program nimbleness are key in the face of logistical

challenges. UC Riverside demonstrated its commitment to dance from the early days by creating performance awards that put dancers on even footing with athletes in terms of financial support and providing funding to bring renowned artists and dance history pioneers to campus, which gave credence to dance studies as a program.

Interdisciplinarity was stressed: “always [dance historian Selma Jeanne] Cohen pushed for the interweaving of the arts. Interwoven we were, for survival” as students rounded out their dance degree requirements with courses in theatre, creative writing, and music (Schlundt, 1995, p. 475). As will be seen in my results and discussion, these suggestions were made by several of my informants in terms of how a successful dance program might be built.

Schlundt (1995) notes that the University of California multi-campus system proved that difficult logistics could be overcome once the dance program spread beyond the Riverside campus, another important note for Memorial’s multi-campus system. She writes: “because of the fiscal crisis, the university-wide administration at UC had just put out a memo urging intercampus cooperation” (Schlundt, 1995, p. 478). The faculty proposed an Intercampus M.A. in Dance History – an inter-campus and inter-arts graduate degree – admitting its first students in 1982. The program was constructed around a combination of students travelling across campuses, doing reading courses on one campus, and faculty travelling to other campuses to teach for their first year; the second year was the students’ thesis year, which could be completed on any campus.

Ross's description of academic dance programming in "Institutional Forces and the Shaping of Dance in the American University" (Ross, 2002) provides similar observations as she highlights key aspects of the development of dance as a postsecondary subject in the United States. She notes the artificial separation from dance on stage and dance in academia, suggesting that "the rules and needs of the academy fostered, harbored, and transformed dance into a uniquely configured art-academic discipline" (Ross, 2002, p. 115) in her description of the disciplinary origins of dance at U.S.A. colleges.

According to Ross, dance began in American postsecondary institutions at a time when links were being made in education between morality and physical movement. The first implementation of dance into an American postsecondary institution was in 1916 at University of Wisconsin at Madison (UWM), through Physical Education, eventually leading to the U.S.A.'s first dance major at a college. Initially, dance in the academy, Ross argues, was conceived both as a way of strengthening women physically as well as containing those bodies: "in other words, the goal was liberation with strict limits, physical freedoms with social constraints...Dance was seen as the ideal, noncompetitive, hence non masculinizing physical activity for women" (Ross, 2002, p. 115-116).

The locus of dance programming from Physical Education departments is a familiar theme at postsecondary institutions across the United States and Canada, inevitably leading to tensions between Physical Education, which saw dance as a supportive aspect of movement studies, and the Fine Arts, which sought to understand dance in its own

aesthetic and creative right. Thus, as Ross asserts, dance education was a hybrid of theatrical dance and physical culture, and “the form and shape of the arts in the university reflect society’s reshaping and packaging of pieces of its cultural knowledge” (Ross, 2002, p. 122). Ross asserts that dance classes at UWM were the first means of placing dance within the spectrum of higher education in the United States, which “would eventually feed back into the mainstream of American concert dance, introducing improvisation, a premium on personal feeling over display, and a questioning of technical training as cornerstones of the modern and postmodern dance” (Ross, 2002, p. 123). This pattern of struggle and development, epitomized in the first U.S.A. dance program at UWM, is seen in numerous subsequent case studies, including several of the Canadian programs discussed later in this thesis.

2.2.2 Pedagogy in Dance Studies

Literature that addresses pedagogical approaches to dance studies provide a sketch of how dance might be learned, taught, and assessed at the postsecondary level. Although non-dance pedagogical studies could also be useful; for the purposes of this study, I have included several studies that identify some of the key issues inherent in pedagogical development for academic dance programs. The selected writings here point to the challenges related to pedagogical approaches in specific academic contexts: difficulties in convincing the university institution of the value in dance; the issue of where a dance program should be “housed;” and the creation of a curricular focus that

will meet the needs of students and build a profile for the program. Perhaps the most critical point made in these pieces is that a clear pedagogy must be developed in relation to dance as an art form, particularly the “myth of the artist/educator divide”; higher education pedagogy is necessary in order to ensure that dancers who will teach understand key pedagogical concepts themselves (Sööt & Viskus, 2013, p. 1197).

A key element of performance dance pedagogy at the postsecondary level has been the shift from imitative to somatic learning, as described by Sööt & Viskus (2013) and Leijen, Lam, & Simons (2008). Earlier performance-based pedagogy was based more upon students mimicking movement vocabularies that were introduced by the instructor, to a more student-centred approach beginning in the 1990s. This shift has been identified as embodied learning, rather than disembodied knowing (Sööt & Viskus, 2013), and developing critical and creative thinking skills of students as well as honing technique (Leijen et al., 2008). Sööt & Viskus (2013) argue that this somatic approach (focus on the body and links to the mind) is more holistic, that it integrates the whole person, community, and curriculum to bring together the disparate parts and make connections between them. This is not limited to performance training; the authors further argue that self-regulation and reflection are a part of the need to teach to twenty-first century learners; dance literacy (history and culture), learning through dance, and reflection help students to communicate and develop professionally. The “goal of somatic approach [in dance pedagogy] is to lead learners to their bodies and to teach them to become aware of their special features” (p. 1196); this merges the

cognitive and the physical in dance and body movement (Sööt & Viskus, 2013). As Catalano & Leonard (2016) indicate, dance studies and its inherent embodiment means that it is a holistic form of communication because “the body is the means, the mode, and the maker” (p. 64). Therefore the body must be at the core of any dance curriculum, whether it is corporeal or theoretical in nature.

In their article for the *European Physical Education Review*, Äli Leijen, Ineke Lam, and Robert-Jan Simons (2008) also note the importance of reflection in somatic dance pedagogy. They suggest that postsecondary programs should aim to facilitate reflection in performance and choreography dance classes, as this can help to develop awareness of oneself based on practice; apply awareness of oneself to practice; develop dance concepts and principles based on practice; and, apply dance concepts and principles to practice. These modes of reflection are beneficial to those who will pursue dance as professional practice. Moreover, the authors suggest one further mode of reflection that is pragmatic: students are encouraged to elaborate on their development over a period of time, point out what needs further attention during a following period, and plan activities for enhancement. Students can undertake this kind of reflection by engaging with teachers asking questions, reviewing videos of students dancing, peer-feedback activities, group discussions, and instructor feedback (Leijen et al., 2008, p. 231).

In addition to this somatic focus on contemporary dance education, Leijen et al. encapsulate other elements that should be included in pedagogical approaches to postsecondary dance education today. As Catalano & Leonard (2016) argue: “In

academia, the body has been discussed as a critical site of meaning making in experience, history, and social, political, and cultural life” (p. 64). Dance makes meaning, expresses culture, provides aesthetic representation, and provides collective experience and analysis.

There should be integration of new media, technology, and other art forms in dance education, since dance is applicable to other art forms and integrating technology, which can improve dance teaching as well as improve classroom use (Sööt & Viskus, 2013). Multiculturality in dance education will enable dance teachers to balance a student’s own background with national and global interests and influences which will enrich dance learning and performance (Sööt & Viskus, 2013). Dance curriculum can be developed to embody the following democratic principles: participation and access for all, connecting people/interdependence, hearing all voices, creating empathy/valuing diversity, disruptive movement, addressing injustice (Catalano & Leonard, 2016). Issues of gender and sexuality are inherent in dance: the physicality of dance as a genre means that “the body is the central issue for creativity, imagination, and curiosity, all posed in a somatic process” which means that gender and sexuality will be intertwined in dance (Sööt & Viskus, 2013, p. 1199). Finally, movement patterns can help us make sense of the world and respond to it, given that physical, mental, and emotional patterns affect each other (Catalano & Leonard, 2016).

A critical part of the pedagogical process is assessment. There is a dearth of literature specifically on assessment of students in dance programs at the postsecondary

level; however, Hernandez (2012) argues that, despite the controversy inherent in this topic, assessment is important because it demonstrates that achievement has been evaluated and clearly communicated to students; it also ensures accountability of instructors. Assessment of dance education can entail assessments of both content (knowledge and skills) and processes (creating, performing, and responding). Hernandez argues that dance education should include assessment of physical expression, understanding of dance in sociocultural contexts, and reflective skills. In order to achieve effective student assessment, Hernandez states that instructors can avail of techniques such as: oral qualitative evaluation, written quantitative testing, observational qualitative instruments, and interactive technology assessments (p. 6). Proper assessment is critical for the credibility of dance programs by recognizing dance as a core subject with measurable goals, standards, and outcomes. This puts dance on equal ground with other, more conventional academic subjects. Hernandez's arguments about student assessment demonstrate that pedagogy and assessment can be seen as two sides of the same educational coin, and when educators can agree on their underlying philosophies, a more cohesive approach to postsecondary dance education may be attained.

2.2.3 Challenges for Dance in Academia

A key challenge for dance is that academia sometimes does not recognize it as a legitimate area of academic study. While all knowledge is contested, dance sometimes

struggles to be recognized as a body of knowledge that is robust enough to be part of the larger academic discourse. Perhaps some of the disconnect comes from the difficulty in defining what “dance” is as an academic subject. The fact that dance is performative in nature but can be studied in its technical, sociocultural, historical, physiological, musical, or aesthetic contexts makes it a rich and complex subject area. But, as noted by some scholars (Febvre, 2018; Flynn, 2017; Kipling Brown, 2017; Ridley, 2009; Risner, 2007), it also makes it more difficult to define and understand for those who do not immediately see the resonance between the theoretical and the applied.

Ridley (2009) notes that dance is popular as a social activity and in academia it is seen as “a physical activity with an aesthetic gloss” (p. 333), which may be part of the challenge in understanding dance as an academic subject. She argues that dance is marginalized in academia because it is ephemeral – its physicality means it is fleeting and lacks permanence – and because its basis is in the corporeal. She states that dance can increase its validity in the academic realm by focusing on the language of dance. Actively using dance notation can create a literate element to dance education, thereby lending dance academic credibility and increasing the power of dance as a subject.

Foucault’s writings are important to note here, given his focus on knowledge, discourse, and power. Moreover, Foucault noted that genealogical descent is, “situated within the articulation of the body and history. Its task is to expose a body to totally imprinted by history” (in Rabinow 1986, p. 83). Additionally, Foucault argued that social and political power is enforced on the body through discipline (in Hillier & Hillier, 2012).

While his examples focused on schools and prison, the concept is applicable here. In terms of academic genealogy, the focus on the body in dance studies is a way of exploring history and linking the theoretical and the applied, and the body's freedom of expression through dance can be seen as a resistance to socio-political power. In short, dance studies can challenge and trouble conventional notions of education through its mind-body connection. However, it is clear from dance literature that this connection can also be a way for its legitimacy as an academic subject to be questioned as the hegemonic force of administrative power may prefer to retain the status quo.

Risner (2007) notes the numerous equity issues that plague dance in its quest for academic legitimacy. He argues that dance education is still peripheral in terms of academic dance programs in the U.S.A., likely because dance is also marginal in society: this affects dance at all levels of education, performance, training, etc. Increased corporatization of postsecondary institutions and attention to decreasing costs while increasing offerings means that studio courses, which entail significant resources, can be at risk. Gender equity is also an issue. Even though women are disproportionately represented in dance, they are still often at the bottom of power structures; also, because dance is a female-centred discipline, its marginalization in academia creates another gender inequity.

As Susanna Hannus and Hannu Simola articulate, Foucault argues that "power is a network of relations" (2010 p. 5). Following this, within a postsecondary educational structure, a strong network within a discipline would enable that discipline to garner

power within an institutional structure. Because dance represents a tiny percentage of academic faculty members and serves such a small population, it is often not afforded appropriate equity in terms of respect and resources for its curriculum – this means curricular equity is an issue. Moreover, while diversity in dance is celebrated, that is often not representative in the complement of faculty and administrators, which leads to social equity problems. Finally, Risner identifies inequity in the arts professions: less funding is given to dance compared to other arts disciplines, which means that dancers tend to have shorter professional careers, and dancers often have to supplement their income with non-dance work.

Risner (2007) argues that, in order to begin to level some of these inequities, dance educators should seek new partnerships, produce collaborative projects, and explore new research and scholarship models. He also advocates for an elimination of the artificial division between artist and educator as it undervalues arts teaching. Although dance may be marginalized in academia, Ridley uses numerous pop culture examples, from competitive dance TV shows to festivals, to illustrate its pervasiveness and therefore importance in all cultures. Foucault's discourse on education focuses on pedagogy as a means by which self-regulation and agency may be realized; moreover, the power relations that are inherent in education can be creative and positive in that they help shape peoples' lives (Lazaroiu, 2013). Referencing Foucault (1980), Ridley argues that the connection between power and knowledge implies that because dance education links the physical and the intellectual, the combination of physical and

intellectual learning gives dance power in contemporary curriculum. As Ian Leask argues, Foucault's later articulation of power as potentially positive means that an educational institution can be, "a locus for a critically-informed, oppositional, micro-politics" (2012, p. 68). Ridley's arguments that dance curriculum can enable power in a postsecondary institutional structure reflects Foucault's later ideas about power, discourse, and education.

A complementary article, written by Anderson, Risner, & Butterworth (2013), focuses on the identity of teaching artists in dance and theatre insofar as their "preparation, practice, and professional identity" (p. 1). Although they lack official credentials, teaching artists are used heavily in schools in the U.S.A. to deliver both community and educational based arts programming. This article's focus on the identity of teaching artists means that, from the authors' perspectives, "teaching artist" is an identity that can and must exist alongside that of "artist." In terms of identity of teaching artists, "aesthetic experiences are not only formative of their multiple subjectivities, but are instrumental to their sense of self, others, and the world" (Anderson et al., 2013). Teaching artists have an intersubjective approach to their careers, responding to the conditions and events that are experienced in a new career or academic environment. The diversity of work influences their teaching practice, and there is an understanding that one informs the other at any given time, so adaptability is important.

This intersubjective approach means that relationships with others are important as a means to work together as a group to address challenges. These approaches can

indicate the subjectivities of teaching artists and therefore how their training is interwoven with professional identity. To bring this discussion full circle to selecting a program focus, the intersubjectivity of the artist-educator is one that many dancers in postsecondary programs will struggle with, both for those who are marrying the two approaches in their future career, and also for those who intend to pursue a performance career but understand that they will need an alternate plan for if/when that performance career ends. The multiple identities that are identified in these articles underlie the deep history of the development of dance studies at the postsecondary level, and foreshadow the challenges that may occur when arguing for the legitimacy of dance in the academy.

2.2.4 Creating a Program Focus

In this study, I use the term “program focus” to mean the curricular area of study that a dance program includes in its degree offerings. A program focus may include technique, performance, choreography, dance studies, or dance education, for example. In my opinion, the focus of a program is of immense importance in order to adequately serve the diversity of the potential student population, to distinguish programs from one another, and to grow the local, national, and international dancescape. I use the term dancescape here after Arjun Appadurai’s concepts of ‘scapes’ as global cultural flow; here, I use dancescape to refer to Canada’s academic dance landscape that is:

deeply perspectival constructs, inflected very much by the historical, linguistic and political situatedness of different sorts of actors: nation-states, multinationals, diasporic communities, as well as sub-national groupings (whether religious, political, or economic), and even intimate face-to-face groups such as villages, neighborhoods and families. (Appadurai, 1990, p. 296)

As mentioned in the writings on the development of U.S.A. postsecondary dance programs, academic dance programs often began as offshoots of or programs within Physical Education programs; however, their evolution has moved dance into diverse areas of focus, including: education, performance, choreography, studies, and others. As can be seen in the articles that are described below, the questions about the dual identify of the artist-educator question is an important one.

Risner & Anderson (2015) identify credentials as an issue in postsecondary dance education: should there be a “teaching artist credential” (p. 28)? This would be new and innovative to the U.S.A. market and would provide certification for artists to work in the K-12 classroom alongside classroom teachers in various areas of literary, performing, and visual arts. While a similar credential exists at the University of Regina through its Arts Education degree (which includes dance), even in Canada it is a rarity. The authors ask: Does attaching credentials to artists reduce or remove the freedom and flexibility that a career in the arts brings? Will it too much standardize learning in this realm and affect creativity? These questions speak to the larger question of credentials and what is needed for performing arts professionals.

The authors consulted with 172 professional artists through an online survey, questionnaires, and interviews. Data from their participants revealed a very clear division in terms of where they saw potential professional development:

(1) those who strongly favored increased training, national standards and training programs, postsecondary dance and theatre curriculum changes to include robust teaching and pedagogy coursework, and certification programs and licensure, and (2) those who strongly advocated for less or no influence from academic, less standardization and codified programs, encouragement of creativity (rather than “best practices”), increased integration of teaching artists into the professional worlds of dance and theatre, and greater flexibility and informality.” (Risner & Anderson, 2015, p. 30)

Many who were surveyed called attention to the responsibility of a postsecondary institution to include teaching methods and pedagogical structures into a degree program given that many who graduate from dance and theatre programs end up teaching. This might include integration (or more/better integration) of teacher training into undergraduate or graduate dance and theatre degrees, rather than a separate certification. Although connecting with professional artists only gives a particular perspective to this study, the authors provide nuanced results that demonstrate the conflicted feelings that the professional artistic community feels when it comes to dance education.

2.2.5 Literature on Dance in Canada

There is a small body of literature that focuses on Canadian dance history and culture. These texts were published in the late twentieth and early twenty-first centuries, many by Dance Collection Danse ("Dance Collection Danse," 2018). Dance Collection Danse is "the national centre dedicated to Canadian theatrical dance history," housing archival collections and producing exhibits, educational resources, and public outreach initiatives. They were, for a time, a publishing house, and have published some of the most significant publications on Canadian dance history in recent memory. For a short time, the Canadian Society for Dance Studies published the digital journal *Dance Studies Quarterly*. Other notable publications have come out of Banff Centre Press (as a scholarly output from a SSHRC grant), and special issues of journals from cognate disciplines, such as music and folklore. It is a fairly small body of literature, and very little engages with dance education in Canada at any level. However, I will note the publications that are critical in terms of helping to understand the sociocultural contexts in the Canadian dancescape that paved the way for university dance programs to be formed and to flourish. More importantly, as its editors Selma Odom and Mary Jane Warner note in their preface to *Canadian Dance: Visions and Stories*, the rise in academic dance programs at Canadian universities has directly affected both the development of these presses and the authors whose writings populate the published works (Odom & Warner, 2004).

Many books focus on recording the history of theatrical dance in Canada, unsurprising given that dance is such a young performing arts discipline in the country. Much of the focus is on ballet and modern dance, often concentrating on documenting particular dance companies and choreographers. Because of this attempt at comprehensive coverage, titles such as *Canadian Dance: Visions and Stories* (Odom & Warner, 2004), *Renegade Bodies: Canadian Dance in the 1970s* (Lindgren & Pepper, 2012), and *Estivale 2000: Canadian Dancing Bodies Then and Now* (Tembeck, 2000) are all edited volumes with contributors from dance scholars across the country. Other formats include Max Wyman's *Revealing Dance* (Wyman, 2001) in which collections of his writings as a dance critic are collated into a single volume, and Grant Strate's *A Memoir* (Strate, 2002) which focuses on significant eras in Canada's dance history through the lens of his own personal narrative.

The other significant area of development in the literature in Canadian dance studies is that of dance ethnology, also known as ethnochoreology, or cultural studies of dance.⁴ Two notable books, both again in edited formats with contributions from across the country, are found in this area of the literature. *dancing bodies, living histories: new writings about dance and culture* (Doolittle & Flynn, 2000) features essays that link dance to other academic disciplines, with strong but not exclusive emphasis on case

⁴ In Canada, the term “dance ethnography” is most commonly used. “Ethnochoreology” is more common in Europe; however, because of the comparison to the better-known concept of “ethnomusicology” as its complementary area of study in the field of music, ethnochoreology is becoming more commonly used in North America. The terms can be used interchangeably.

studies on dance in Canada. *Fields in Motion: Ethnography in the Worlds of Dance* (Davida, 2011) takes a slightly different approach, exploring methodologies, creative processes, and representation in dance. These complementary books, published eleven years apart, evidence small departures from documenting Canadian dance history and a move towards critical and ethnographic exploration of dance as an art form in Canada. Dance ethnology is also represented in publications from two cognate disciplines, a special issue on Dance in Canada in *Ethnologies*, a peer-reviewed Folklore journal (Johnson, Harris Walsh, & Ostashewsky, 2008), and a special double issue on Step Dance in Canada in The Canadian Society for Traditional Music's magazine, *Canadian Folk Music* (Sparling, Johnson, & Harris Walsh, 2015). These latter two examples epitomize the interdisciplinary nature inherent in ethnochoreology as a discipline.

While no single publication is devoted to postsecondary or academic dance in the corpus of literature, there are several contributions in some of these volumes that directly speak to the topic at hand. However, all of the publications mentioned here are critical in terms of gaining a deeper understanding both of the topics of importance to Canadian dance researchers, and how that research fits into the development of dance as an academic subject, which has been largely (though not exclusively) furthered through academic institutions and the faculty and students they nurture.

2.3 Institutional Review of University Dance Programs in Canada

This section builds upon the literature review as a complementary institutional review of academic dance programs in Canada. While the literature review introduces historical, contextual, and philosophical ideas that have been published around academic dance programming in the North American context, this institutional review provides a structural overview of academic dance programs in Canada as they exist at the time of writing. This is an important accompaniment to the literature review as it provides an introduction to the universities and cities where dance can be studied in Canada, what kinds of degree offerings are available, and therefore gives a glimpse at both how dance has developed in Canada as an academic subject.

Across the country there is a diversity of dance programming that reflects both the broad nature of Canada's dancescape as well as the newness of the discipline as a locus of Canadian academic study. Academic dance study in Canada dates back to the 1970s and, as such, is still in its relative infancy as compared to longer-standing subject areas. This means both that dance may struggle to find its rightful place alongside more established academic disciplines as well as still evolve to serve its scholarly surroundings as well as artistic influences in the areas of performance, choreography, and education. See Appendix A for a summary of the dance programs in Canadian universities, their degree offerings, and program concentrations. Please note that, although the University of Waterloo is included in my interviews and results, because this program is now defunct, there is no online presence and no structure to comment on in a definitive way.

However, it was clear during my consultations and interviews that Waterloo should be included given its significance while the program was operational. It is important to note that many of these programs in their current manifestations provide offerings that largely reflect the time and place in which the programs were created. Therefore, Western-based theatrical dance (ballet and modern dance), still typically seen as “foundational” styles, dominate. Some programs supplement with ethnochoreology or ethnically diverse dance styles; however, those are still typically offered as elective courses and not at the core of curriculum offerings. The same can be said for Indigenous dance styles. Therefore, there is still a ways for dance programs to go in terms of reflecting the diversity of population and expertise that exists in the larger Canadian cultural context.

My search strategy involved both personal communication and online research. I began by brainstorming the university dance programs that I already knew about – I listed eight. This knowledge came from my more than twenty years as a dance scholar. From there, I contacted colleagues across the country to ask them if they could tell me about programs they knew of – while I did not learn of any other current programs, several senior members of the academic dance community suggested that I include the University of Waterloo’s now defunct program. Finally, I searched online, university by university, to ensure that I had not missed any programs. My search did not yield further results. I therefore finished this study with nine programs: Simon Fraser, Calgary, Regina, Winnipeg, York, Ryerson, Waterloo, Concordia, and UQAM.

My analysis indicates that dance programs in Canadian universities fall into three broad structural categories: comprehensive programs, which feature both undergraduate and graduate programming with a diversity of offerings; performance programs, offering performance-based undergraduate programming; and specialty programs, which offer a specific and distinct degree to its students. Following my institutional scan, I finish this section with an outline of the initiatives that Memorial has taken thus far in terms of dance programming, to illustrate where Memorial fits into the larger academic Canadian dancescape.

2.3.1 Comprehensive Programs

By comprehensive programs, I mean programs that offer undergraduate and graduate programming with a number of possible streams or foci available for students. I have placed Simon Fraser, York, and UQAM in this category.

Simon Fraser University, or SFU (“Simon Fraser University: Dance,” 2017), operates a Dance program within their School for the Contemporary Arts. Other programs at the undergraduate level in the School include Film; Music; Theatre Performance; Theatre Production and Design; Visual Art; Art, Performance, and Cinema Studies. SFU Dance students can complete a B.F.A. with a Major in Dance, an Extended Minor in Dance, or they can complete a joint B.F.A. in Dance with the Teacher Training Diploma Program at the National Ballet School. An MFA in Interdisciplinary Studies and an M.A. in Comparative Media Arts complete the offerings. Situated squarely within a

comprehensive and multi-disciplinary performance arts and studies program, Dance at Simon Fraser also aims to be comprehensive, offering courses in dance technique, composition, choreography, repertory, performance, dance history, dance aesthetics, improvisation, experiential anatomy, body conditioning, and dance/movement analysis. Technique courses focus on modern, contemporary, and ballet. (“Simon Fraser University: Dance,” 2017).

The goal of the program is to ensure that:

Our students are challenged in studio and lecture courses to be versatile and articulate, to interact with new technology, and to understand that the collaborative process is crucial to their development as contemporary artists.

Students engage with contemporary ideas and concepts through an understanding of dance viewed historically and in relation to other art forms.

(“Simon Fraser University: Dance,” 2017)

Further east, York University offers the largest and most comprehensive dance program in Canada. Part of the School of the Arts, Media, Performance & Design, York’s Dance Department offers both undergraduate and graduate programs, including the only Ph.D. in dance in the country. The AMPD School also offers programs in Cinema & Media Arts, Computational Arts, Design, Music, Theatre, Visual Art & Art History, and an Interdisciplinary Minor. The Dance Department’s program offerings include a B.F.A. Honours, a B.A. Honours, a concurrent B.Ed. degree in Education (Dance is a teachable subject in Ontario’s K-12 school system), and an Honours Minor in Dance. At the

graduate level, students can complete an MFA which combines dance dramaturgy and choreography with contemporary dance practices (the only one of its kind worldwide), an M.A. with a focus in historical and ethnographic research, critical writing, movement analysis, reconstruction, and a unique degree that earns students both an M.A. and an M.B.A.; and a Ph.D. in Dance Studies, the only one in the country (“York University: School of the Arts, Media, Performance & Design: Dance,” 2017).

With such longevity, size, and diversity, York’s Department of Dance provides numerous opportunities to its students at both the undergraduate and graduate levels:

Our curriculum is focused on preparing students for a range of dance-related professions and the step-by-step building of the transferable skills they will need to succeed. In addition to studio dance technique which we view as the basis of all our undergraduate degrees, we also train our students in critical thinking and writing. Such skills will provide a strong foundation for whatever career graduates may choose. Above all else, we aim to inspire leadership skills in our students, so they go out into the world prepared to be active innovators in the global field of dance (“York University: School of the Arts, Media, Performance & Design: Dance,” 2017).

The Université du Québec à Montréal (UQAM) offers dance programming in the French language, unique to any other program in Canada and complementing the English-language programs at Concordia, also located in Montreal. UQAM offers two

areas of concentration for their B.F.A. degree, one in artistic practices, creation and interpretation, and in teaching. They identify the program objectives as to:

Enable the development of professional dance interpretation skills; To allow the deepening of concepts related to choreographic creation and its analysis; To allow the development of the ability to speak to its own choreographic compositions, those of the arts and contemporary dance; Enable the renewal of professional practice in line with recent developments in the field (“UQAM Faculté des arts Département de danse,” 2017).

The department also offers graduate programs, also delivered in French. There is a Specialized Graduate Diploma in Somatic Education (DESS), and a Master’s program.

Those who wish to obtain a Ph.D. can do so through the Arts Studies and Practices multidisciplinary program, a joint degree offered by the School of Visual and Media Arts, the School of Design, the Higher School of Theatre, and the Departments of Dance, Music, and Art History (“UQAM Faculté des arts Département de danse,” 2017). As such, UQAM has made a concerted effort to incorporate a comprehensive program of study for those who function in the French language and who wish to complete undergraduate and graduate university education in dance.

2.3.2 Performance Programs

I have defined Performance Programs as those who provide a singular focus on performance training for dancers. These programs include analogous areas such as

choreography, repertoire, or pedagogy; however, the structure of the program is meant to create professional dancers who will embark upon a performance career after completion of their degree. Calgary, Ryerson, and Concordia fall into this category.

The University of Calgary's Dance program is housed within its School of Creative and Performing Arts, which also includes Drama and Music as cognate disciplines. The undergraduate program includes both B.A. and B.F.A. options in Dance as well as a joint B.A. Dance/B Kinesiology degree focusing on Dance Science. There is also a Minor in Dance option. For those who choose a Dance major, students who wish to further specialize may also pursue a Dance Pedagogy Concentration and a Dance Production Concentration, or complete the Decidedly Jazz Danceworks Professional Training Program internship in their fourth year ("University of Calgary: Welcome to Dance," 2017). The University of Calgary notes that several of these programs are unique on the Canadian postsecondary dance landscape.

The Dance program at the University of Calgary asserts that it:

Combines rigour with experimentation, discipline with creativity, and reflection with passion. Reimagining artistry for the 21st Century, the B.A. in Dance offers both intensive studio training and inspired intellectual inquiry, providing first class preparation for a wide range of professional opportunities and vocations beyond graduation ("University of Calgary: Welcome to Dance," 2017).

Similarly, Ryerson University in Toronto offers a dance program in the form of a B.F.A.. Part of what used to be Ryerson Theatre School, the newly minted School of

Performance also provides degrees in acting and production. A self-identified conservatory program, Ryerson's undergraduate dance program trains students in ballet, modern, contemporary, and jazz along with improvisation, composition, partnering, music, acting, film, and creative work. Complementary academic courses provide education in history of theatre, history of dance, anatomy, productions, global theatre, and entrepreneurship ("Ryerson: Dance," 2017).

Ryerson's program claims to be "the most intensive and comprehensive undergraduate program of its kind in Canada" ("Ryerson: Dance," 2017). It continues:

All courses support our mandate, which is to ensure that our graduates are versatile, open, and contributing artists who can advocate for themselves and for the arts as a whole ... Prepared for a wide number of career opportunities, you will graduate with a professional work ethic – knowing the demands of the job and how to meet them, and an expert level of technique, virtuosity, and presentational skills. ("Ryerson: Dance," 2017)

Therefore, although the program is undergraduate only and performance-focused, it is clear that Ryerson is moving towards a comprehensive program of study that will graduate students with more than simply strong dance technique.

Concordia's Department of Contemporary Dance clearly indicates its focus in its academic unit name. It offers a B.F.A. option with a major in contemporary dance, focusing on choreography and technique with mention of cross-disciplinary work and

performance opportunities. Montreal is also featured as a selling point as a creative hub and as a way to push creative limits and take artistic risks. The website states:

Contemporary dance reflects the present. It redefines existing forms of dance and evolves new ways of moving. Our program affords you the time, space and opportunities to advance your creative and technical capacities as a choreographer and performer (“Concordia Department of Contemporary Dance,” 2017).

Concordia does not offer graduate programs in Dance. However, Concordia offers Individualized Program (INDI) at the M.A. and Ph.D. levels, as well as an Interdisciplinary Humanities Ph.D.. Both are listed as options for those who wish to continue their postsecondary education at the graduate level.

2.3.3 Specialty Programs

I refer to Speciality Programs as those that provide one unique focus for their students outside of a university, performance-based degree. The University of Winnipeg and the University of Regina have both carved a niche for students who wish to avail of a degree that has been designed with a specific focus in mind.

The University of Winnipeg’s Dance Program provides a unique case study in examining university-community partnerships in order to combine forces and maximize resources and skill sets in both worlds: “The objective of the Dance Program Stream is to prepare you for graduate equivalent training and/or professional work in performance,

teaching, or choreography” (“University of Winnipeg: Dance Program,” 2017). What is unique here is that applicants must both audition for the Professional Program of the School of Contemporary Dancers and be admitted to the University of Winnipeg’s Faculty of Arts. Students can complete a Bachelor of Arts degree – three year, four year, or honours – with a Dance Major. Students take their dance technique courses with the School of Contemporary Dancers while completing their academic courses at the University of Winnipeg. The program’s website notes that the School of Contemporary Dancers is an institution that has been recognized by the Government of Canada’s Department of Canadian Heritage as a national centre for arts training, one of a small number across the country. Its program:

Offers the advantages of concentrated, conservatory-style dance training teamed with a liberal arts education. ... This combination of technique and artistry in dance, together with a broad-based university education, is designed to prepare students to be performers and artists of wide-ranging and deep perceptiveness (“University of Winnipeg: Dance Program,” 2017).

Finally, the University of Regina offers a Bachelor’s degree in Dance Education as part of its Arts Education program, qualifying students to teach in the K-12 system:

Arts education gives students the tools to plan and lead artistic experiences for individuals and groups of diverse backgrounds. It enables you to assess learning levels and collaborate with other leaders. (“University of Regina - Education - Dance,” n.d.)

Part of the Faculty of Education at the University of Regina, its Arts Education specialization enables students to take courses in dance, drama, literature, music, and visual arts alongside education courses and interdisciplinary fine arts courses.

2.3.4 Memorial University

At the time of writing, Memorial University does not have a dance program. However, a number of dance initiatives have been developed in recent years that may be the seedlings of dance programming in the future. These include a biennial Dancer-in-Residence (DIR) program, and two dance courses that have been created at the Grenfell campus as courses in their Theatre program.

The DIR at Memorial came about as a group of individuals from a variety of university and community areas wanted to explore whether academic dance programming might work at Memorial. The working group developed a discussion paper (unpublished) in 2012 that recommended the creation of a DIR program as well as an Interdisciplinary Minor in the Fine Arts (Harris Walsh, Ball, Hennessey, & Szego, 2012). The group later distributed a survey to dance teachers across the province of NL to gauge the approximate number of dancers being lost to dance programs at postsecondary institutions outside NL and to other discipline choices in postsecondary education (Harris Walsh et al., 2017). The DIR is the group's first initiative that has come to fruition. The working group, comprised of individuals from Memorial as well as community partners DanceNL ("DanceNL," 2018) and Creative Gros Morne ("Creative

Gros Morne,” 2018), funded and ran two residencies, in the Fall 2014 and 2016 semesters. A third DIR is planned for Fall 2018, pending funding confirmation. Each DIR has been chosen from a national call for proposals and has placed the DIR on the St. John’s campus of Memorial for two weeks, on the Grenfell campus for two weeks, and at Gros Morne National Park for two weeks. The residency is a combination of creative incubator for the dancer’s personal projects as well as outreach to university, dance/arts community, and the public. Feedback has been extremely positive with each offering and the hope is to offer the DIR every other year for the foreseeable future.

Another dance-related initiative that has developed at Memorial is a complement of two courses that are now offered as part of the Theatre program at Memorial’s Grenfell campus in Corner Brook, NL. THEA 1200: Concert Dance, and 1250: Improvised Movement and Conditioning, were created in 2016 (Memorial University, 2018). One of these elective courses, THEA 1200, was offered once, in the Winter 2016 semester (Waller, 2018). While financial issues have prevented their offering on a regular basis, the achievement at actually creating and offering dance courses leads to the possibility that more comprehensive dance programming may be in Memorial’s future. While there are other courses offered at Memorial that could or might contain dance as part of their curriculum (such as HKR 2210: Movement Concepts, a course offered by the School of Human Kinetics and Recreation), it is outside the scope of this particular study to consider them.

2.4 Gaps in the Literature

The body of relevant literature for this study is small and varied. While its size may not be a weakness in and of itself, particularly when the relative infancy of dance as an academic area of inquiry is taken into consideration, its variety of content and approach can sometimes prove a weakness. While dance as a movement form has always been embodied in humans, as a structured form of scholarly inquiry, it has a provenance shorter than many other academic subjects. In Canada, it has existed in formalized academic structures for only fifty years or so. Even in Europe and the U.S.A., where universities have offered dance programs for many more years, the small number of individuals who have studied dance means that subsequent publications have been far fewer than larger and more established disciplines. Finally, the fact that dance both benefits from and suffers from the artist/scholar divide (Sööt & Viskus, 2013), means that those who write about dance often come from different scholarly backgrounds. This benefits the discipline because it has relied on other areas of study to help augment its theoretical groundwork; however, this has also meant that the literature lacks cohesion. Dance as a discipline draws strength from its diverse origins; however, that also means that the literature may sometimes seem piecemeal and incomplete when approached in a systematic way. The onus is then on the researcher to draw together relevant studies from these various approaches and to find the themes that are the most relevant to the research at hand.

Although the literature is not comprehensive, what I did find points to clear themes that resonate with this study. Many publications discussed earlier in this chapter explore how obstacles were overcome in order to facilitate success; for example, through logistical barriers related to multi-campus education (Schlundt, 1995), gender, (Risner, 2007), ephemerality of dance (Ridley, 2009), and regional challenges (Lindgren & Pepper, 2012). Identifying program needs and structures are found in sources that explore particular pedagogical structures, their successes, and challenges (Hernandez, 2012; Leijen et al., 2008). And identity, particularly through the artificially constructed artist/academic divide, is explored both philosophically and practically (Davida, 2011; Risner & Anderson, 2015; Ross, 2002). While these themes resonate throughout my study, their disparity in terms of approach mean that it is incumbent upon me here to draw the literature together to explore the themes as they resonate with the goals of this project specifically.

As is evident at this point, published information on postsecondary academic dance programming is sporadic and far from comprehensive. Writings on the Canadian context are especially sparse, which is unsurprising given the relative newness of dance as an academic subject in Canada. To my knowledge, there is nothing written on how Canadian dance graduates fare in the market for dance professionals, also beyond the scope of this study. However, the writings that have been published are indeed rich in detail and insight, and the writings from other countries are certainly applicable to the study at hand. This study will be the first comprehensive piece of writing on the creation

and development of postsecondary dance programs in Canada, which will provide a valuable addition to the small body of literature that currently exists. As such, this thesis is a contribution to the Canadian dancescape as well as a document that will provide suggestions towards potential dance programming at Memorial University and the Newfoundland context in particular.

2.5 Summary

While the relevant body of literature is small, it provides adequate breadth and depth to lay the groundwork for this study. The Canadian literature also points to some of the issues that were raised in my interviews as well. The next chapter brings in the data collection process by introducing the methodologies employed in order to capture first-person accounts of the themes presented in the published sources discussed here.

Chapter 3: Methods

3.1 Overview

This chapter introduces the methods in this study used to garner data from primary sources to complement the research conducted in the literature review. First, I define narrative research, the methodology that informed my data collection process, and explore its particular utility to this study. Next, I outline the ethics review process, define my participants, and describe my sampling, interview, and coding processes. Finally, I discuss how I attempted to mitigate researcher bias and conflict of interest in the methodological process.

3.2 Narrative Research

As a reflexive ethnographic researcher, my interest lies in where theory and lived experience meet. I feel strongly that qualitative methods, when applied consistently,, can elicit insights into research that complement secondary source research. The critical importance of the oral histories of individuals on my project has led me to a narrative research method (Cresswell, 2012) as a methodological approach. In addition to adhering to the principles of narrative research, I integrated other qualitative data collection methods such as purposive sampling and an open coding process that enabled me to best utilize the collected data for the purposes of this study.

As identified by Creswell, narrative research is most effective when “the stories told to you follow a chronology of events” and when capturing those stories can provide “practical, specific insights”(Cresswell, 2012, p. 502) and is regarded as “a viable way to study teachers, students, and educators in educational settings” (Cresswell, 2012, p. 516). As educational research, utilizing a narrative-based approach encourages teacher reflection, privileges teacher knowledge, and brings teacher voices to the forefront by detailing their experiences (Cresswell, 2012, p. 503). Each participant, as a key faculty member and educator in a university dance program in Canada, provided a personalized narrative that details the process of program development and enabled me, as the researcher, to define generalizable themes that were applied to the development of dance programming at the university level in Canada and beyond.

Because of my interest in a specific area of a dance educator’s professional life, this study can be classified as taking the approach of a personal experience story, “a narrative study of an individual’s personal experience found in single or multiple episodes, private situation, or communal folklore” (Cresswell, 2012, p. 504). The social and personal aspects of these narratives are what permit both a micro and macro discussion of how each individual’s personal experience contributes to the overall narrative of university dance programs in Canada. Ritchie and Lewis also assert, through the words of Whittmore, that researchers can:

argue for narrative analytic methods which portray peoples’ subjective experiences, faithfully reflecting the way in which they give meaning to their

lives, rather than ‘pointillistic’ and selective interpretations, or accounts which subordinate the reality of people’s lives to the aim of wider generalisation”

(Ritchie & Lewis, 2003, pp. 204-5).

As the researcher, my restorying of the individual narratives through my summary transcribing process (Cresswell, 2012, p. 509) combined the qualitative data from the interviews, integrated information from any written sources and my institutional scan, and enabled the themes to emerge from the coding process. Rather than generalizing the results, I took each narrative in its particular context and explored how the full complement of narratives contributes to the many overlapping stories that comprise academic dance in Canada.

3.3 Ethics

In October 2017, I applied for ethics approval from the Interdisciplinary Committee on Ethics in Human Research (ICEHR) at Memorial. This submission included the full application, informed consent forms, a list of interview questions, and participant recruitment documents. After an initial request from ICEHR for several small amendments to my application, full ethics clearance was granted to this project on October 31, 2017 for one year. My full clearance was extended for one year in October 2018, as per Memorial’s policy for graduate student thesis ethics processes.

3.4 Participants and Sampling

I used a purposive sampling method for this study. Purposive sampling can be defined as, “a selection of cases from a pool or population without random sampling ... has a clear theoretical basis ... [and] a rationale is given for each decision” (Elliot, Fairweather, Olsen, & Pampaka, 2016). This was the most appropriate method given my small population size and the very specific criteria that I had assigned to selecting appropriate participants. I constructed two generative questions for my intended informants. First: what did the creators of university dance programs in Canada see as the benefits and challenges in creating and developing these programs? Second: what do they identify as “lessons learned” that could be applied to potential dance programming at Memorial University? Those generative questions directly informed the individuals I targeted as potential informants: those who were key in the creation and development of university dance programs in Canada. Because of this criterion, my participants were all female, mostly (although not entirely) retired, and originally from Canada, the U.S.A., and the U.K. (although all now living in Canada). We did not discuss participants’ racial or ethnic background; however, during our interviews several participants mentioned the need for those in dominant sociocultural groups to ensure that dance programming be inclusive and representative of local populations, not just of the dominant or colonial culture(s). Details regarding these points are discussed in the next two chapters.

I then identified the population of the study, as the very small number of individuals in the group who could answer these questions meant that I would use purposive sampling (Ritchie & Lewis, 2003, p. 96) in a single comprehensive iteration of data collection. Through an Internet search, I determined that there are currently eight university dance programs in Canada: Simon Fraser, Calgary, Regina, Winnipeg, York, Ryerson, Concordia, and Université du Québec à Montréal (UQAM). Their current structures are described in Chapter 2. After some consultation with senior scholars in the field, I also included Waterloo in my targeted list; although the program no longer exists, it is widely understood in the Canadian academic dance community to have been a significant program in the Canadian dancescape. Therefore, I identified nine informants to be interviewed.

Once I compiled my list, I sought to connect with the appropriate contacts. It is fortuitous that, because dance is an emerging academic area of study in Canada, almost all the individuals who founded dance programs at Canadian universities are still alive. In the rare cases where the founder was deceased, I was able to connect with individuals who were hired within one or two years of the program's creation and who could provide a personal perspective regarding how their respective program developed. Since I have been actively involved in the Canadian academic dance community since 1995, I was able to connect with senior scholars in the discipline and, after some preliminary inquiries, I had my list of contacts. I approached nine participants and each agreed to an interview.

For the most part, it was not difficult for me to connect with my informants. Some of them I know personally through my time as a dance scholar in Canada. Others were individuals that I had not yet met; however, in every case we had friends and colleagues in common, and so it was not difficult to establish rapport relatively quickly. Moreover, once informants learned of my research, they were very happy to contribute to the formalized recording of their contributions to the academic Canadian dancescape. It is a fairly small and collegial community and, since there have only been university dance programs in the country for the past 40 years, the network is tight-knit. Although I knew some of my informants from my time in graduate school and through conferences and other events in Canadian dance academia, there were no power differentials in any current relationships or any personal relationships that would indicate a conflict of interest or undue bias. There would be no gains from my participants' participation outside of their contribution to the body of narratives that comprise this study. Bias was discussed with each participant, with the understanding that they would provide me with their own personal narrative and that I would interpret it and provide them the opportunity to ensure that their ideas were represented in a way that was fair in their own minds through a member check process. Each participant was asked exactly the same questions in order to ensure that the kind of information gleaned from each interview was consistent with the goals of this study and was removed from any professional relationships I have had with some of the project's participants.

3.5 Interview Process

After contacting each informant in my sample, I conducted a telephone interview. My interviews were semi-structured, and followed the same five questions (see Appendix B for my list of questions). I selected the semi-structured format as it is accepted as a rigorous form of data collection in qualitative research. Moreover, according to the results of a systematic review of semi-structured interview guides, the form is flexible, versatile, and appropriate when the researcher has previous knowledge of the subject, and offers a focused structure for the discussion during the interviews. Instead of following the structure strictly, the idea is to explore the research area by collecting similar types of information from each participant (Holloway & Wheeler, 2010) by providing participants with guidance on what to talk about (Gill, Stewart, Treasure, & Chadwick, 2008; Kallio, Pietilä, Johnson, & Kangasniemi Docent, 2016)

My questions were purposely open-ended, allowing each informant to provide their own narrative in the way in which they were most comfortable. While at times I prodded for more detail or to clarify a date, generally speaking, I ensured that my informants' ideas remained at the forefront, by allowing them the time and space to tell their stories from their own perspectives. By utilizing this narrative research approach, the lived experiences of my informants provided richness in detail that written sources simply did not.

The one exception in this process was with one participant who was out of the country for much of my period of data collection. Upon her return, we had discussions about how we would conduct our interview, given our language barrier. She was not comfortable conducting the interview in English. While my French is fairly strong, I was worried about not catching nuance in her answers if we conducted it in French over the telephone. While not the ideal approach, we agreed that the best solution given our situation would be for her to answer my questions by e-mail, and that I would have the opportunity to follow up if necessary. This gave us both time to think and translate into our language of comfort and was mutually agreed upon as the best way to communicate. It was critical that I not leave out this participant because of the language barrier and so our extensive correspondence and arrival at a solution that we both felt would work was a unique and important to this process. After receiving and reviewing her answers, I used Google Translate to initially translate her responses, as my French comprehension is fairly strong but out of use for a number of years. While an imperfect choice, it was one that enabled our communication given the circumstances. I then checked the translation against the original French text and made any necessary minor adjustments to better reflect what the participant had stated. I then treated the translated text in the same way as my other transcripts.

I had a pool of nine participants in my purposive sample. While each participant brought their own narrative of her particular context, saturation was

reached as no new themes emerged as my interviews drew to a close. Although strong themes emerged early on in the data collection process, each interview revealed not only a unique narrative of a university dance program's creation, but also interesting insights into the generative questions that I had identified. While there was some clear overlap in many of the comments offered, there were enough unique insights for me to complete interviews with the full sample as initially planned.

3.6 Coding Process

My coding process followed closely along the questions that were asked in my semi-structured interviews (see Appendix B). My line of questioning followed several broad themes while allowing for each individual to interpret the questions through their own experience and to add their personal anecdotes to fill out the facts and to describe more fully the experiences they had while creating and developing dance programs in their particular sociocultural context. Summary notes were used in descriptions of program development and curriculum. Verbatim transcription was used when informants were asked about benefits, challenges, and lessons learned. After each interview was transcribed, I sent it to the appropriate participant to check for accuracy. While transcribing the interviews, I elected to restore the narratives from the interviews with summary transcriptions. I included direct quotes from each interview when the voice of the participant was keenly felt and/or I felt that their specific words should stand. From there, my coding process resulted in the creation of a matrix display that, as

identified by Miles et al, “organize[d] the vast array of condensed material into an ‘at a glance’ format for reflection, verification, conclusion drawing, and other analytic acts” (Miles, Huberman, & Saldaña, 2014, p. 91).

I began with an open coding process, in which I organized transcripts around the preliminary categories of: program development, benefits, challenges, community partnerships, and lessons learned. The axial coding process that followed further deconstructed these categories, teasing out nuance and beginning the process of creating themes. Finally, through selective coding, I organized the themes in a way that would prove useful in my data analysis. Quotes from my participants are linked in the coding framework to their appropriate identified theme. My coding framework can be seen in Appendix C.

Upon completion of the coding process, I was able to reconcile the descriptions of program creation with the current program structures I was able to find on current university websites. These online structure descriptions are accurate as of December 2017. Data regarding benefits, challenges, community partnerships, and lessons learned can be found in Chapter 4, which point towards the benefits of creating dance programming at Memorial, and laying the evidence-based groundwork for my discussion in Chapter 5.

3.7 Member Check

Although the member check process is considered to be foundational to qualitative research, recent literature is mixed regarding its utility and even its validity (see Thomas, 2017, for example). However, I felt it important to conduct a member check given that my transcripts were largely summary-based. I wanted to ensure that my participants felt that their personal experience narratives were appropriately represented in my summary notes, and that I had not inadvertently omitted any critical information. Therefore, I sent each participant their transcript over e-mail (summary notes with direct quotes) and asked for a review, bearing in mind the following questions: 1) Did the summary notes appropriately reflect their personal experience narrative? 2) Did I omit any information or make any errors in my summary? 3) After reviewing the transcript, was there any information they wished to add that they had not mentioned during the interview?

As Buchbinder (2011) notes, this process also evens out the power dynamic between the participant and the research. Even though my participants are highly respected senior scholars and pioneers in the academic Canadian dancescape, as the researcher, I still held the balance of power as the individual who would interpret and represent their ideas. Therefore, it was important to ensure that my participants had the opportunity to draw my attention to anything that they felt was incorrect or amiss. Although the member check process is not infallible and may be fraught with potential challenges (see Koelsch, 2013), my member check process elicited minor changes and

overall confirmation from my participants that they felt that their personal experience narratives were appropriately represented through both my summary notes and the direct quotes.

3.8 Researcher Bias and Conflict of Interest

It is paramount to note, at this point, that bias is inherent in the research process, both on the part of the researcher and the participants. It is impossible to separate a person's individual worldview from how they provide, process, and represent information. This may be seen as a weakness in qualitative research by some; however, I concur with the arguments of Paul Galdas (2017), in his editorial "Revisiting Bias in Qualitative Research" when he argues that:

Those carrying out qualitative research are an integral part of the process and final product, and separation from this is neither possible nor desirable. The concern instead should be whether the researcher has been transparent and reflexive about the processes by which data have been collected, analyzed, and presented. (p. 2)

In order to remain reflexive and transparent throughout my process, I have been upfront about my own background, knowledge of the topic, and relationships with the dancescape and some participants. I have endeavoured to ensure that participants felt their voices were adequately represented through the member check process, particularly given that I had restoried each narrative through summary transcriptions.

Understanding that interviewing only one individual for each dance program means only one voice for each institutional narrative, where possible, I have utilized printed sources to complement the participant narratives and to fill in gaps where I could. And finally, I have been transparent about the fact that this research is largely a product of the ideas of my participants drawn together with what I have learned through the literature review process.

3.9 Summary

The methodology for this study, selected after carefully considering a variety of possible approaches, was suitable for the goals of this study and for its participants. Because the participants were from a small sample, and needed to fulfil particular professional criteria for the needs of the study, purposive sampling was appropriate. My subjects were well-educated, female senior scholars or retired scholars. Some were born in Canada, and others moved to Canada (from the U.S.A. and U.K.) when they were recruited for their jobs. This demographic is reflective of the individuals who were the early hires at university dance programs in Canada. The narrative research approach worked well, both for my own reflexive penchants as a researcher and also given the educational context of the study (Cresswell, 2012). My coding process, restorying, and combination of quotes and summary transcripts provided both big picture and detail from my interviews. Bias was mitigated through a member check process, by supplementing oral narratives with written sources when possible, and by, in the words

of Galdas (2017), being as transparent and reflexive about my data collection and writing processes as possible. The results may be found in Chapter 4.

Chapter 4: Results

4.1 Overview

This chapter summarizes the results from my nine interviews with founders and/or second faculty hires of the nine university dance programs in Canada. As such, it focuses almost exclusively on the content from my interviews and the coding process. Discussion of my interpretation of the results and the existing literature can be found in Chapter 5.

Given that this study focuses on narrative research, it is paramount that the narratives be given prominence in this chapter. However, while my coding process elicited the themes through which these narratives are grouped, the narratives themselves are from one person's perspective. Where possible, I have corroborated my informants' words with published accounts; however, those written accounts are few and far between. In some cases, publications were written by the same individuals that I interviewed.

The purpose of this chapter is to reveal my interpretation of these narratives through the coding process and to share the main themes that emerged. It is of critical importance to allow the voices of my participants to be given prominence here because, In her book *Narrative and New Developments in the Social Sciences*, (2005) Jane Elliot articulates that narratives: "are *chronological* (they are representations of sequences of events), second, that they are *meaningful*, and third, that they are inherently *social* in that they are produced for a specific audience" (p. 4). They also provide a unique

window into the particular time, place, and events described. However, one person's perspective is always reflective of his or her own experience. All my informants are female, many are retired (and so are recalling events as far back as fifty years ago), highly educated, were fully employed as tenured professors, and many were also dancers themselves. Most of these dance programs were created in a time when multiculturalism was just beginning to emerge as a social necessity (Strate, 2002), and several decades before Indigenous culture began to be recognized through still ongoing reconciliation processes. Programs were created largely by highly educated, white, upper and middle class individuals whose frame of reference was largely Western theatrical dance forms such as ballet and modern. As such, the verbal and written accounts of dance programs are very much reflective of the time and place in which they were created. Several of my informants reflected upon this in our interviews, particularly when discussing how a dance program today might be differently constructed. This is not to diminish their words or the accounts that follow; rather, I am laying out the context in which their narratives should be interpreted. What follows in this chapter is the result of individual accounts of each dance program that forms the basis for my own interpretations that are discussed in Chapter 5.

My coding process revealed several broad themes that pervaded all my interviews. In addition to the actual creation and development of a dance program from the perspective of my participants, further themes related to both logistical and philosophical aspects of program development. Logistical or practical themes were

related to financial, space, and administrative challenges. From a more philosophical standpoint, many of my participants reflected upon the nature of dance as an area of study, where it belongs, and how to best bring out the strengths of a dance program for the betterment of students, teachers, researchers, and the artistic and academic communities these programs serve.

4.2 Program Timelines

As discussed in earlier chapters, there is a lack of written information on the creation and development of dance programs at Canadian universities. Because of this, I began all my interviews by asking each informant to recount an oral history of their particular dance program from their own recollection and from their own perspective. Many informants commented on the fact that they were relying solely on memory and that there were no documents, to their knowledge, that had been published or were readily available. Several participants pointed me to published articles and books (Kipling Brown, 2013a, 2013b; Strate, Odom, & Chapman, 1973), and I came across several others in my own research (Lindgren & Pepper, 2012; Strate, 2002; Tembeck, 2000). What follows is an oral history of each dance program, as recounted to me by my informants as part of their personal experience narratives. Where there are written documents that were made available to me, I have included those sources. In some instances, the voice of the participant is the sole source for this narrative, and it should be stressed that each participant's personal opinions and experiences are a critical part

of each narrative. Therefore I do not present a comprehensive history of each program; what I do offer here is a narrative account of the highlights and key events in the creation and development of each program.

It is important to reiterate here my selection of participants: because there are so few Canadian universities that offer dance programs, and because dance as an academic area of study in Canada is in such infancy, the entire history of dance studies at Canadian universities can be traced back to the last 50 years or so. In each instance, one or two individuals were tasked with the creation of a particular program, either as part of a committee, or through a consultative process with others in the field. Most of those individuals form my participant group. In the few cases where a first program faculty member is deceased, I was able to interview another individual who was hired very early on in the creation of the program, and so was instrumental in recalling the early days of program development. As such, the narratives that follow capture these events from those who were there from the beginning.

4.2.1 Comprehensive Programs

The programs discussed in this section feature both undergraduate and graduate studies in dance, often with both performance and dance studies options.

Interdisciplinarity is also a feature. The institutions in this section include Simon Fraser University, York University, and the Université du Québec à Montréal.

4.2.1.1 Simon Fraser University⁵

The dance program at Simon Fraser University (SFU), founded in 1965 in Burnaby, British Columbia, was experimental and ground-breaking and creative. At the time, Santa Aloï states that university administration thought it would be wonderful to bring artists in to the university and to offer a non-credit centre for the arts. SFU's Centre for the Arts⁶ would attract students with an interest in the arts who could get involved on a non-credit basis in creative and engaging artistic activities as part of their university experience. This was the model until early to mid 1970s. In his 2002 memoir, Grant Strate notes that the Centre was like a university department but had begun as the Centre for Communication and the Arts in 1969 as a non-academic centre whose faculty were resident artists; there were no formal evaluations, classes, or academic records.

Mismanagement and other issues led to the Centre being split into two: Centre for Communications and Centre for the Arts, the latter set up as a more typical credit-granting department as of 1975. The Centre created an interdisciplinary major in fine and performing arts with minors in film, theatre, visual arts and music; dance became its first declared major due to the efforts of Iris Garland (Strate, 2002). In her chapter in the edited volume, *Renegade Bodies* (2012), Alana Gerecke notes that the development of

⁵ Please note that, unless otherwise indicated, information in this section is derived from my personal interview with Santa Aloï on 21 November, 2017.

⁶ The terms "Centre" and "School" are used interchangeably in this section to refer to the program in which dance is taught at Simon Fraser University, both in the past and in the present. In each instance, I use the term that was used by the participant or author in question.

dance at SFU can be divided into two broad stages in the development of the program: experimental non-credit Centre for Communication and the Arts (1965-1975) where “the groundwork was painstakingly laid in anticipation of a for-credit program” and the academic fine and performing arts program (1975-present) which “saw a cluster of courses mature into a carefully structured program” (Lindgren & Pepper, 2012, p. 141).

In 1965, Iris Garland (now deceased) came to SFU. Her background was not in dance, but she had expertise in Physical Education and was hired to be a swimming/synchronized swimming instructor and coach. Garland did lots of other kinds of Physical Education teaching but because she loved dance and took dance courses and workshops herself, she embraced dance by bringing in dance artists, primarily from the Nikolai School in New York, to conduct short dance residencies at SFU. This was well aligned with the Centre for the Arts, which was generally very active in bringing in dance shows by well-known dance artists.

Garland was able to establish some credit courses in dance shortly before Santa Aloï arrived. She called these courses Aesthetics Aspects of Human Movement; Aloï comments that this was “very creative of her, and kind of canny – she managed to get one or two courses in the curriculum” without explicitly calling them dance courses. Similarly, Gerecke notes that the names that Garland assigned to dance courses appealed to academics who might not otherwise understand dance and its place in a university curriculum (Lindgren & Pepper, 2012).

Aloi was hired in 1976, when SFU decided it would create credit programs in fine and performing arts. Meanwhile, between 1965 and 1976, the university had ceased the program of bringing in artists but they had kept the Centre for the Arts. The university, at the behest of some professors (notably faculty members who were not appointed to arts disciplines), lobbied to create a credit program in the arts. SFU hired faculty for this initiative, and this is when Aloi was recruited to teach dance along with others in cognate arts disciplines. Garland was still in Kinesiology at the time but was affiliated with the new program. Strate notes that the program had an interdisciplinary focus despite the fact that all disciplines were represented; students had to complete courses in other arts disciplines and because faculty worked so closely, students could also do truly interdisciplinary study (Strate, 2002).

Aloi points to an issue that was revealed in numerous instances across Canada. Many university dance programs were created in Canada in the late 1960s to the late 1970s; at the time, dance as an academic subject was well in its infancy in the country. Because of this, there were very few Canadian dance scholars, forcing universities to look to the U.S.A. and the U.K. to bring in faculty members to develop these fledgling programs. SFU was no exception. Aloi notes that SFU wanted to hire Canadians but it was difficult. Garland and Aloi had met in the U.S.A., and so Garland reached out to Aloi to gauge her interest in coming to SFU. Aloi was interviewed and hired, one of a number of Americans and British scholars who would have significant impact on the burgeoning Canadian academic dancescape.

Aloi had a rigorous technical background and was asked, during her hiring interview, why dance technique should be taught at SFU. At the time she was shocked, but she now sees this as:

Reflective of the university and of the Centre for the Arts, which was very experimental and creative. So they believed in expressing yourself and just being creative and they didn't see a real need for technique, which Iris [Garland] saw which I think is why she was interested in having me come. That was a thematic question throughout my 27 years at SFU, a niggling question about how professional should we be and what should be the right balance between creative work, improvisation, and technique. It was quite a wonderful thing as we were questioning those things as well as being in a department which was not just a dance department. It's always been an area within a School. Because we had a leg up, and because of Iris, the dance program went gangbusters in terms of its development compared to other areas of the school.

At that time, the provincial government wouldn't fund programs that would duplicate anything offered at other BC universities. There were no dance programs at other universities in the province, which was not the case with other disciplines. Because of this, the School had to be creative in terms of how each discipline was positioned. As a result, Aloi feels that SFU was very democratic, with all disciplines well represented.

In the early days, SFU only taught contemporary dance – this included technique, composition, improvisation all in one three-hour block – they eventually got separated

out, and ballet was added in 1980 when Grant Strate arrived from York University. At that point, a Minor in Dance had been established, and summer non-credit workshops were granted credit status as Directed Studies courses as a way to offer more dance programming than would be available otherwise. As Aloï remarked: "There was a lot of making do." Strate had an offer to take over as Director of the Centre for the Arts at SFU in 1980 while he was still at York. He was also up for the Dean of Fine Arts at York, and when that position went to an outsider to the university, he decided to take the position at SFU (Strate, 2002).

Strate's arrival at SFU marked a shift in direction for the dance program. According to Aloï, Strate was disconcerted at the department; he was used to a specific way of doing things at York and then was surprised by the very democratic, interdisciplinary, what Aloï terms a "rag tag" program. As a result, Strate was able to broaden his horizons and he loved it even though he found the democratic part somewhat difficult. In his memoir, Strate's words indicate that he felt the same. He writes that when he introduced ballet to the SFU curriculum he was seen as too authoritarian and ballet as too restrictive (Strate, 2002). Aloï sees the great combination of "his rigour and the creative orientation of our department" as mutually beneficial. As someone who had widespread appeal as a former professional ballet dancer and as the founder of York's Department of Dance, Strate's stature greatly helped; for example, in times of budgetary cuts, he lobbied to reduce potential cuts significantly; Aloï notes, "we built ourselves up better and stronger afterwards." Strate also recalls those times of fiscal restraint. He

writes that the major budget cuts to SFU in 1984 meant a proposed 50% cut to the Centre's budget; Strate negotiated a 21% cut through a campaign to stress how important the Centre was to the university as a whole. He further argues that the Centre's reputation was invaluable to SFU on a broader scale as a result of the budget cut process and that the following five years resulted in unprecedented progress at the Centre (Strate, 2002).

By the time Aloï retired in 2003, SFU's dance program was thriving; as the years progressed, Aloï saw the technical level of students continually rise; "the student body got much more technical; the technical standard went way up." Some might have needed to work more on choreography and improvisational skills, but they were willing to learn. Strate states that the Centre became more like a typical Faculty of Fine Arts after he finished as Director in 1994; shortly after this, degrees moved from B.A. to B.F.A. which would give more credence to graduates with those within the artistic community; this helped to professionalize the programs, gave them disciplinary heft, but also reduced the earlier interdisciplinary emphasis. Attempts to retain the interdisciplinary focus continued with the creation of the M.A. graduate program, which was only completed on an interdisciplinary basis (Strate, 2002). It is clear that both feel that the whole School became much more professionalized overall.

4.2.1.2 York University⁷

“We [York] thought of ourselves as a conduit, not a mold” (Strate, 2002, p. 143).

York University runs the largest and most comprehensive Department of Dance in the country. It boasts both undergraduate and graduate programs, including the only Ph.D. in Dance in Canada. The program was founded in 1965 by Grant Strate, a dancer and choreographer at the time with the National Ballet of Canada. His personal desire for a new career direction in his 40s, coupled with the societal changes of the 1960s, created the impetus for him to begin a new chapter in the academic world. He attributes York’s focus on the liberal and fine arts in its creation as a direct result from 1960s counterculture influences. And, as was the case with SFU, because the academic performing arts scene in Canada was not well established at the time, York focused on Americans in the early days to help populate faculty ranks; there was significant money flowing to attract top talent. He attributes the success of the founding of the dance program in part to the “halcyon days” of Canadian universities in the 1960s and 1970s as cuts came not long after that which would have made it difficult for these initiatives to have been successful in later years (Strate, 2002).

Strate’s memoir (2002) details the early days of the York Dance Department. The first Dean of Fine Arts at York was Jules Heller (Visual Arts) who had established all other fine arts disciplines by 1968 when he turned his attention to creating a dance department. Strate was initially invited by Joseph Green, Chair of the Department of

⁷ Please note that, unless otherwise indicated, information in this section is derived from my personal interview with Selma Odom on 6 December 2017.

Theatre, to create and teach a dance history course as part of the theatre curriculum. It was to cover a massive range of dance history, “from so-called source dances (tribal rituals), through folk and court dancing, to the genesis and evolution of ballet and modern dance” (p. 124). After the completion of that course, Heller asked Strate to act as the first Head of the Dance Department at York. Strate initially refused because other dance departments had a reputation of focusing solely on the recreational aspects of dance. Heller replied that he was only interested in creating a dance program that affected the profession in a positive way. Strate recalls that Heller asserted that he:

would only be interested in a programme that benefitted the profession in tangible ways. As he saw it, a dance programme should assist and extend the profession and not create an arcane product with no roots to the past and no potential for the future. He also believed that it should be about dance that combined body and mind in equal measure. (p 125)

It was 1969, and Strate began consulting with dance conservatory programs in order to determine how York’s program should be set up; he laments in hindsight that he did not consult the many university dance programs in the U.S.A. at the time due to his assumption about their inferiority, because many of those programs were linked to Physical Education, not the Fine Arts. This same struggle emerges with other dance programs at Canadian universities.

During Strate’s consultations, Europeans and similarly influenced people he met were of the mind that dance thinking could happen at a university and that dance

training happens elsewhere; but, ultimately, that in North America the two models could be combined. Strate therefore designed the program based on the following ideals: the physical experience of dance was critical regardless of the student's future career path in the dance world and so studio classes were required; ballet and modern dance styles were given equal priority in the studio; creativity was important for students to develop (hence the offering of composition courses); students could effectively combine dance training with a liberal arts education; and the dance profession needed further development in the areas of notation, pedagogy, history, criticism, and analysis. Strate – after an extended period of consultation with dance academics in the U.S.A. and the U.K. – drafted the curriculum for what would become a full program with an anticipated large contingent of faculty and presented it to Heller with its completion in three years as planned (Strate, 2002). As Carol Anderson notes in her chapter in *Renegade Bodies*, Strate's vision for the program focused on what would create a "thinking dancer" through comprehensive studies that went beyond the studio (Lindgren & Pepper, 2012).

This vision is reflected in an interview between Strate, Odom, and third year student John Chapman in the Spring 1973 edition of the *York Dance Review*. The discussion moves towards the fact that most students entered York expecting professional careers. Chapman states:

Right, so that for the first year, probably two, they direct themselves towards a performing career, and slowly begin to realize that there are other areas, and one of these interests them more. Then they are left with two years to re-direct themselves. Four years becomes too short. (Strate et al., 1973)

Strate argues that particular policies at York made it easier to attract high-level professional artists to teach at the university: make professional experience equivalent to a degree in terms of employment eligibility; creation of a work of art was equivalent to publishing an article in terms of tenure and promotion; at the time, these policies at York were revolutionary but they enabled those programs to attract high calibre artists as faculty member. Because of such policies, recruiting up and coming scholars such as Selma Odom would be possible. This meant that new areas of study such as dance history and criticism, as well as a graduate program (which Strate believes was the first of its kind in the world), could be developed.

In 1971, Odom attended the bi-national Dance Conference at the University of Waterloo. This conference was sponsored by the American Alliance for Health, Physical Education and Recreation (AAHPER) and its Canadian counterpart, CAPHER (both organizations later added D for dance). Odom was involved in that conference while in her first position at the University of Michigan; dance was then part of its Physical Education program, and the head of the dance area was one of the two main organizers of the conference. There, she met a lot of people including Ruth Priddle and Jill Officer from the University of Waterloo, and was introduced to dance in Canadian universities.

Odom also met Strate at the conference; he had already set up the York program and he was building the department at that point; he liked Odom's background as well as her close ties to Selma Jeanne Cohen, a prominent American dance scholar who had taken Odom under her wing. Cohen had helped Strate design the York program; Odom noted, "she was quite an architect of initiating programs." Strate invited Selma to apply to York; she was hired, and started there in 1972. At that point, the program already had students at nearly every undergraduate level. In addition to her duties teaching history and criticism, Odom taught composition, encouraging student workshops and performances, which was novel at the time. This gave students space to present and to see each other's work. In her first two years, Odom organized and held student workshops several times a term as an outlet for the composition students and for anyone who wanted to present work, which created what she calls a "beehive atmosphere." She states:

Even though I was really there to push the history and criticism stream, because of the way we taught more broadly across the curriculum, I also had this impetus to work on productions.

Students in Odom's first criticism course founded *York Dance Review*, which created space for students to write and publish; faculty colleagues wrote for it too. Eventually it proved to be a financial challenge and it closed in 1978 because of both finances and the fact that the Dance in Canada Association had founded its own magazine, *Dance in*

Canada, which had significant distribution and a commitment to fund it. There was no reason to keep *YDR* going at that point.

A significant moment for York's Dance Department was the initiation of the graduate program, which Selma led in 1976. The MFA dance program in 1976 included notation, history and criticism, and was part of a group of new fine arts MFA programs; the degree was re-designated with the M.A. designation in the 1990s

Carol Anderson rightly notes that at the time of her writing (2012), many elements of York's current program were still profoundly influenced by Strate's initial vision in its inception and creation almost fifty years later (Lindgren & Pepper, 2012). What is perhaps even more prescient is that in the published pieces by Strate and Anderson, as well as throughout my interview with Odom, it is clear just how much of an impact the York program has had on the Canadian dancescape, from alumni at all levels of postsecondary education in performance and studies streams. Odom referred to numerous graduates who were in positions of influence at universities, in dance companies, and in other walks of life. Anderson and Strate both echo these sentiments, Strate going so far as to list all the university dance programs, dance training programs, and dance companies that sprang up in the years following the creation of the York program, noting that many of these were (at time of publication, 2002) headed by York Dance graduates. He writes:

There were, in the first years at York, many talented and highly motivated students, determined to change the face of Canadian dance. They were

representative of a larger group of young people who wanted to take control of their destinies as artists, who were not content simply to prepare for the day when they might or might not be chosen to dance someone else's work. The dancers who chose to enter the programme at York came with the urge to be empowered. ... It is now an indisputable fact that the crop of students who emerged from the York programme, particularly in those early years, effectively created a whole new dance landscape for Canada. It marked the dawn of a new species, of independent dancers and choreographers" (p. 143)

4.2.1.3 Université du Québec à Montréal⁸

The Université du Québec à Montréal or UQAM, as it is better known, is a French language university that provides comprehensive undergraduate and graduate dance education in Canada. That it sprang up around the same time as its English Québec counterpart, Concordia, is no surprise to Dena Davida and Catherine Lavoie-Marcus in their chapter in *Renegade Bodies*. They state:

These programs were inscribed within larger social movements aimed at democratizing access to higher education and to the fine arts for the population-at-large. Although the nature of a comprehensive dance syllabus was disputed among the designated decision-makers of the Québec dance milieu, at least one

⁸ Please note that, unless otherwise indicated, information in this section is derived from my e-mail interview with Michèle Febvre on 27 April 2018.

unanimous intention was articulated throughout several symposia and committee reports on the future of dance in education: the urgent necessity to assure the quality of dance teaching throughout the province and within all public and private institutions at every level from kindergarten to university. All present at those meetings agreed on the principles of universal access, to be achieved by government funding for qualifying dance students (Lindgren & Pepper, 2012, p. 158)

Amidst that ideal of bringing the arts and higher education to those who wished to avail of them came the development of the UQAM Dance program. Françoise Riopelle initiated its Bachelor's degree in dance in the mid 70s. Riopelle was a professor in the Theatre department of UQAM where she taught dance and the creative process. Riopelle consulted with members of the professional community, including Martine Époque and Michèle Febvre, to evaluate the relevance of opening a university program and to identify appropriate curricular focuses. Époque and Febvre had both already taught dance courses within Physical Education programs at the postsecondary level: Époque at the University of Montreal for Martine, and Febvre at l'Université Laval and UQAM. The program opened its doors to the first cohort of students in 1979. Febvre and Riopelle were tasked to create curriculum content, add and redefine courses, prepare for auditions, and select students. They also engaged in searching for instructors and accompanists for studio classes.

In the 70s and early 80s, research in dance in a Francophone environment was almost non-existent, both in North America and Europe. UQAM's dance program was the first to establish itself in a French-language university. This founding was the springboard for research on dance history, aesthetics and education, which enriched both the Francophone and the Canadian academic dancescape through communication and publication of this research. Between 1980 and 1984, Iro Tembeck, Sylvie Pinard, Monik Bruneau, and Jean-Pierre Perreault were hired as full-time faculty, further expanding the scope and potential of the program. In 1984, Époque led the creation of the Dance Department. Over the years, the baccalaureate program has been modified several times without fundamentally changing its objectives. The Master's program has broadened its scope towards recognizing somatic education as a clear and important trend in dance education. As of 2018, the department has twelve professors, eight of whom are Ph.D.s and about thirty lecturers from the professional dance world, including choreographers, teachers, and somaticians. Four of the current instructors are graduates of one of the UQAM dance programs. Febvre noted that over the past ten years, many of her emerging colleagues have expanded the depth and breadth of the program with their research in somatic, health, education, and cultural studies, often in teams with other researchers.

4.2.2 Performance Programs

Programs that I have identified as primarily performance-based tend to feature undergraduate programming that focuses on producing graduates with a degree that will allow them to pursue a performance career or to move on to other degree offerings to complement their dance training. Institutions in this category include the University of Calgary, Ryerson University, Concordia University, and the now-defunct dance program at the University of Waterloo.

4.2.2.1 University of Calgary⁹

Anne Flynn, a driving force behind dance programming at the University of Calgary, is clearly conflicted about her experiences both in our interview as well as in her chapter in *Renegade Bodies*. This conflict stems largely from Calgary's dance program's shifting and contradictory sense of identity, stemming from its dual roles in Physical Education and Fine Arts. Flynn sees the Calgary case study as emblematic amongst dance programs in North America:

[It] exemplifies the tug of war between Physical Education and Fine Arts to claim ownership of the discipline of dance inside academia that was waged in both Canada and the United States throughout the twentieth century. Both saw dance as an emerging field of study in need of development within the education system, but

⁹ Please note that, unless otherwise indicated, information in this section is derived from my personal interview with Anne Flynn on 16 November 2017.

they tried to sell the discipline in very different ways.” – fine arts as a performative discipline, and Phys Ed as an inclusionary type of physical activity (Lindgren & Pepper, 2012, p. 172-173).

Flynn notes her own realization that, “everyone was using the word dance without any unpacking of that word, and everyone claiming complete ownership of the idea.” As evidenced in her narrative that follows, the lack of critical reflection by those in the academy about what dance is and who “owns” dance and who can teach it, would lead to significant frustrations over the years to come.

In the 1960s, Calgary Physical Education program began to add dance personnel, primarily because the program trained Physical Education teachers who needed to know how to teach dance in the school system. They taught structured dance forms, such as folk and social dance, which gave the curriculum international awareness and multicultural experience. They also taught some Canadian square dance, which, at the time, was seen as “indigenous” Canadian dance. The result of this approach privileged settler culture over Indigenous or immigrant cultures. At the same time, in the Faculty of Fine Arts, a dance course was being taught under the auspices of “movement for actors.” Flynn, hired in 1978, taught modern dance, dance history, and Kinesiology for dancers. Flynn asserts that Calgary saw modern dance as important both because it encompassed exploration, creativity and choreography, and also because modern dance as a form was a clear anchor in dance programs throughout the U.S.A.. She notes that, similar to many other Canadian universities, Calgary began a massive expansion program

after it separated from the University of Alberta in 1965. This meant that they hired many non-Canadians because they were filling a gap as fast as they could in a growing Calgary community, and at the time there wasn't yet the infrastructure in Canada to find enough people with advanced degrees, especially dance degrees. Therefore, while the Physical Education faculty was developing its dance education and Kinesiology programming, the Faculty of Fine Arts was focused on Graham technique,¹⁰ jazz, and ballet in its curriculum. Flynn notes that in one building there was a Dance Education program servicing many people, while in another building, there was another structure being created as a Dance minor in the Faculty of Fine Arts. In her role, Flynn states that she attempted to bridge the gap between the two repeatedly over the years, but that ownership of the discipline made this difficult. She says: "there was a high art-popular/low art divide – there was no crossing this schism."

So, by 1976, Calgary had two separate dance programs in two different physical locations on campus, to the ultimate disservice of its students. While this duplication in hindsight seems to make no sense, Flynn argues that several key factors at play during the 1970s in fact demonstrate that the situation at Calgary exemplifies the kinds of discussions and disputes that were occurring across the country regarding dance as an academic subject: professional/educational and high art/popular culture (silos and hierarchies); male/female (gendered assumptions about dance as a 'female' art form);

¹⁰ The term "modern dance" encompasses a number of specific styles rooted in techniques developed by dance artists. Graham, a common technique taught in North American postsecondary dance programs, was developed by dancer and choreographer Martha Graham.

and Alberta as a colony (following York model as centre of Canada in Toronto rather than looking at strengths that could be found at home) (Lindgren & Pepper, 2012, p. 171-172).

Eventually, in the 1990s, Calgary senior administration called all dance faculty members together and insisted that they go on a retreat to come up with a common dance program or both programs might be cut. The retreat resulted in the faculty members crafting a proposal to the university for a B.A. in dance, which was quickly approved. Within four years there were 60 dance majors in a full cohort at Calgary. There is also a five year, combined B.A. Dance/B. Kinesiology degree; students can apply directly into that program and get two degrees in five years. It is the only degree of its kind in Canada and there has been tremendous response to that program from students as well. As much as there is now better cohesion, Flynn laments that, from her perspective, there were several wasted decades where students in Alberta could not get a full dance degree because of this divide.

Although there is now a comprehensive dance program offered to students at Calgary, it is important to recognize the dual efforts over the years before that happened as dance existed as small subsets within two larger departments, missing out over the years of opportunities to recruit faculty, gain critical student mass, and develop infrastructure (Lindgren & Pepper, 2012). With recent program developments, Flynn feels that Calgary's legacy now lies with dance health and dance science.

4.2.2.2. Ryerson University¹¹

Ryerson's Dance program is unique in Canada as it survived the institution's transition from Polytechnic Institution to full-fledged university. Its dance program was originally the Canadian College of Dance in Montreal. When Ryerson founded its theatre school more than forty years ago, the Canadian College of Dance was invited to bring its dance program to Ryerson.

Nadia Potts is a renowned ballet dancer. When she retired from the National Ballet of Canada in 1986, she was hired to teach at what was then Ryerson Polytechnic Institute. She taught part-time and for three years, from 1986-1989, when the previous program Director left. Receiving tenure after one year, Potts acted as Director from 1987 onwards.

At the time, Ryerson offered a three-year diploma program that was closely linked to the Imperial Society of Teachers of Dancing (ISTD) and students took classes in modern, jazz, and national styles. The program, which had 52 students when Potts arrived, consisted of two streams: one was for performance, where students focused on acting and singing; the second was for teaching, where students completed their teaching certifications. It was clear after a number of years that most students didn't want to do teaching and they were more interested in performing. This proved to be important information as the program developed.

¹¹ Please note that, unless otherwise indicated, information in this section is derived from my personal interview with Nadia Potts on 13 January 2018.

When Ryerson underwent its transition to university status, at first, everything had to go through an external Ontario university organization [unnamed by my informant] in order to get approval. During this period of time, the theatre program began to transition to four-year degree programs. At first, the production stream moved to a four-year program, and the acting stream stayed as a three-year diploma. Dance created a proposal for a four-year program, but given that Ryerson had just been granted university status, it did not yet have the autonomy to approve its own programs and the external organization initially did not approve the change. There was increasing urgency to move the program to a full degree. Potts states: "After a while it became apparent that, in order to survive, we really needed to have a four year program." She created a new proposal for a joint program with acting. By that time, Ryerson had the autonomy pass to the proposal, and so in 1999 the four-year degree program was created.

Because dance is housed within Theatre at Ryerson, interdisciplinary initiatives are necessarily important to the program structure and curriculum. A Creative Performance Studies course runs through the four years, and is part of the acting and dance program together. Students also have disciplinary courses separately and other courses together. This not only leads to students creating their own work with actors and dancers together, but as Potts asserts, "this became the key point to getting this degree off the ground." A history of performance course, where students attend ballet, opera, and theatre performances, brings an understanding to all performance genres.

In addition to the interdisciplinarity of dance within a theatre program, Potts also found ways to partner with other disciplines in order to fulfil educational needs. For example, students took an anatomy course that was offered by nursing until the school was able to create its own. This benefitted not only dance students but also helped a dance program become part of the university in general, according to Potts. In the same way, Ryerson now offers a dance course to non-dance majors, which brings students to the program. These sorts of partnerships enabled the dance program at Ryerson to grow and flourish, with 125 enrolled students when Potts retired.

4.2.2.3 Concordia University¹²

In their chapter in *Renegade Bodies*, Dena Davida and Catherine Lavoie-Marcus comment that the dance programs founded in Québec in the 1970s were created according to their host universities' local contexts. They state: "In the end, it was at the intersection of these multiple narratives that we began to illuminate the sudden flourishing, with such meagre resources, of those dance degree programs – like cactuses in the desert" (Lindgren & Pepper, 2012, p. 167). Indeed, after my interview with Silvy Panet-Raymond, it was clear that the dance program at Concordia flourished by pushing through what Davida and Lavoie-Marcus argue can be a sticking point at universities: "Should university dance be considered above all as a physical discipline, a performance

¹² Please note that, unless otherwise indicated, information in this section is derived from my personal interview with Silvy Panet-Raymond on 10 January 2018.

art, a full-fledged creative art or a theoretical field of knowledge in its own right?"

(Lindgren & Pepper, 2012, p. 160)

Panet-Raymond came on board as a faculty member at Concordia in 1980, after being invited by her dance teacher, Elizabeth Langley, to apply for a position. Started in what Panet-Raymond calls a "kind of effervescence," in 1979, Langley was invited by the then-Dean of Fine Arts to come to Montreal and to start a series of courses under the wing of the theatre program at the time. She was hired to develop courses for choreographers so they could train more and better. At the time, Concordia already had a Faculty of Fine Arts but had identified the need for dance courses. By 1980, the program was on board and moved out of theatre.

When the program started, there was a major (no minor) in modern dance; later, the name was changed to contemporary dance. It became a full department in 1987. As the program evolved, the audition process changed from being quite open to becoming more selective. As these developments occurred, the discipline evolved, and started introducing different kinds of courses. They piloted quite a few projects by introducing somatics, alternative techniques, and moved to integrate these new initiatives more fully into established technique classes. For example while Langley taught Graham-based technique, she eventually moved into improvisation, integrating technique into creative projects.

A significant locus of change in the program was rooted in its physical location. Over the years, changes in location to different buildings on different parts of the

campus – from the downtown campus to the more residential Loyola campus – affected how the program was structured and offered as it affected student schedules and the integration of the program into the local arts scene. In 2009, the dance program moved to new facilities downtown amidst the business school. Panet-Raymond says they now have amazing facilities – for example, a classroom that converts to a studio theatre, smart classrooms, tech support, big and beautiful studios, close proximity to other fine arts departments – which means they can now pursue very different kinds of projects that were not possible before.

A critical aspect of the department’s philosophy for its dance majors is to enable them to transition from university to professional dance life. A key component of the program is Independent Studies courses, where students decide what they need to do in order to fill gaps in their own professional development and they design a project to help fill that gap.

4.2.2.4 University of Waterloo¹³

The University of Waterloo is the only institution featured in this study that has the somewhat dubious distinction of closing down its own dance program. It is included here because, upon the advice of senior dance scholars I consulted for my research, it played an important role in the Canadian dancescape for many years and should be included for that reason.

¹³ Please note that, unless otherwise indicated, information in this section is derived from my personal interview with Rhonda Ryman on 16 November 2017.

Rhonda Ryman was a faculty member at the University of Waterloo from 1975 until her retirement in 2010. When she was hired, there was no Dance Department; the courses were electives in Kinesiology and were referred to as the dance option. Ruth Priddle (now deceased) held a Master's degree in dance but had been hired to teach anatomy in the Faculty of Human Kinetics and Leisure Studies (HKLS); at the time, Waterloo also had Health Studies, Recreation, and Leisure Studies. Instead of a department, there was a core complement of dance courses within Kinesiology as electives, along with other activities options such as basketball. The first dance credit courses were in composition. Priddle taught these courses; later, Jill Officer was brought in to teach dance history. From those few courses, demand grew, and Ryman was subsequently hired. Her Masters was in Interdisciplinary Studies with a focus on biomechanics in ballet movement, which fit with Waterloo's emphasis on the sciences; she taught modern dance even though her speciality was ballet.

One of Ryman's first goals was to address the issue of technique classes for credit. In order to achieve this, she decided to attach theory with each class; for example, first-level ballet class would include Benesh notation, and modern dance would include Labanotation;¹⁴ second level technique would have functional anatomy

¹⁴ Labanotation and Benesh are two styles of dance notation and are highly technical in nature. Similar to music notation, where all the notes, dynamics, etc. are written for musicians to follow, dance notation includes steps, body movements, levels of movement, and other qualities for a dancer to learn a piece of choreography. Dance notation is rarely used because it is so complicated and because there is no single notation system that fits all dance styles; however, it is commonly taught in university dance programs.

and physiology attached to it. This helped for the technique classes to be counted for credit, which they eventually did – as a half term credit, where at Waterloo a term credit course counted for 0.50 credits of a twenty-credit degree.

It took at least ten years for the program to grow into a department, which happened in the 1980s. Prior to that time, students were earning a BSc in Kinesiology with a specialization in dance; this then became a BSc in Dance; at that point, the program was a “sub-entity” in Kinesiology. Even though the program achieved department status; as Ryman notes, “it was an uphill battle” and it did not last. The first dance degree was a BSc Hons; they later also had a B.A. Hons as well as a general degree, which Ryman states, “splintered a tiny department who was forced to have three degrees.”

Each faculty member covered a particular “stream”: Ryman’s stream area was dance documentation (including notation); Priddle taught the children’s dance stream, and Officer taught the dance history stream. At its height, the program topped out at a maximum of 60 students altogether over the four years; typically, they took in fifteen to twenty students per year. In 1996, Ryman created service courses for the university with the Option in Fine and Performing Arts, a ten-course option for students to study theatre, music, visual arts, and dance. That lasted until 2008 when the last dance courses were offered.

The close of the program was a result of a number of factors. The program relied on three core faculty members, with others employed as sessional instructors when it

was financially feasible. At a crucial time, several instructors left for other institutions and they couldn't fully staff the program. One vacant position was that of the department Chair; in the middle of the process, administration pulled the position and no new Chair was hired. The university voted out the program in 1991. They no longer accepted new students, but allowed remaining students to finish, and the last graduating class was in 1996. Ryman states:

The students put up a really wonderful fight – we had a great student body – but the university was in a very tight financial situation and the university thought we were a very simple solution for them.

After the program closed, the three core faculty members parted ways: Officer retired, Priddle moved to Kinesiology, and Ryman was placed in recreation and leisure studies. All dance credit courses ceased to be offered in 2008.

4.2.3. Speciality Programs

In this section, I use the term “specialty programs” to describe two programs that have a specific focus that is different from a conventional performance or comprehensive dance program. I have identified these two institutions, the University of Winnipeg and the University of Regina, as speciality programs as they do not fit the mould of offering a typical undergraduate or graduate dance degree. The University of Winnipeg's program is based on a special partnership with a professional training program, the School of Contemporary Dancers. The University of Regina's dance

offerings are housed within the Faculty of Education as a unique interdisciplinary Arts Education degree.

4.2.3.1 University of Winnipeg¹⁵

The University of Winnipeg's dance program is not a university dance program, at least not in the conventional sense. This program is borne of a unique partnership between a professional dance training school with the university that sees benefits to both institutions as well as, most importantly, the students who enrol in the program.

1983 was the year in which this partnership between the University of Winnipeg and Winnipeg's School of Contemporary Dancers began to be nurtured. According to Faye Thomson, co-founder (along with Odette Heyn), the partnership began with the desire to explore a relationship with the university while keeping the clear mandate, philosophy, and essence of their professional dance training program. She found there was a "fairly animated connection" between the university's theatre department and Winnipeg's contemporary dancers with a significant exchange of artistic activity, so there was interest on both sides in developing something more formal. She notes that the early 1980s saw the end of the apprentice model, where professional training programs were attached to specific dance companies, and the movement towards a professional program model. Seizing this moment of change, the university partnership helped to refine the model of the School of Contemporary Dancers.

¹⁵ Please note that, unless otherwise indicated, information in this section is derived from my personal interview with Faye Thomson on 29 January 2018

They restructured their professional program into a four-year program and broadened their mandate to produce dancers for diverse companies and choreographers. Because of this partnership, they had to both meet university requirements and also exceed them to achieve national training program requirements. Therefore, the program is structured as a professional training program with an affiliation to the university. It is differently designed from a conventional university dance program as their students typically spend most of their day at the studio to fulfil the program's professional dance training requirements. Credits are allocated to courses within the professional program so students can obtain dance stream credits from the University of Winnipeg. Students also complete academic, non-dance credits at the University of Winnipeg to complete a B.A. Honours in Dance, which they take in the evenings and during the summer. The purpose of the program is to prepare dancers for professional contemporary dance, and virtually all students get professional work as performers in contemporary dance once they complete the program.

University admission is not required to participate in the professional program. Students can complete the professional program and not the degree, but students are typically encouraged to complete the degree. Sometimes they do it at the same time, other times years later. Thomson realizes that dancers often need a second career plan; therefore, the degree that students earn from this partnership can open doors for related or complementary areas or further degrees down the road (i.e. Education, as Dance is a teachable in Manitoba and other provinces).

Because of the unique structure of this program, they are funded through Canadian Heritage as a national arts training program as well as from the Manitoba Arts Council and the Winnipeg Arts Council. The program receives no funding from the university grants commission as other academic programs do.

Because its mandate is to prepare dancers for a professional career, the program's focus is performance; this includes technique, repertory, optional composition, optional pedagogy, improvisation, partnering (within technique course), voice, and body mechanics. Because program students train so extensively, the level of admission from an audition is more stringent than a university dance program. Thomson says that by the end of the program, all students should be achieving at an emerging artist level; therefore, the courses offered must reflect the art form to meet the standard. Furthermore, as a national arts training centre, the program must draw from across the country and internationally, and it must be accessible to diverse cultural groups. They only admit thirty-five students in the program; it is deliberately small because of the intensity and the individuality in the training.

4.2.3.2 University of Regina¹⁶

The University of Regina's dance programming is strongly rooted as part of the university's Arts Education program, where it has been located since it began in 1982. The education program had always had music and visual arts. As curriculum in the

¹⁶ Please note that, unless otherwise indicated, information in this section is derived from my personal interview with Ann Kipling Brown on 23 November 2017.

schools evolved to include dance education in Saskatchewan, so was dance education included in postsecondary teacher training. When Ann Kipling Brown was hired in 1989, there were majors and minors in music and visual arts, drama, and literature; dance only had sessional teachers so offerings were limited to a small number of classes that everyone in the Arts Education program took. Given that dance is a teachable subject in the Saskatchewan K-12 system, Kipling Brown argues that it is of critical importance to have qualified dance teachers in the primary, elementary, and secondary school systems in order to ensure that students can avail of “the comprehensive curriculum that invites children to investigate dance, to explore their own dance expressions, and learn about why people dance” (Kipling Brown, 2013a).

Kipling Brown’s task upon arrival was to develop classes for majors and minors in dance. She was able to do this quickly and wanted classes to correspond with other arts areas as well as have some unique offerings to dance education. The Fine Arts theatre program had some movement classes, which could be used; physical activities movement classes were more for athletes. Classes were implemented because of student demand. Courses covered dance education for children in the K-12 system; it was not difficult to create good, foundational classes with dance history, cultural studies, performance, and choreography to reflect curriculum in schools as well as what was needed to be a good dance educator. Kipling Brown states that, because what schools offer in terms of arts education is not always exactly what the curriculum mandates, what graduates could teach in the schools depended on the school itself. For example,

some schools have dance classes/programs, whereas in other schools it's part of drama or a complement of grade 9 arts classes that students take in a rotation. According to Kipling Brown, the implementation of arts education is similar but uneven across the province of Saskatchewan.

Kipling Brown felt support from within the academic realm, in part because a precedent had been set with majors and minors in other arts areas; also, other arts education professors wanted a program that included dance. In 1992, Kipling Brown started a B.A. in Dance within the Faculty of Education, something that the other arts areas already enjoyed as an option (in addition to the B.Ed.). She clearly sees this as a way to get equity amongst arts disciplines for dance students. Furthermore, she introduced a Certificate in Dance Education in 2002, for those who are dance teachers who do not necessarily want to complete a degree. With this complement of offerings, the University of Regina now provides a significant and unique host of programs for those interested in pursuing Dance Education. Despite the challenges in fully integrating these graduates in a meaningful way into the K-12 school system (Kipling Brown, 2013b), these postsecondary programs go much further than most provinces in more fully integrating dance into education from kindergarten through to postsecondary.

4.3 Challenges

In each interview, I asked participants about the challenges that they faced when creating and developing their particular dance program. Not surprisingly, many of the

same challenges were mentioned again and again. Practical and logistical challenges were primarily about finances and space. Financial challenges were pervasive at all universities; if not at the beginning of a program, then certainly as fiscal times got tight at various points over the years. Space challenges were also common, some similar to any academic program, and others particular to dance – a discipline that requires large spaces for small numbers of students. More philosophical challenges lay in both the validity of dance as an academic subject, which some had to continuously argue in favour of, and the challenges of dealing with the large, impersonal, institutional structure of the university.

4.3.1 Financial Challenges

Financial challenges clearly resonated with participants. Even those who enjoyed early days of heady spending and institutional financial goodwill soon found themselves in tighter financial circumstances, often remarking that if their department had not been created when it had, that it might not have happened at all because of later fiscal restraint at their institution.

Selma Odom notes that, at the beginning of the York undergraduate program in the early 1970s, there was plenty of money and that Grant Strate was able to use it constructively. Financial pullback began not long after Odom arrived; she notes that the politics of the university, competition for support of everything from course directorships to grad student funding to facilities, all became key things to be considered

at faculty meetings. Even though everyone was trying to comply with the latest budget cuts, Odom felt that the department survived because, for many years, everyone was in agreement about a lot of things. Later there was less agreement about what was important and how things should be done and so it became a little more difficult to make decisions; however, she states: “It was very dynamic to be a part of the group making decisions; we always felt we were a consulting group, not simply carrying out the decisions of the Chair.”

If necessity is the mother of invention, ingenuity was the result of cutbacks. For example, if there wasn't a good budget for costumes, Odom says that dancers would match the colour of their t-shirts to create a coordinated visual effect to a dance piece. Nadia Potts also notes that finances were always a challenge as at times there were cutbacks. However, even with cutbacks, tenured faculty and disciplinary homes in larger faculties enabled dance programs to continue.

4.3.2 Space Challenges

Finding adequate space for offices, classes, and students, is always a challenge on a university campus. In dance, that challenge is exacerbated when studio courses are programmed. Studio courses are often small in enrolment size, high in time commitment, and require a large, dedicated space so that students can move freely as they learn technique and rehearse pieces. This corresponds to financial challenges, as

studio courses are resource-intensive with low financial return. Therefore, some dance programs have solved special challenges with innovative solutions to their space crunch.

In the early days, Santa Aloï remembers SFU dance courses being held in what had been a chemistry laboratory that became a studio for the program; the program's other studio was in the basement of the theatre. For a time they had their own space but it was in a modular building. Their facilities were considered the worst physical facilities of any department at any university in BC. They lobbied for their own building and it eventually happened several years after Santa retired: she calls it "a phenomenal facility downtown." Space was a challenge at the University of Regina; Ann Kipling Brown remembers that they used a dance studio in physical activities studies, which was on concrete, terrible for the knees and ankles of those dancing on the surface. They had to fight to get spaces in the Education building; sometimes teaching in corridors, or classrooms with fixed desks. Anne Flynn recalls the space challenges that two separate dance programs in one university created. The anchor for the dance program was in the Physical Education building, so students had to go from building to building for classes, and faculty had to go from one building to another to get from their offices to the studio. At Ryerson, Nadia Potts states: "You have to really convince people and explain to them that the practical dance courses can only be so big and you need so many hours in each class" as she found it especially difficult to convince administrators that a small class size was especially necessary for studio courses.

Concordia's dance program moved not only to different buildings on campus over the years, but to different campuses as well. Silvy Panet-Raymond notes that these different eras of the program affected its visibility as well as the ability to do various kinds of projects; for example, when they were on the Loyola campus, they were some eight kilometres from downtown, serviced by university shuttle bus.

Having wonderful space could also bring its own set of challenges. Selma Odom notes the pressure to rent out studio space at York to generate income, even if that meant a conflict with academic activities. She often had to argue that, "the point of the university was to do curricular things, not to serve as a revenue source for rentals." And Rhonda Ryman remarks on the fact that resource-intensive classes were eventually part of the program's decline. "We had two huge studios and a smaller studio: prime, very expensive space." She states these were integral in ultimately killing the dance courses; these large, expensive spaces could hold only twenty students, plus instructor and accompanist for hours-intensive courses that returned relatively few tuition dollars for the university.

4.3.3 Validity of Dance as a Discipline/Special Challenges in Offering Dance Programs

Beyond logistical concerns of money and space, many informants noted that they constantly had to argue for dance's place at the academic table. This sometimes happened even when other fine arts programs were established at a particular

institution, and participants often had to fight for respect for dance as a valid scholarly and creative pursuit at the university level.

One way this was done was to link dance to other academic disciplines and to demonstrate its utility as a pursuit. Nadia Potts comments that it used to be difficult to move from a dance undergraduate degree to other things; however, now there is more respect for dance as a subject and students can move more easily into further degrees by picking up some additional courses. At Waterloo, Rhonda Ryman struggled to get dance courses counted for credit because of the focus on dance as a physical activity rather than on the artistic or intellectual components of dance as a performing art. She says:

At Waterloo, dance was seen as a physical discipline and not as an art.

And I felt that was not where I wanted to go with my career, because I considered the whole biomechanical contribution to serve the art, not an end in itself. You want to teach dancers how to work efficiently so that they can preserve their instrument and have a long and healthy career.

Santa Aloi saw a similar struggle across Canada. In Canada in the 1970s, because the arts (and dance, in particular) were not seen as part of university, it was assumed that you do not go to university to study the arts. Dance at a university was seen as physical education, and at the time, most people assumed professors would be physical education teachers with little knowledge of dance. Aloi notes, that “was a reflection of how the arts in university was held.” Michèle Febvre felt that she was sometimes

treated contemptuously because of her discipline – “here’s the little dancer” – and that there was sometimes misunderstanding of colleagues from what might be considered “serious” disciplines, who did not understand what dance was doing at a university. She finds that this attitude disappeared over the years once UQAM and Concordia both established excellent reputations through their dance programs.

Anne Flynn had a unique challenge because Calgary had two dance programs that were at odds with one another, not always being supportive of the curriculum being offered by the other department. She felt that the Faculty of Fine Arts behaved as what she called the “aesthetics police,” and were more judgmental about what constituted “good” dance. She says: “I had a problem with unexamined privileging of certain dance forms as ‘the’ forms [Western, theatrical dance forms] that should be studied to get a degree.” She continues: “These are just ways of shaping and moving the body and I don’t understand how modern dance is more intellectual to study at a university than waltzing.”

Ann Kipling Brown found that it was difficult to get dance recognized in the Saskatchewan K-12 curriculum as well as in the university setting, primarily because dance is still seen by many as a form of entertainment.

Historically, they only saw that visual art and music as relevant because they had always been there, and they couldn’t understand dance. I certainly had a lot of negative comments about dance and teachers resistant to it, schools resistant to putting dance in their schools. It’s still the same today. I don’t think it’s any

different. Dance is the last thing that gets recognized and implemented.

Because of this, she sometimes found resistance from students who did not want to take all of the arts education courses that were required; however, that usually changed once students began to understand the connections between artistic disciplines.

However, she believes that, “the arts are still seen as on the edge, as a little bit of a frill.”

Michèle Febvre had similar challenges when it came to getting recognition by Québec’s Department of Education (MEQ) to accept a component of their program that would allow students to obtain an education degree. It took significant efforts to get dance recognized in the system to ensure that UQAM’s Baccalauriate dance degree fulfilled the requirements of the MEQ, achieved in 1982.

One strategy that is often used to increase dance’s scholarly credibility is that dance can be used as a method to teach or to understand other disciplines. Kipling Brown takes issue with the arts being used as another way to teach math or other subjects; she argues that it needs to be a two-way street and that that type of integration is a problem when it is always a one-way street. She says that approach may be seen as a way to advocate for the arts, but she does not like seeing dance as a “servant” for other subjects.

And sometimes advocating for dance comes from outside the academic environment. One further challenge that Kipling Brown found was that people often assumed that the University of Regina offered a dance [performance] program, not a dance education program; it was a challenge for those in the dance community to

understand the focus of the program and that dance education was not lesser than or secondary to a dance performance program.

4.3.4 Challenges Dealing with Institutional Structures Within the University

Closely related to challenges with advocating for dance as an academic subject is the variety of challenges that may arise when dealing with the university as an institution. Although dance programs are often small and intimate in terms of numbers, they necessarily exist within a larger university structure, which can both provide insulation as well as bring challenges. Many informants identified administrative structures as being detrimental to program development and function.

Generally speaking, Selma Odom feels that top-down policies at York seemed to make a huge difference in what was possible. Nadia Potts commented that, at Ryerson, as administrative structures themselves became more cumbersome and complex, that those structures created challenges for their programs. Rhonda Ryman says of her experience at the University of Waterloo: “We made such compromises to keep things alive that were not in touch with what students needed or wanted. We knew it, but we just had to.” At Calgary, Anne Flynn comments that, despite the university undervaluing the arts and dance, it didn’t dampen the purpose of those who were dedicated to providing dance education to students; she says, “we worked really hard to make all kinds of things happen.”

Some participants provided specific examples of how administrative structures hampered the functioning of their dance program. Rhonda Ryman says that the University of Waterloo administration would not allow auditions to the dance program, contrary to the wishes of the dance faculty; they attracted and admitted students who were academically strong but had limited dance training. She says:

Because we did not require auditions for admission, the strong dancers felt that the dance training we offered would not be geared to students with strong dance background; but ironically we had excellent ballet teachers, including Erik Hirst, Lois Smith, and Jill Officer, and wonderful modern dance teachers like Susan Cash plus residencies – and our program produced several students who became professional teachers, performers and choreographers.

At SFU, Santa Aloï states that there was always a struggle with how much technique was being taught, especially when budget cuts were looming, along with pressure to make the program more interdisciplinary. For example:

Could we teach improvisation not just for dancers but also for theatre and other disciplines? I loved the interdisciplinarity and openness of the department, and felt it was good for both students and faculty, but at a certain point the continuing questioning and justifications for why we needed a certain amount of disciplinary rigor became quite tiresome.

Aloï notes that those conversations ebbed and flowed, and so could not comment about how the interdisciplinary aspect of the program has fared since her retirement.

However, in viewing the offerings on the SFU website, it is clear that the interdisciplinary thrust of the dance program within the larger arts offerings still prevails.

4.3.5 Other Challenges

During interviews, participants noted on occasion other challenges that they faced during the creation and development of the dance programs.

Selma Odom states that, at York, insurance liability regulations imposed in 2007 made connecting with local communities become difficult; up until then, dancers with York connections could share space and work on projects together without needing very high priced, specialized insurance policies to cover non-students in the building. The imposition of these regulations meant increased costs that became prohibitive for such initiatives.

Ann Kipling Brown discussed the challenges in creating the Certificate of Dance Teacher Education with Dance Saskatchewan, particularly the fact that there was some community resistance to its development. She states that its creation:

...was not easy. A lot of the community dance studios were resistant to it, students would come and take some classes [without completing certificate], and, upon reflection, the certificate was too long. I should have staged it – first you take Stage 1, then you take Stage 2 if you want to. That's on reflection.

Up until that point, teachers in dance studios typically did not have any pedagogical training; usually, a dance teacher would dance in a studio throughout their childhood, assist their teachers as they got older, and then teach themselves in a studio; many would get qualifications from international dance associations, but that would not necessarily include any kind of pedagogy training. So a program meant to raise the level of dance studio teacher qualifications instead was met with some resistance when it was initially offered.

Kipling Brown also noted a challenge with the dance education program and the K-12 system. She says that sometimes schools do not give the proper allotment of hours per arts discipline each week, mandated as fifty minutes per week for each of dance, music, drama, and visual arts. She notes, “itinerant teachers have to be very creative to make sure that students have experience in all four arts areas every week.”

Finally, dance, along with other areas of the fine arts, straddles the line between the scholarly and the creative. This was noted in Chapter 2 when reviewing the literature, and was echoed time and again by my informants. Aside from internal university struggles, the fact that dance is both academic and artistic can make things like accessing funding difficult, particularly when dance scholars seek funding for their dance research or artistic projects. Santa Aloi notes that Canada Council will not fund dance projects that are linked with a university, and SSHRC often does not (but may) fund dance-related projects. Therefore, some of the larger external infrastructures that

are in place to support academic or creative work are not always well suited to support that which falls between the cracks.

4.4 Benefits

Despite the identified challenges, participants noted a number of benefits that their program brought on a number of different levels. These include: benefits to the dance program/department; benefits to individuals involved; benefits to the university; and, benefits to the community. As such, it is clear that dance programming brings a multitude of benefits at various levels and to a wide number of people and groups.

4.4.1 Benefits to the Program/Department and its Strengths

Perhaps most evident was how the strengths of any one program would benefit those who were involved as well as the overall program. These benefits existed sometimes in spite of the challenges that were identified by my participants; and sometimes, the benefits were developed because of such challenges.

At York, Selma Odom stated that, while the state-of-the-art facilities were ultimately a benefit to the dance program, they also brought challenges. However, the benefits were many. She mentions the “beautiful and quite inspiring studios” which contributed to the ambience of York’s Dance Department as a whole.

Each program’s curricular offerings brought unique benefits to its students and faculty. Of her time at Ryerson, Nadia Potts says:

What has made this program really unique and highly successful is that they do these elements of performance with the production students, actors, dancers, all do it together. So the dancers learn about aspects of backstage technical production things like lighting, the proscenium stage; it's a very exciting, informative course.

She also mentions the close and collaborative nature of the program as a benefit.

Dancers also learn acting and singing so they get diverse training and this shows in the kinds of careers that graduates have enjoyed. Choreography was a strength with students and very popular – she says, “students loved creating” – and this was integrated right from their first year.

In a similar vein, Silvy Panet-Raymond cites the personalized nature of Concordia's program as a key benefit. She says:

The focus all along has been to develop a student's particular vision to choreography and the creative process. Of course technique and other subjects (music, design, dance history)... but it was really giving the students the space to develop their own vision choreographically, creatively.

She notes that the Concordia program is unique in that its teachers never choreograph on their students and there are no guest choreographers who set work on students. Students create the work, which enables them to hone their professional skills as choreographers from the beginning of their program. Panet-Raymond says that this has created different relationships between faculty and students; it's more of a mentorship,

as everyone is on the same footing. Everyone is given attention to make their work. That is the priority. When students have choreography, they have four to six hours per week of open studio time to use to work on their own creation. Moreover, Concordia tries to give students a full experience as observer, performer, choreographer, external eye, and dramaturge, as well as roles on the production side. She says: "In dance you're not just training your body; you're thinking differently; you're very mobile in your ability to move through things." Michèle Febvre has similar feelings about the students at UQAM. She says, "it is obvious that our students' open training gave them practical and theoretical tools: experience, knowledge, and critical thinking." Reflecting on the legacy of these students as they become UQAM alumni, she says:

We increasingly see their success in an artistic or educational career. Indeed, many of the established or emerging artists are graduating from our universities, UQAM and Concordia; we also find them in places of demand for the rights of artists, women, minorities. It is certain, however, that, as in all artistic practices, many do not find their place at the top and precariousness often remains the source of abandonment.

Santa Aloi credits SFU's interdisciplinary nature as a key benefit. She sees SFU's program as ground-breaking in its interdisciplinarity, and for faculty, "being in an environment that was so rich and stimulating artistically and intellectually and interdisciplinarily, even though there was tension there, was generative and exciting." She sees the opportunity to work with those in different disciplines at both the faculty

and student levels as a way to create real arts programming that was unique from any other that was being created in the Vancouver area.

Others were clear that the strengths of their program lay in the people as well as their structure, and that those strengths benefitted those who were involved. Faye Thomson says that the broadened mandate of those involved in the program at the University of Winnipeg has led to the soaring of their reputation over the decades. Nadia Potts says that Ryerson has created a vibrant scene with students from all disciplines; it's an "incredible, unique atmosphere, which has helped the dance program a lot;" and has worked out even better than anyone had initially anticipated. Finally Santa Aloï remarks that, from SFU's program:

Graduates have gone on to do really fine work, lots more interest in the dance world in conceptual work and I think SHU contributed to that, that whole intellectual as well as artistic ferment has been through our graduates and our faculty in the arts scene generally.

Therefore, the perceived strengths of these programs – the people, the program structure, and its supporting facilities – were also those things that were seen to be of greatest benefit to everyone involved. Benefits to individuals, most often students, are detailed in the section that follows.

4.4.2 Benefits to Individuals

On a micro level, participants identified how they saw their programs benefitting individuals: sometimes themselves, sometimes their colleagues, and sometimes their students. While these particular intangible benefits may not be quantifiable, they point to the understanding that providing a satisfying academic and creative experience is paramount for those involved in a program.

Many described the personal satisfaction they felt when working in a stimulating environment. Selma Odom says, of her York dance colleagues, “Working alongside people who were very expert in their fields was just thrilling to me; I was the most enthusiastic learner, I would say.” She also notes the many connections she has made over the years with students who have become lifelong friends, colleagues, and resources for future consultation and collaboration.

Students were often seen as important beneficiaries of what dance programs had to offer. Of the decision to partner with the University of Winnipeg, Faye Thomson says that the students’ best interests were at heart.

Professional dancers need parallel careers; down the road they may want to transition into a complementary area, or even a different area entirely, and a degree is a very important asset in achieving that.

Students will benefit as a degree will help open other doors and is a great advantage; she says that students are “strongly encouraged” to complete the degree in order to benefit fully from the program. On the other side of the coin, Thomson says that the

program benefits the students by helping to support them in making the transition from student to emerging artist as they complete the program.

Silvy Panet-Raymond also describes how Concordia's students benefit from the dance program as individuals as they transition to work life. There, students develop work out of their creative process so they learn to perform, choreograph, as well as run a production (backstage manager, lighting, sound, etc.). They can take initiative to learn these other skills, which will be of benefit in the performing arts world. There are also lots of opportunities for students to show their work and the faculty have developed a system for people to provide constructive feedback for interested students, so that they can learn how to both give and receive feedback.

4.4.3 Benefits to the University

Even though the university as an institution was sometimes seen as creating barriers for programs, participants were also clear that the university – both other programs/departments and the university as a whole – gained significant benefits by the presence of a dance program on campus. These benefits include artistic effects beyond the program, nurturing of allies, and creation of networks beyond a program.

Michèle Febvre notes that the sociocultural context in Montreal correlates to the success of dance in the university setting there. She says:

Mental attitudes have changed since 1979 with respect to dance and the implementation of dance programs (UQAM and Concordia) coincides with the

choreographic effervescence Montreal has experienced since the early 80s. We have indeed benefitted from a professional environment in full swing especially with the creation of the International Festival of New Dance (FIND) and the international influence of our artists, the establishment of the ministerial arts programs at school, the consolidation of professional schools in connection with the CEGEPs .

Therefore, in the UQAM context, the benefit of the program's "choreography effervescence" clearly pervades department, university, and community.

Selma Odom noted that the success of York's Dance program resulted in the formation of faculty allies in Graduate Studies. She says that they pulled faculty members from different fields and had cross-appointments because there were so few dance faculty members. She discovered that there were dance friendly people in a number of other programs and remarks: "that was another way the university benefitted – because we made good connections and sometimes these led to joint projects that were quite interesting." At the student level, Odom says that collaboration among graduate students in dance and other disciplines brought benefit beyond the department. She says, "individuals benefitted the university by bringing their imagination and intellect by not staying in a pigeonhole in dance and took their interests across fields." Finally, Selma credits the early dance students, many who entered university from the professional dance world, as bringing benefits to the department and beyond. In our interview, she used the word 'seriousness' a lot when writing about

the dance program in the 1970s, and says: “the individuals involved brought a sense of professionalism into the university environment that was distinct, and I certainly think that everyone was stretched a little by it; I certainly was.”

Different degree structures of the dance programs were seen to benefit the university. Ann Kipling Brown notes of the dance education program, that on campus, dance is recognized as a valuable area of study even though there are still some barriers. Nadia Potts notes that Ryerson’s transition to a university and subsequent ability to offer a B.F.A. degree made the program more valuable in the eyes of the institution. Silvy Panet-Raymond credits Concordia’s interdisciplinary structures as a way for dance to benefit the university as a whole. She says:

New models for interdisciplinarity and cross-disciplinarity – dialogue is expanding and, even with a small department, there are many opportunities to explore with other disciplines as well as developing dance expertise. We have the advantage of not having a burdensome structure.

Finally, Faye Thomson credits her professional school-university partnership as one that greatly benefits the University of Winnipeg:

We have a very good relationship with the university and they understand that when we meet the requirements that we are required to meet with our funding from Canadian Heritage, really we’re going to be meeting and exceeding what is required in a university dance program.

The strong reputation of Winnipeg's program pleases university administration as does the fact that the university can promote that they have a dance program with an international reputation that costs the university little money. So economically it is not a drain on the university, and at the same time it brings in students to the university who might not otherwise be students.

4.4.4 Benefits to the Community

Beyond the ivory tower, dance often has the power to benefit community, whether it is the local dance community, audiences, or the public in general. It is important to realize that the term "community" can mean many things, and I left the term deliberately open during my interviews so as to not influence how my informants defined and discussed the concept. Some focused on the dance community; others regarded the general public as the community; still others looked to the future as a way to broaden how community has been defined in the past in order to better represent the variety of ethnocultural and diversified dance practices that exist in the geographies of each university discussed in this study. How community is discussed in the following section is a direct product of how dance programs interacted with the local world in which they operated; some participants found this fully satisfactory, while others looked to where they might be more inclusive. Because of the nature of dance as a discipline that encompasses performance and education as well as theoretical studies, community

partnerships were also identified as important by participants (Odom, 2017; Panet-Raymond, 2018; Ryman, 2017). It will be discussed next in this chapter.

Selma Odom and Silvy Panet-Raymond both identified the prevalence of community activities as a benefit that the program brought. Panet-Raymond claims Montreal as a dance city, with many Concordia graduates working in Montreal in the arts. She says:

By exposing students and getting them out in the community early during their studies, the liaisons are there – it's part of the ecology – it's not a bubble, it's not an ivory tower, they are part of the community and they are part of the economy. So there are opportunities for them and for the people who follow. In that way, it contributes a lot to the vitality both inside and outside.

Ann Kipling Brown identifies the Certificate in Dance Education that was created with the explicit desire for it to be taken up by teachers in the province's dance studios as a way to link with community:

With the certificate, we assumed that you knew your dance form: ballet, or Kathak, etc. because we wanted to be inclusive. So you knew your dance form in your body and that you had had experience. It was about pedagogy. But we wanted it to be inclusive so you could be teaching any dance form. What you would be doing was when you were looking at history, you were looking at what the dance form was doing in your community, you could follow your dance form. Not everybody had to take ballet. We didn't want to be Eurocentric, we didn't

want it to be like that. To make it open is really important and to have a Stage 1 where you take a couple of classes, which is your introduction, and then people know this is what you have done and that you have done a really good class in how to teach, how to work with young children, and you've done a little bit of background work on what it means to dance in your dance form, and then in Stage 2 you go deeper, rather than making it a huge certificate that somebody looks at and thinks 'I don't think I can do that.'

She sees this certificate as an entry into the dance community as well, with the hopes that there will also be studio teachers who then want to send their students to study dance in university. Ideally, it brings community into university as well as the university into the community.

4.5 Partnerships

During my interviews, the topic of partnerships was a way of furthering and deepening how participants described benefits. Three kinds of partnerships emerged: partnerships with community; partnerships with the university, either with other departments/programs or with the university as a whole; and partnerships with professional associations, those which were meant for professional dancers and for dance academics.

4.5.1 Partnerships with Community

The most commonly identified partnership was that with community, unsurprising since dance is often found in the community through dance studios, social clubs, and with audience members. Again, the definition of “community” was left to the interpretation of my participants, and their divergent answers reflect the focus of programs and the nature of outreach that was in place at the time. Some defined community as the dance community in their immediate geographic region. Others included the university and the general public. Still others identified specific dance companies or festivals as the community.

Many of the ideas of my informants are analogous to the discussion of the meaning of “community” in an arts context as identified by An De Bisschop, Kris Rutte, and Ronald Soetaert (2011). Their article on community arts emphasizes the need to move beyond defining community arts and moving towards understanding how meaning is constructed through community arts (De Bisschop et al., 2011). I would argue that successful community arts partnerships are generated through meaningful interactions between partners. Therefore, power differentials need to be addressed and consensus reached. If we look at the arts as a way to understand and create social purpose, as De Bisschop et al do, then the most successful community partnerships are those that provide meaningful exchanges for both the university and community members. In order to achieve this, both partners must come to the table with open

minds and full respect of what the other can bring to the partnership. Only then can there be mutual understanding, contribution, and benefit.

Selma Odom mentioned the efforts that York Dance made to forge connections between the downtown dance scene and the suburban York campus, and to link York to the larger dance community through festivals, conferences, and other such initiatives. In a similar way, Santa Aloi notes that there were numerous informal partnerships at SFU over the years; because all faculty were part of the community, partnerships were created informally. People from the community came to SFU and vice versa on an ongoing basis. She says:

I do think community involvement is great; making those connections is good.

Sometimes there's temptation to 'hive off' things to those who are in the profession; so for example to have a joint program with people in the profession is a great idea, the only caution I would have with that is that you have to make sure you pay people properly. Universities will try to get away with hiving it off.

To my mind that is not ethical.

Other programs had formal, ongoing partnerships with specific community groups and organizations. In Montreal, Silvy Panet-Raymond says that Concordia forged partnerships to provide students with internships with studios and to create opportunities for students to work with outside groups such as disabled adults. Concordia's formal partnership with the National Theatre School in the early to mid 2000s paired students – choreographer with lighting designer, for example – for two

weeks per year with the task of creating a work for the main stage or for the studio. Also in Montreal, Michèle Febvre notes that UQAM hosted the first edition of the Festival International de Nouvelle Danse (FIND) in 1985, creating partnership opportunities for conferences, panels, master classes, and video recordings of performances. She feels that these partnerships between university and community are beneficial for everyone, noting that, “over the past 20 years, experienced artists have joined our 2nd and 3rd cycle programs, and have been part of many lecturers in creation, interpretation, improvisation, specific techniques and some theoretical courses.” In UQAM’s case, it is clear that this partnership has yielded numerous reciprocal benefits.

The University of Waterloo forged a partnership with Canada’s National Ballet School’s teacher training program. In the late 1980s, NBS approached Waterloo to see if they could partner to give their teacher training students a degree to complement their NBS training. This five-year program that gives students both a dance degree and a teaching certificate from the National Ballet School lives on today at York and at SFU. Waterloo had other formalized partnerships including a longstanding one with Carousel children’s dance program, which proved to be both beneficial and somewhat tricky, as Ryman felt that those who didn’t have direct connections to the university sometimes saw what was good-faith outreach as unfair competition. She cautions that sensitivity is needed in order to ensure that community-university relationships are fostered and nurtured in a positive way.

The University of Regina holds formal partnerships with a number of schools, sometimes with a single art form, and other times with multiple arts education disciplines. These partnerships are formed to create professional development opportunities with teachers. These tend to generate exciting projects and many have been achieved over the years in the arts education program. Ann Kipling Brown argues:

They had a profound effect on our students, because they would be immersed in the project ... this was working with the teachers, and us [faculty] and the children, collaboratively, within the community ... It's important for students to understand that our link is with community, that you're not an island in your school but that community connects with you.

The importance of students going out and connecting in the community was important, as faculty knew the influence this would have on their students as they completed their studies.

4.5.2 Partnerships with Other Departments/University as a Whole

While not as prevalent, one participant identified significant partnerships with their university as a whole. Given the challenges that many identified in terms of ensuring that dance is seen as a valid area of study, and holding its own in the larger institutional structure of the university, the experiences of Silvy Panet-Raymond point to how a dance department can not only survive but thrive with formal university partnerships.

Concordia University students vote on where a portion of their student fees is directed, and some of these are unique and creative initiatives. Panet Raymond states:

It's the political choices that people make about where your money goes that helps to shape the environment in which you study and grow.

The initiative she is referring to is the largest university arts festival, called Art Matters. Created in 2000, this festival is fully supported through a formal partnership with Concordia and is supported through these student fees. Panet-Raymond emphasizes the importance of such partnerships: "If you look in the background, there are these societal political choices that allow for these kinds of initiatives to continue."

4.5.3 Partnerships with Professional Associations

Finally, participants identified various professional associations as important bodies with which dance departments could connect. These tended to focus on associations whose membership consisted of dance scholars.

At York, Selma Odom was heavily involved in a number of dance conferences and associations. For example, a dance education conference at York in 1973 helped to get the Dance in Canada Association started. It drew people from across Canada and was both a milestone and an important beginning.

Odom also identifies the development of York's graduate program in dance at the same time as the flowering of the Congress on Research in Dance, or CORD. While this is an American association, it is very inclusive with many Canadians involved; Odom

took grad students to present at CORD in the early days of the program. In 1978-79 the Society for Dance History Scholars (SDHS) was created; again, even though it was based in the U.S.A., numerous Canadian dance scholars were involved. The creation of CORD and SDHS and Canadians' involvement in both herald a "growth spurt" in dance as a discipline for academic research across fields. Odom states that the creation of these associations meant that there were destinations for York's first dancer researchers to present to larger audiences. She says, "we had a presence beyond York; there were scenes elsewhere that were growing that we could relate to."

The dance program at SFU benefitted from external partnerships, notably through the Association of Dance Universities and Colleges in Canada (ADUCC). The ADUCC was created as a spinoff initiative from the Calgary Olympics, and was comprised of academic staff from SFU, Calgary, Concordia, and UQAM. An organization and formal partnership amongst the relevant dance programs was born. Those involved would get together and talk about the issues, getting university support, and how they could help each other.

4.6 Lessons Learned

The last questions posed to participants focused on what I am calling "lessons learned;" in other words, I asked participants to reflect on their roles in the creation and development of a dance program at a Canadian university and to give advice in terms of lessons learned over the years from the benefit of hindsight, so that some of those ideas

might be applied to future dance program creation at Memorial. Lessons learned were grouped thematically: allies, focus on strengths, appeal to the larger university/context, and focus on the local context.

4.6.1 Allies

Allies, which I define here as individuals or organizations who are outside academic dance programs but are sympathetic to its development, were considered key as a way to grow a university dance program and to help it flourish. Allies can be found in many ways and sometimes in unexpected circumstances. The key is to identify allies and to nurture those relationships to mutual benefit. In the words of Anne Flynn as she reflected upon new ways of being and learning in twenty-first century Canada: “This is a time of such consciousness opening, of such awareness, in a post-colonial model. So what does that look like? To not even think about siloes? Who else is trying to do that? They are your partners.”

Selma Odom’s experience at York resonated with memories of allied relationships, particularly across disciplines through faculty and student experiences. She says:

I think the alliances with faculty colleagues can be very important; if you find some figures, people who ‘get it’, who can help you with the networking and building of trust. Those are very important things to do.

The people who “get it,” in this case referring to those who understand and support the place of dance in a university milieu, are of critical importance; even those who don’t quite get it might be made to understand and become interested in your ideas if you craft your arguments appropriately. Odom acknowledges the frustration of hitting a wall and feeling as though what you are doing is insignificant; allies can help you network and make other connections that might further the cause. She suggests that it is important to look at how people built initiatives and to be willing to have many conversations with lots of different people as you move forward.

Nadia Potts learned that respect and understanding are key for overcoming challenges: “find the people who will be supportive.” Silvy Panet-Raymond argues that if you don’t have internal support, if you can widen your base with an external partner, you can bridge with the community and expose students to the world outside. In short, having new voices come into a place can help to break down barriers. She suggests recruiting someone who brings something new to a program, so that a program doesn’t focus exclusively on “one thing;” rather, the program will attract students who want to move, and who are willing to work a little out of their comfort zone, enough to grow and be challenged. Anne Flynn notes that pressure from the community can affect offerings, which may expand curriculum in a positive way, or may attempt to force programs towards a certain mode of development. Regardless of the approach taken, these informants addressed the need for new energy and a diversity of ideas to be brought into a university dance program in order for it to flourish and grow.

Ann Kipling Brown learned to talk to a lot of people about plans and help them understand how dance is a viable area of study. All those conversations with lead players in various faculties are very important – and very time consuming. She suggests bringing in an expert in the field you wish to develop who is not a member of the university and program; she brought in Grant Strate to speak so that people could hear what an outsider said was valuable about dance in Canada.

Recruiting and nurturing allies must be balanced with the reality of academic dance in Canada. Santa Aloï recounts her SFU experience:

Each situation is unique; you really do have to take account of the academic and artistic environment that you're in... In academia, for the most part in Canada, there is still suspicion and lack of comfort with teaching arts in universities and that is a major hurdle. You have to be able to make a very strong case in each instance. I don't have any clues as to how to do that but politics matter. One of the reasons I think we thrived, was that some of the founding professors had the respect of others in the university. And I think that's critical. So people within the arts tend to be insular, and because the work that we do is so time intensive, and so mind and heart and body intensive, we tend to forget that we're in a bigger context and that that context needs to be nurtured. And that we need to keep connecting with people throughout the university. That's how you survive. You cannot just be a dance department. You have to be a dance department within a university, you have to have your faculty engaged in non-artistic committees,

you need to really get out there and be friendly with other faculty, which I think is a problem in universities generally nowadays. But you need to be connected.

I'd say that's huge.

In order to make those connections and nurture relationships with allies, it is imperative to move out of comfort zones and to network again and again to get the message out and to gain critical support.

4.6.2 Focus on Strengths

More than simply a benefit, focusing on strengths – of individuals, a program, a discipline – is an important part to building a university dance program with a focused curriculum. These strengths need to be exploited in the best possible way to ensure success. As Anne Flynn succinctly puts it, “figure out what you have locally and make it work.”

Selma Odom recalls the burgeoning of new disciplines at York and how they enabled the dance program to expand:

Suddenly from the 1970s on there were people doing new kinds of work: feminism, interest in the whole body, neuroscience, a lot of different areas that have begun to grow and to which dance research has made significant contribution.

She says “you have to think big” as Strate did; small steps can be important steps, but sometimes you have to go for something that is much, much bigger than anybody has considered.

We got from Grant [Strate] and from each other the sense that we could make new knowledge and new research; it was a stimulating environment; it was wonderful and exciting to be part of. We tried to create a scene where good and creative teaching could occur as well as imaginative research – they go hand in hand.

Thinking big, supported by departmental administration, enabled the York program to grow and expand to the robust and comprehensive program it is today.

Perhaps seen as the opposite of thinking big, but something I would argue is a complementary concept, is knowing when to compromise – often for strategic reasons. Nadia Potts notes that compromise is often when you end up with something good. She elected to choose her battles, focusing on preserving the practical elements of Ryerson’s program while being willing to compromise on other elements.

Silvy Panet-Raymond suggests focusing on what is already in place in the community to build dance credits in an institution that does not currently offer them; for example, enable students to earn university credits for being a movement demonstrator to assist in children’s dance classes. This would be a way to create potential for-credit experiences while benefitting the local dance community as well.

Rhonda Ryman suggests using existing models of other fine arts disciplines to help with creating and offering studio dance courses, as these are more familiar to university administrators. She stresses the importance of ensuring that a program reflects the student body in the course complement, and that the community is considered in terms of what kind of dance will be supported. Emphasizing the importance of using community as a strength, Santa Aloï counsels:

The faculty you hire should be involved in both the community and the university... It's always going to be human power to make it happen. The people that come in there have to be really dedicated and... are great creators and dancers and enthusiasts.

Along these lines, Michèle Febvre suggests that you lay the groundwork both internally and externally by knowing your strengths. She suggests learning about existing dance and arts programs to see what strengths lie in other programs, and from there, identify your short and long term goals. "And then, passion, patience, reflection, attention to what emerges in terms of creation, multi and transdisciplinary research. A team united around the common project and a bit of convincing madness!"

4.6.3 Appeal to the Larger Institution/System

While noted as both a challenge and a benefit, participants maintained that it is necessary to appeal to the larger institution/system when building a university dance program. In the words of Anne Flynn, "you really do need critical mass" in order for a

program to thrive. People and resources are needed and you cannot scratch out a program without institutional support.

Nadia Potts feels that it is advisable to tie a dance program in to Music, Theatre, and other relevant programs: anywhere that disciplinary forces can be combined for course offerings, the stronger the program will be. She states that, when looking up the ladder of administration, those higher up on the ladder would be far more interested in a dance program if it could be tied in with other programs. This also benefits the students, as they will have far more creative integration with one another and have a team of people in place that they know and have worked with. Being able to offer a course for non-majors that combines the practical and the academic is also often very useful. Finally, Potts stresses that it is important to be visible at events such as open houses, which links a program to the larger university milieu. She says to make sure dance is at the forefront for potential students and their parents:

It's really important how you represent your program; someone who is passionate, who can answer all the questions, allay parents' fears – the time to take dance is now; you can go and do other things after.

Silvy Panet-Raymond concurs with much of this advice. She suggests offerings for those who are not in a dance program to expose them to dance on a broad scale. Find ways of connecting with writing, music, and others; i.e., a music student can get credit for playing for a dance class. "If you widen your base and you develop mentor opportunities and apprenticeships, then the base will continue to widen." Many participants noted

that this would mean looking carefully at who is around you who can provide expertise and representation of the diverse dance practices that are around you, particularly those that may be underrepresented in the academy or in dance classes.

Ann Kipling Brown agrees with the need for conversation and connection. She says that people need to know what you're doing [developing a program] and need to hear you often. She advocates considering developing graduate programs, because looking at the big picture means that undergraduate programs will produce students who will want to undertake graduate work, and appropriate programming can help support them.

Of course a program of research is important to any academic program, both for the development of the discipline as well as to help validate a program through conventionally accepted academic standards. Rhonda Ryman articulates how dance can adapt its research agenda to appeal to the university environment:

There's a delicate balance between teaching and research activities in universities, and our university was really mad hot for research. ... I was very aware that our university highly valued research. As dancers, we realize that the major part of our research is in the studio. Our research is creative, and non-traditional in the sense that it doesn't culminate in the publication of an article or book. I was quite aware of the need to strengthen our department through more traditional kinds of research and so I initiated research with the Computer Science department to create a notation editor and it worked beautifully

because Waterloo valued computer science. ... So in that sense, you have to be political. You have to see the climate of the university and try to work your directions, integrate them into the directions of the university.

Finally, Santa Aloï takes the challenge of resource-intensive dance programs and seeks a way to mitigate these concerns:

The university will always try to cut back on arts. They do these analyses of FTEs; they are high. Arts are expensive. So that's another area where you need to look really carefully to see how you can keep your costs down without sacrificing the integrity of the program. So really being aware of that, having your arguments marshalled, both philosophically and practically.

She suggests that making a comparison with sciences can be a useful one, as both are resource-intensive and administrators may be better able to understand the cost of lab space and equipment and apply it to the needs of a dance program.

4.6.4 Focus on the Local Context

Finally, some participants argued that a keen understanding of the local context is the best preparation for creating a dance program. Of course what the local context actually is, is open to interpretation depending upon whom you ask. Local context from the perspective of a university administrator may be different from that of a community dance group, which may also be different from that of the general public. Therefore, exactly who determines local context may be contentious. However, it is clear that

engaging in what is meaningful in the local context will be important in creating a dance program. A truly open consultation process would include conversations with the diverse stakeholders in the local dance communities, ethnocultural groups, general public, as well as those embedded in the university community.

Anne Flynn poses a series of questions intending them to form the basis of thoughtful decisions about how the local context can influence possible curricular development. This is particularly resonant given that there is, what she terms, a decolonizing of dance departments from the conventional strongholds of modern and theatrical dance forms:

What do people care about here? How do people want to move their bodies here? What would our school system think would be fantastic if our children knew how to do? What is going on internationally? In other smaller centres? How has dance functioned in this community over time? What is its role? What is its meaning? What is indigenous to your area that sustains itself over time? How will a program serve the community? Look at the education system, the health system, the arts community, and see where does dance show itself right now in the community? What are the key pieces in learning and research where dance can be the intervention? If you can imagine a roomful of people learning about a new dance program and getting excited about it, who are they? What will they be excited to hear? It'll be exactly what's going to work in your community.

Silvy Panet-Raymond considers the Newfoundland context specifically as she pondered this question. She wonders would there be support at Memorial for dance if it came from roots dance? My understanding of our discussion is that Panet-Raymond uses the term “roots” to include any kind of vernacular (informal, untrained, bearing tradition of an ethnocultural group) dance form that is local to a place.¹⁷ She thinks about festival season, suggesting that festivals could be tied into courses, linking this to her own local context where, in some courses, students pay a reduced rate to attend Montreal dance performances as a mandatory part of their class. In order to better understand the local context, she suggests surveying communities to see who is already interested and who is already doing things – what momentum is already there that you can use to create pilots. This would mean thinking broadly and inclusively to events that involve all the communities in a particular location, including Indigenous and newcomer communities.

Ann Kipling Brown speaks more broadly about how we think about teaching dance and how it needs to be better tailored to local contexts. She says:

We still have this very autocratic way of teaching and I include choreographing

¹⁷ “Vernacular” was used in this way as early as 1960 to describe “vernacular culture” as, “common of a locality, region, or, by extension, of a trade or other group: the commonly used or spoken as distinct from the written”(Lantis, 1960). This has been taken up by scholars who furthered the term to describe cultural processes and products that were “refers to both those traits of culture that people actually make for themselves ... and to its more conventional meaning of indigenous culture, culture that develops in a given locale” (Narváez, 1995) and “dance that is community based and is shaped and perpetuated by the traditional process; it can either be social or performance oriented in character” (Spalding & Woodside, 1995).

on people, too, and doing a lot of harm in terms of peoples' abilities and ego and so on that one would hope would have changed by now but doesn't seem to have. It is important to have that culturally sensitive and democratic way of teaching, which is especially relevant today.

Brown's words call to mind the empowerment of students to not be passive vessels for information. Rather, they need to own their learning and to develop their understanding of how they fit in the community as a leader, educator, and citizen.

4.7 Summary

This chapter reports the results of my narrative research using the themes that emerged during my coding process. I present the words of my participants largely unchanged; although my restorying through summary transcripts does bring my own interpretation into play, the member check process ensured that my informants were comfortable with how their words and ideas are presented here. Otherwise, the narrative segments presented by my participants are largely unadulterated in this section.

My results point to the importance of individual interpretations in terms of dictating the stories of dance program creation in Canada. It is evident, from the very few published sources that augment the personal narratives, that more needs to be published on academic dance programming in Canada. Here I begin to lay the groundwork for that to happen by putting oral narratives to paper. The following

chapter takes these narratives, along with the literature reviewed in Chapter 2, and considers them in tandem. My analysis will provide a way of viewing these narratives and resultant themes through the findings in the literature, as well as questions that remain and gaps and inconsistencies that I have identified.

Chapter 5: Discussion

5.1 Overview

This chapter will discuss the results of this study by taking each research question and addressing it through the data gathered from interviews as well as using insights taken from the relevant literature. The three research questions are as follows: 1) What forces shaped the creation of dance as an academic subject in Canada? 2) What roles have university and community played in the development of university dance programs in Canada?; and, 3) How can the development of dance programs at other universities across Canada inform the potential for the creation of a dance program at Memorial? This chapter is structured by addressing each research question independently, and includes any inconsistencies, gaps, or further questions that occurred as I analyzed the results. Chapter 6 will provide some concluding thoughts that draw together ideas from the research questions as a whole.

5.2 What forces shaped the creation of dance as an academic subject in Canada?

From the literature and my interviews, it is clear that dance programs are the product of struggle and strategic compromise. While no program is perfect, a successful dance program will provide an important space for its faculty and students to foster a community of learning and respect. When I refer to “forces” in this section, I am using a general term that includes a number of influences: social, institutional, political. Again, these forces have influenced dance programs at Canadian universities today, and these

programs are evolving as is our understanding of culture and politics. It is no coincidence that university dance programs in Canada sprouted up across the country starting in the late 1960s and 1970s. While the U.S.A. and the U.K. were much further ahead,, in Canada, the impetus came from sociocultural influences in the dance world, the academic world, and the larger Canadian context. A perfect storm, as it were, was created that led the way for the flourishing of the Canadian academic dancescape.

Beginning in the 1960s, Canadian universities were rethinking their approach to education; a broader exploration of the educational system began to focus on determining whose interests educational institutions were serving. In Canada, the Ontario Institute for Studies in Education (OISE) became a locus of research on both the history of education as well as for critiquing the dominant narratives upon which Canadian education was based (Bruno-Jofré, 2014). While the postsecondary educational system in Canada was still very much entrenched in what Grosfoguel calls “the modern/colonial capitalist/patriarchal western-centric/Christian-centric world system” (2011), the stirrings of awareness began the slow move towards challenging the status quo and making way for new ways of thinking and being. Increased student power starting in the 1960s pushed universities towards shared models of governance (Delanty, 2002). These few examples serve to illustrate the broader forces at play in terms of the university’s slow but unquestioning movement towards today’s ideal of a decolonized, inclusive, horizontally structured institution. While this ideal is still not

reality, the sociocultural context of the 1960s enabled this shift in thinking to begin in the broader postsecondary context, enabling the foundation of dance programming.

As referenced in his memoirs, Strate identifies the 1960s as a time of emphasis on Canadian culture, intellectual development, and cultural policy. At the time, funding was being pushed to Canada's major ballet companies in order to professionalize dance in Canada and to raise its profile nationally and internationally (Strate, 2002). In a piece of writing Strate published in *Estivale 2000: Canadian Dancing Bodies Then and Now*, he argues that there are:

clearly definable factors [of the significant change of the Canadian choreographic landscape] that deserve special mention ... I refer to the founding of university dance degree programmes; the attention now given to choreographic processes, mainly through a variety of choreographic seminars and workshops; the huge changes in our cultural demography; and the swing of funding sources towards the making of works" (Tembeck, 2000, p.22)

At the same time, he says that starting in the 1950s, Canada's emphasis on developing professional dance began to expand in the ballet world; in a similar way to what would happen in dance academia, ballet companies turned to American and European choreographers in order to augment the art form in Canada until homegrown choreographers were ready to create works at home (Tembeck, 2000). The editors of *Renegade Bodies* (2012) concur in their preface, stating that there was an "unprecedented dance boom" and other Western countries leading up to and including

the 1970s. They write, in Canada, “Canadian dancers travelled the world as unofficial cultural ambassadors” which led to a huge rise in a diversity of dance forms in the country (Lindgren & Pepper, 2012, p. x). Moreover, they argue, this “fervent nationalism” inspired many artists; it resulted from the Vietnam War and subsequent Canadian anti-American sentiment and Expo 67 and Canada’s centennial year; those events, in addition to the rise in second-wave feminism and multiculturalism, led to diversity of expression and freedoms in doing so. At the same time, Lorna McLean notes that patriotism, progress, and nationalism were used by politicians and educational associations in order to try and move the country towards achieving educational objectives on a national level (2007).

It is somewhat ironic, in the midst of this surge in Canadian pride and emphasis on nationalism, that many universities were forced to look outside the country to hire appropriate faculty. This happened quite a lot in fledgling dance programs that needed to look outside Canada’s borders in order to grow the academic discipline. This was clearly identified during my interviews as being necessary at Simon Fraser, York, Calgary and other universities (Aloi, 2017; Flynn, 2017; Odom, 2017, for example). However, I would argue that this was an astute move on the part of university administrators. During a time when there was a desire to build both the creative and academic infrastructures in Canada as well as the funding to achieve this, by realizing that there was not yet enough home-grown talent at the time, these administrators were able to head hunt some of the finest dancers, choreographers, and scholars from the U.S.A. and

the U.K. and bring them into the Canadian fold. Given that several of my informants fall into this category, and have stayed in Canada and have contributed significantly to the Canada's academic and creative dancescapes, this willingness to build the Canadian scene through this means has proven a successful move.

In addition to pan-Canadian trends, specific regional influences were key in developing the academic dancescape in various regions in Canada. Dance critic Max Wyman identifies the 1960s post-Quiet Revolution as a time in Québec when the province shifted from its previously feudalistic and church-dominated culture and moved towards its new "national" identity: "their new-found pride in being Québécois was in large part articulated by the province's artists" (Wyman, 2001, p. 50). Montreal was then able to develop its own generation of choreographers who had been isolated from the modernist dance influences that the rest of the country had felt. This is in line with my interviews with individuals at Québec postsecondary institutions (Febvre, 2018; Panet-Raymond, 2018). While one is an English language institution and the other Francophone, their shared geographic history in Québec means that both benefitted from the same regional influences. Both informants spoke of the importance of investing in the arts as a critical function of their institution within their province.

On the other side of the coin, Wyman also addresses the development of dance in English Canada. He writes:

English speaking Canada's dance explosion had two chief causes – one social, one economic. The swinging 1960s loosened social restraints previous generations had

imposed and it was suddenly acceptable, even chic, to acknowledge the body's expressiveness. In this freer atmosphere, dance became a valued artistic currency.

(Wyman, 2001, p. 81)

This, along with increased support to the arts in the 1960s, helped to foster this dance boom. However, in the 1970s, fiscal restraint took over and many of what Wyman terms "seedlings" in dance withered and only a few of the larger and more established companies stayed intact. Regional emphasis is clear in a number of my interviews, where informants mentioned why location was critical to how dance developed in a particular academic and sociocultural context. For example, Anne Flynn mentions the disconnect in forcing jazz on an Alberta population; when she mentions the lessons she has learned from her experience at the University of Calgary, she emphasizes, again and again, the local context. Know your audience. Know who you are building this for. Think about what kind of dance works for your community and what people will get excited about (Flynn, 2017). I would argue that her comments come directly from her regional experiences in Alberta. Moreover, who the "community" is, and which elements of the community are considered, is contentious. Another example is that of Ann Kipling Brown at the University of Regina; their Dance Education program came directly out of the fact that dance is a teachable subject in the Saskatchewan K-12 system (Kipling Brown, 2017). That regional requirement, only found in a handful of provinces across the country, clearly dictated what was needed in terms of a university dance program and both influenced and was influenced by the needs for arts education in the province.

5.3 What roles have university and community played in the development of university dance programs in Canada?

Clearly the university as an institution has had the greatest influence over the creation and development of academic dance programs in Canada. As the overarching institution, within the confines of the larger sociopolitical context, the university dictates budget, infrastructure, space, resources, and the legitimacy bestowed upon a particular discipline. While dance may be practiced and studied without the support of a postsecondary institution, it is important to remember that funding dollars are scarce in the arts, and so without the support that a university program brings, scholars are left with few resources with which to further their creative and scholarly work. As a fledgling academic discipline, dance has struggled for respect in the form of resources, human and financial, as well as a voice in the larger university context. It is clear from both the literature and my interviews that university administration, policy, and funding exert a high level of influence on how dance programs function, flourish, and sometimes perish.

Although much of the literature is grounded in the U.S.A. context, many of the ideas are relevant to this discussion and are generalizable to what is happening in Canada. Dance often struggles to be recognized as a legitimate academic subject. Even though many university dance programs in Canada were created when money flowed and goodwill abounded (Strate, 2002), its relative newness as an academic subject alongside its marginalization as an art form at the academic table often make it seem a “frill” when

fiscal times require cutbacks. Ridley (2009) and Risner (2007) both make the case that it is dance's physicality, ephemerality, and sometimes social nature that can make it a tough sell as an academic discipline, particularly in times of reduced budgets and increased pressure to do more with less. Add to that the fact that it is often resource-heavy, requiring a large number of faculty members to teach a small number of students in large spaces for many hours to count for few credits, a performance-based dance program is very expensive to run. This issue was evident in my interviews with Silvy Panet-Raymond (2018), who described the Concordia program's move several times to different campuses until they were given an appropriate home with proper facilities. Ann Kipling Brown describes the struggle she had to get adequate space for dance classes, sometimes holding class in hallways, science labs, or spaces with concrete flooring, completely unsuitable for dancing (Kipling Brown, 2017).

Unless administrators recognize the inherent value of dance as a creative and academic subject area, these factors can make it very difficult to justify its continued presence on a university campus. As years have gone on, the university has played a more negative role in cutting back and forcing dance to constantly justify itself. The dance program at the University of Waterloo is the most obvious and unfortunate case study of how a university administration can push a program to the point of extinction. While there were numerous factors at play, it is clear from my interview with Rhonda Ryman that she believes that the administration's insistence at creating a multi-stream structure in an already small program, coupled with a lack of auditions (which implies to

prospective students that quality is lacking, even if that is not the case), were significant factors that led to the closing of the program (Ryman, 2017). On the other side of the coin, the university administration was a great help to transition the dance program from diploma to degree when Ryerson moved from polytechnic college to university (Potts, 2018).

The dual-rooted nature of university dance programs in Physical Education and in Fine Arts can be either beneficial or detrimental to a program. In the case study of the University of Calgary, it would be easy to see how the stakes those two faculties placed in dance might have led to the dissolution of the program. The intervention of senior university administration was transformative when they realized that common efforts needed to be made and essentially forced the two groups to work together to create a cohesive program that transcended disciplinary boundaries (Flynn, 2017). Mutual respect and communication may be the key to bridging that divide.

This dovetails with Risner's arguments in terms of how the inequities inherent in academic dance can be leveled by looking beyond the academy. His suggestions – that dance educators should seek partnerships, produce collaborative projects and explore new models in research and scholarship – are reflected in some of the initiatives described by my interview participants. Many of my informants described their efforts to collaborate with other disciplines, external community partners, and with the university institution as a whole. Santa Aloï feels that the interdisciplinary nature of SFU's dance program is its strength; engaging with other disciplines on a regular basis is

a key benefit to students and faculty alike. Throughout our interview, Selma Odom emphasized the fact that her time at York was peppered with fruitful exchanges with others on campus; because the dance department was relatively small, both faculty and students engaged in cross-, inter-, and multi-disciplinary projects that were of immense satisfaction and brought increased productivity to the department and from the department outwards. Michèle Fabvre comments that it is the dance program's partnership with the International Festival of New Dance (FIND) that has helped to cement the relationship between the university and the city of Montreal's vibrant arts scene. Silvy Panet-Raymond echoes this in her description of Concordia's creation of Art Matters, a university arts festival that has strong community ties. Broadly speaking, given that only one of the dance programs in Canada has closed down and all the others are thriving, perhaps these initiatives have enabled dance programs to continue in the face of both philosophical and financial challenges.

When formulating this research question, I had not anticipated the significance of the role of Canadian politics and culture on the creation of dance programs in Canada. When thinking about this research question at the beginning of this study, I was more interested in how community-based dance groups and organizations might have influenced the creation of dance programs at the university level. I wanted to know whether the ivory tower had been influenced by the grassroots. From my interviews, it is clear that the majority of dance programs was created within the established university hierarchy and follows its conventions. In this light, who gets to define "community" is

unclear. What university administrators may see as the best community to serve may be very different from what the dance community or the general public sees as important. And even in a dance community as small as the one in St. John's, there are many, many facets to that community: contemporary dance, dance studios and their theatrical dance forms, Indigenous dance, traditional Newfoundland dance, traditional and popular dance forms from a wide variety of newcomer communities, social dance, and many others. Which community/ies has/have voice in a dance program would require exhaustive consultation and a great deal of sensitivity in determining the needs and wants of all involved, not to mention appropriate scholarly rigour and academic standards in creating a university dance program. When creating dance programs in Canadian universities, my participants described thorough consultations, although most of those consultations were with other academics (in established university dance programs) as well as members of professional dance communities, typically in those styles that would dominate the academic programs (such as ballet and modern). Such consultations would be integral to a program development process that would be relevant to NL. This would include the myriad dance communities, social and cultural groups, multiple disciplines at all campuses at Memorial, and recreational student dancers, for example.

A significant way in which the dance community was able to influence university dance programming was that, particularly in the early days, student populations were drawn from dance professionals who wanted to augment their qualifications in order to

teach dance or to plan for a second career once they retired as dance performers. Both Odom and Strate note that this was the case at York in the early days of the Dance Department. At SFU, Strate notes that the change in degree from B.A. to B.F.A. came from the desire to ensure that graduates would have more credibility within the artistic community; a Bachelor of Fine Arts would emphasize the performance aspect of their degree, critical for those who were moving into the creative world with the dual moniker of scholar and artist. UQAM's dance program started only after consultation with the professional community to establish whether creating a dance program would be relevant to them.

All of my participants revealed the importance of community partnerships over the years as their programs developed and expanded. Those took the form of both formal partnerships, some of which would see decades of working together, as well as informal partnerships, some of which were one-off events and others that endured over the years. Because dance is a discipline that is practiced outside the university, all of my informants felt that these community partnerships were integral to the purpose of their university's dance program. The roles that these community partnerships would play in the developed academic programs would vary. Community partnerships seemed of importance in particular to those programs that were physically located outside the downtown core of a city. SFU's Burnaby campus forged partnerships in order to connect to the Vancouver dance scene and to link to local artists. York, located in the suburban north end of Toronto, made connections with the vibrant downtown Toronto dance

scene: Odom describes the many informal partnerships, often fostered by the faculty members who were also practicing dancers and choreographers off campus. The University of Regina formalized its partnerships with the K-12 school system in order to ensure that its students had meaningful educational experience while training to be arts educators in the school system.

Of course, among the strongest example of university-community influence is the University of Winnipeg's formal partnership with the School of Contemporary Dancers. Given that it was the initiative of Faye Thomson and Odette Heyn, founders of the School of Contemporary Dancers, to approach the University of Winnipeg to create the dance program through this partnership, I would argue that this may be the clearest, most direct, and most successful community-initiated partnership with a university in Canada.

Community involvement and partnerships were perhaps one of the least consistent concepts that arose during my interviews. I suspect, in most cases, that if I didn't ask specifically about community involvement, that most of my participants would not have raised it independently. What defined community, who became involved, and how, differed greatly across my interviews. York and Waterloo, for example, both had community dance programs (Art Start and Carousel, respectively) that were a direct product of their dance program. Those programs provided dance lessons to children, taught by faculty and/or students in the dance program, thereby providing high quality dance instruction to local children outside a typical studio environment. Other

partnerships were with dance artists in the community, which were often forged through personal relationships with faculty members. Those ad hoc community partnerships helped to bridge the university-community divide, although perhaps most often (though not always) with local dance artists in theatrical dance forms.

5.4 How can the development of dance programs at other universities across Canada inform the potential for the creation of a dance program at Memorial?

Although it did not join Canada in Confederation until 1949, the province of NL underwent a similar cultural revolution in the 1960s, which renewed interest and pride in Newfoundland culture. In my contribution to *Renegade Bodies* (2012), I argue that it is not surprising that this was also the time when Memorial University created Folklore and Anthropology departments as a way for both local-born and CFA (come from away) students to learn about NL culture in a comprehensive way (Lindgren & Pepper, 2012). Although it did not result in a dance program at Memorial at the time, it is a piece of the larger puzzle in terms of cultural trends across the country that fostered this sort of artistic and scholarly development in new areas of study. Memorial is currently undergoing a strategic Indigenization process, which will undoubtedly positively affect program offerings in 2018 and beyond. Building upon the results of the 2009 Presidential Task Force on Aboriginal Initiatives, this unique strategic planning process will see integrated efforts at Indigenizing the academy through an engagement and

planning process (Batten, 2018), the result of which would be of interest to a dance program at Memorial.

As discussed in the institutional scan in Chapter 2, Memorial has implemented two initiatives that have brought dance to two of the university's campuses. Whether these are steps towards implementing dance programming at Memorial in a formal and sustained way is too early to tell; they may, in hindsight, be independent initiatives that start and end with themselves. The Dance-in-Residence (DIR) program is a biennial event that sees a dance artist of national renown spend 6 weeks in the residency: 2 weeks on Memorial's St. John's campus, 2 weeks at the Grenfell campus, and 2 weeks at Creative Gros Morne, which programs artistic and creative programming at Gros Morne National Park. This has been the model for the first two residencies and is planned for the third one to happen in the Fall 2018 semester; whether the DIR continues beyond that and, if so, what format it will take, remains to be seen. The second initiative, the two dance courses that have been created by the theatre program at Grenfell have more staying power in that they are academic courses that feature dance as the primary curricular content. However, because these are electives and are theatre courses (not dance courses), they do not yet enjoy the status or security of courses embedded in a standalone program, or even as a stream in a larger program. However, if these courses are well attended, it may be enough motivation to develop more courses, or even a program of some sort. Partnerships with the School of Human Kinetics and Recreation to further develop dance curriculum, such as with HKR2220, would capitalize on current

offerings that might provide areas where dance could be developed. This could be done at any Memorial campus in any department or faculty that wanted to pursue this.

At the moment, this is where dance programming lies at Memorial University. This research question is speculative and was written to help further my thinking on how theory and practice can be combined and applied to a possibility. If there was the institutional interest in, and the will to try and make it happen, what should be considered in the process of creating a dance program? What can we learn from the experiences of other institutions to avoid pitfalls and create the best kind of academic dance programming for Memorial students and the people of NL? I conclude my discussion section by taking ideas from the literature and the “lessons learned” from my interviews with a view to future possibilities.

It has been established throughout this study, from both my primary and secondary sources, that dance is expensive and resource-intensive. Therefore, while it would be wonderful to imagine a full dance program, with a major and minor in both performance and studies, with a full graduate program, it is simply not feasible to begin that way. Although there are a wide variety of courses at Memorial that could easily be tweaked to include dance, and hence a major or minor could be created with very few new courses. These courses can be found in Education, Music, English, Psychology, Kinesiology, and Biology, among others. Instead, here I imagine three key possibilities that consider the Memorial infrastructure footprint, geographic distances, and existing community and university resources that might be drawn upon. I will first discuss

practical applications from my research; following that, I will explore philosophical considerations that I feel could effectively be applied to any kind of postsecondary dance programming.

During my interview with Ann Kipling Brown, her description of the development of the University of Regina's Dance Education certificate resonated with parallels of the two local dance scenes. Newfoundland in general, and St. John's in particular, is bursting at the seams with private dance studios; and, while their teachers often avail themselves of professional dance exams in order to obtain qualifications, they rarely undertake formal postsecondary education training either at the university level or at a program such as Canada's National Ballet School's Teacher Training program (School, 2018). Therefore, a model as described by Kipling Brown (2017), where dance studio teachers could take a certificate in dance education without the need to complete a full degree (but with the option to do so if they wished), would be an ideal way for local dance studios to ensure their teachers were trained not only in their dance style, but also received education in dance pedagogy, injury prevention, accompaniment, and childhood psychology and development.

Another feasible approach to creating dance programming at Memorial was inspired by my conversations with Faye Thomson, one of the co-founders of the School of Contemporary Dancers partnership with the University of Winnipeg. Her message throughout our discussion was that they had buy-in from the university from the start because they essentially brought a program to the university: because their funding

came from Canadian Heritage and other arts-based funders, the program cost the university very little. Moreover, because they were taking professional dancers-in-training and introducing them to the university environment, they were contributing to University of Winnipeg's enrollment numbers by engaging with individuals who might never have considered a degree in addition to their professional dance training. In this light, I imagine the possibility of a similar partnership between Kittiwake Dance Theatre, a semi-professional dance company in NL aimed at children and youth ("Kittiwake Dance Theatre," 2018), and Memorial University. At the moment, Kittiwake holds company classes for its apprentices, junior, and senior company members, who come from dance studios across the greater St. John's area. They have begun outreach with dancers across the province. Its senior company members are often university students who train as dancers at a very high level, and often when they reach the end of high school or university, they tend to leave dance or to go to a dance program elsewhere in Canada (Harris Walsh et al., 2017). If Kittiwake were to create a professional program and partner with Memorial University, a partnership similar to that of the University of Winnipeg could be enjoyed, benefitting both organizations as well as local dancers.

Finally, I would like to address an academic strength at Memorial, its graduate program in ethnomusicology. This is one of only a handful of such programs in the country and one of two offered east of Toronto (graduate level programming is offered at the Université de Montréal). While music and dance are often treated as separate disciplines at the undergraduate level; at the graduate level, and in the academic

research world, ethnomusicology studies sometimes encompasses dance studies or welcomes its dance counterpart, ethnochoreology, as a partner discipline. While ethnochoreology is an area of academic dance study in its own right, an ethnochoreology stream could be integrated within the M.A. and Ph.D. programs in ethnomusicology at Memorial. This would bring cognate faculty and students to a very small program, enhancing both its research possibilities and its areas of teaching.

These three examples demonstrate how strengths in the community and at the university can be mutually and beneficially developed to create strong and relevant academic programming in dance at Memorial. At this point, I would like to identify some principles gleaned from the literature and from my interviews that would govern well any program that might be developed.

One key consideration, in the absence of a designated Department of Dance, is where a dance program could be housed. As has been seen numerous times during this study, and is reflected in the literature on the inception of U.S.A.-based programs, many dance programs have their origins in physical education programs. However, consensus indicates that this is no longer seen as an optimal situation; this model is outdated, as evidenced by Ross (2002) and several of my interviews (notably Flynn, 2017; Ryman, 2017). Dance is no longer regarded as a means of physical expression similar to volleyball or gymnastics. Its inherent artistic and aesthetic nature indicates that its disciplinary home is with other creative and expressive programs, such as music, theatre, film, or visual arts.

One issue that may be seen as a challenge at Memorial is the fact that there are four campuses at a great distance from one another. When looking at the fine arts disciplines represented at Memorial, Grenfell offers theatre and visual arts, and the St. John's campus offers music, drama and performance studies, and film studies. A multi-campus program might seem to be impossible, but an interesting case study supporting this possibility is the University of California, which demonstrates that a multi-campus approach is not only feasible, but can be beneficial to students who can avail of the facilities, local dance communities, and faculty support at more than one location (Schlundt, 1995).

Regardless of program structure and curriculum, the "myth of the artist/educator divide" (Sööt & Viskus, 2013, p. 1197) is important to address and overcome, recognizing that both can comfortably co-exist in dance academia. This is important to ensure that both sides of dance, the aesthetic and the scholarly, are well respected within a program. While many would argue that this divide no longer exists, some of my interviews indicate that there is still work to be done in that regard. Going forward, dance programming must be holistic and address the dance student from an artistic and educational perspective.

The lessons learned from my informants opened my eyes to both the barriers and the possibilities that may reveal themselves. Know your allies. Have conversations. Work to your strengths. But, more than anything else, take into consideration the local

context. Think carefully before introducing upon a local population dance forms that are unfamiliar and/or irrelevant.

In the NL context, there is a curious mix of formal and vernacular dance styles found throughout the province. In its most traditional sense, set dance and step dance are clearly strong vernacular styles that could be at the heart of any performance dance program (Harris Walsh, 2009). Vernacular dance forms traditional to provincial Indigenous communities would also be important and relevant in a local program. Conversely, and interestingly, interviews I have conducted with dance teachers at private dance studios (2011-2013) indicate that ballet has enjoyed a long history in the province, and that many dancers study ballet syllabus classes, which result in standardized exams and qualifications. This has expanded into modern and tap in recent years as well. Therefore, if we are taking the local context into consideration, the type of programming would need to be determined along with the needs of the academic, dance, and student communities, in order to determine the most appropriate and relevant dance forms to include.

What I heard from my informants is that all dance styles require rigour and high technical and artistic skills to be learned, performed, and taught at the university level. These can include conventional postsecondary performance dance styles, such as ballet and modern, or other forms that may include social, and culturally embedded styles that are meaningful to a particular region. Being open to decolonizing dance at the university, a term used by both Anne Flynn (2017) and Ann Kipling Brown (2017), is

critical in twenty-first century Canada, and something that Memorial could tackle head-on if it chooses to move towards bringing dance into its academic fold. Its move towards Indigenizing the university works well with this possibility. However, incorporating dance styles that have not (yet) developed examination standards, certification, or technique-based curricula – such as vernacular, traditional, social, Indigenous, and street dance, for example – means teaching styles in a formal way means that have no codified standards of performance. Therefore, by imposing formalized assessments through an academic structure, this may in fact alter a core factor inherent in the dance form itself. Such aesthetic and cultural sensitivities are key to ensure both academic standards and respect for the art form. Therefore, extensive consultation between dance practitioners and academic scholars would need to be undertaken to ensure both respect for the vernacular form while adhering to evaluation standards at a university level. Sensitivity and mutual respect would be very important to this process.

5.5 Summary

This discussion considered the literature and data collection results through the lens of my three research questions. Overall, the themes that emerged from my interviews are consistent with the issues identified in the literature. University dance programs are a product of their time and place and bear the influence of both the skills and interests of early faculty members and the styles of dance that were favoured at the time. While ideally a program would be formed through extensive consultations with all

relevant stakeholder groups that would inform the creation of a comprehensive, inclusive program, just what denotes comprehensive and inclusive is in the eye of both those who are at the helm of the process and the sociocultural influences that have informed their worldview. It is clear from my interviews that much of the consultation processes my participants were involved in revolved around their known dance communities, primarily of ballet and modern dance. Other participants felt as though they were at the mercy of higher university administrative forces and may not have had significant influence in what was being offered. Community involvement has been sporadic and dependent upon how well the university-community divide has been bridged by those involved. Finally, lessons learned from others' experiences must be adapted to the local context in order to begin to move towards creating a dance program at Memorial that would suit the academic and artistic needs of its potential students. The final chapter offers some concluding remarks, limitations of this study, and where this research might be taken in the future.

Chapter 6: Conclusions

6.1 Overview

Throughout this research project, I have brought together the relevant literature and considered it alongside the personal narratives collected in my interview process. From there, I analyzed the published and oral sources through the lens of my three research questions. Here, I offer my interpretation of the study overall through an assessment of its strengths and weaknesses. I also suggest how this research could be further developed in the future. Finally, I offer some concluding thoughts to the study as it stands.

6.2 Strengths

This is a unique study that brings together primary source data from nine research participants about the creation and development of academic dance programs in Canada with secondary source research on the academic Canadian dancescape. While single articles have been published about academic dance programs in Canada, they have typically been part of anthologies themed around other areas of dance history and therefore tend to focus on one case study or program (Lindgren & Pepper, 2012; Tembeck, 2000; Wyman, 2001). This is a novel attempt to bring those oral histories together in a thorough, if not exhaustive, overview of academic dance history in Canada.

Moreover, this study has taken those oral narratives and woven them into a review of current structures of dance programs in Canada and grounded that data in the

literature on how dance programs might be structured given the theoretical, historical, and pedagogical literature that has been published to date. Therefore, this study contributes to both the knowledge of Canada's academic dancescape and how that dancescape fits within what we know about the challenges and successes of creating and nurturing academic dance programs.

Finally, this study posits the possibility of creating academic dance programming at Memorial, and uses the data gathered to make recommendations as to how dance programming might work at Memorial. As of the time of writing, Memorial is in a difficult fiscal situation and it might be seen as counterintuitive to consider the growth of academic offerings at the moment. However, it is my hope that these recommendations might stand the test of time and that they might prove useful at a future point when the financial climate might better allow for expanded thinking of where Memorial might develop in new and exciting ways.

6.3 Limitations

As with every study, there are a number of limitations to be acknowledged. First, this is admittedly a very small study. I chose nine participants to interview based on their ability to relate the appropriate narratives for my research and their employment in the dance programs in their early days. It is important to note that a number of my participants had retired, and could not always speak to their program in the present context. Finally, my informants consisted of senior academic staff members, female,

individuals with a high education and income level. This is not uncommon in the world of the university; however, it does inform an individual's worldview and so that would influence my findings. In addition to a restricted population sample, the body of relevant literature is also small, which would influence the results given that there are few written publications to provide a fuller picture of institutional histories.

As a researcher, of course my own worldview influences everything I do, including how I interacted with the literature, my participants, and the writing of this study. While bias is always inherent in any research, I attempted to mitigate my bias to corroborate data through consultation with the literature wherever possible and through the member check process. My assumptions as a researcher were that my participants were speaking to me with the intentions of providing their experiences to the best of their recollections, and to the fullest of their memories. I corroborated these chronologies as best I could through published literature and institutional information, but the limited number of relevant articles means that, in some cases, a participant's words are the only record that stands in this study of a particular program. Therefore, these are the narratives of my participants, which form part of the story that is the development of university dance in Canada.

6.4 Future Research Directions

This is an exciting area of research and there are many ways it can be expanded in the future. First, in order to provide a fuller picture of the creation and development

of academic dance programs in Canada, with a larger study, I would have the opportunity to interview more faculty members, administrators, and perhaps even students and alumni to gain a broader picture of the programs over the years. This would also provide other voices from different demographic groups to complement the words of my participants here. A larger study could also include archival visits to each university and to request to see administrative documents for each dance program so that I could augment the published sources that I accessed with unpublished sources that would help with the bigger picture. It could also consider the kinds of employment that dance degree graduates were finding both within and outside their chosen field. Finally, a comparative study with Canada and other countries could provide a transnational perspective that was not possible with this current study.

6.5 Recommendations and Conclusions

Sociocultural forces came together to create university dance programs in Canada, often during times of cultural change and regional or nationalistic pride. Because these programs are typically quite small, their curricula often focused around the individual expertise of the faculty members hired in the early years. As such, dance programs in Canadian universities today are the product of those times: heavily focused on Western, theatrical dance forms such as ballet, modern, tap, and jazz; designed to create dancers, teachers, and choreographers; and dispersed across the country, largely in heavily populated centres with flourishing and diverse dance communities. They are

largely a result of small groups of champions who recognized a need and sought a way to fulfill it, as best they could, in a particular sociocultural context.

As an academic discipline that was modeled under either/both physical education and fine arts, dance programs have both benefitted from and suffered from this dual identity. While today dance clearly identifies most closely with the fine arts, it is important to note that many dance programs would not exist were it not for the initiative of a number of physical education programs across the country to incorporate dance courses within their curricula. Therefore, while dance as an art form is paramount, its kinesthetic roots in academia bear mention here. As mentioned by a number of my informants, respecting both sides of dance as a discipline is important; however, even more important is ensuring that a dance program is firmly rooted in an academic home. Participants overwhelmingly indicated that a fine arts faculty tended to work best because that would bring dance into a cohesive centre alongside its cognate disciplines: music, theatre, film, visual arts, and interdisciplinary fine arts. Participants saw this as the strongest base from which a dance program could flourish.

So where does this leave dance as a possibility for academic study at Memorial? This is not an easy question to address. While much of this study is theoretical in nature, at the heart of this research is the question of whether dance programming might actually work at Memorial. And, if so, what concrete steps could be taken in order to make it happen? While I made recommendations in Chapter 5, I have done so with the understanding that the current financial climate makes those recommendations difficult

to even consider implementing at present. Having said that, these recommendations can be applied at any time and point to a way in which dance programming might be considered. Moreover, innovative programming can often benefit students who might not otherwise attend university, or who might choose to go elsewhere.

Before programming could be considered, a working group would need to be established. This would include representation from the faculty or school in which the program would be held, the Centre for Innovation in Teaching and Learning (CITL), Student Life (Experiential Learning), ArtsNL and/or DanceNL, and other members of the university and dance communities. Finding those allies both within the university and outside its walls will ensure that rigour and care will be taken during the process. This working group would be tasked with exploring appropriate program structures, funding possibilities, and curriculum development. Current course offerings would be reviewed in order to see where alliances lie and where gaps need to be filled. Extensive consultation with dance groups in the community – including dance studios, sociocultural groups, and vernacular groups – would be necessary, along with consultations with analogous performing arts discipline programs, in order to align university standards with artistic strengths that would be drawn upon.

A technique program would retain young, highly skilled dancers who currently attend a program on the mainland or do not pursue dance at the postsecondary level. Alternate models, such as a partnership with Kittiwake Dance Theatre (similar to that at the University of Winnipeg), might ease financial pressures on the university while

providing professional-level technique teachers into the university environment. A dance education certificate would draw in studio teachers who were interested in enhancing their teaching qualifications without enrolling in a degree program. And a program in ethnochoreology would complement the existing graduate programs in ethnomusicology and make good use of existing resources while drawing new students to the fold. Such innovations require an investigation into cost versus benefit, and more than anything else, the goodwill of administrators and their willingness to invest in something new and risky. While this study is an academic exercise, it is my hope that it inspires others to take up the torch to augment Memorial's already strong artistic academic offerings in years to come.

6.6 Summary

This study provides a novel approach to the discussion of the future of dance in the province of NL. It considers both the literature (published, peer-reviewed and institutional publications) and the data from my interviews to help in the consideration of what might work at Memorial in terms of dance programming. While the small size of both my population sample and the published literature are limitations to this study, the field is ripe for future research developments to further develop the Canadian academic dancescape.

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Appendix A: Summary of Dance Programs at Canadian Universities

University	Faculty	Department	Undergraduate	Graduate
Simon Fraser	School for Contemporary Arts	Dance	B.F.A. Dance Extended Dance Minor Joint Degree/Diploma with NBS Teacher Training Program	MFA Interdisciplinary Studies M.A. Comparative Media Arts
Calgary	School of Creative and Performing Arts	Dance	B.A. Dance B.F.A. Dance Joint B.A. Dance/BKines (Dance Science) Dance Minor Dance Pedagogy Concentration Dance Production Concentration Decidedly Jazz Danceworks Professional Training Program internship	
Winnipeg	Faculty of Arts	Dance	B.A. Dance – joint with Faculty of Arts and School of Contemporary Dancers	

University	Faculty	Department	Undergraduate	Graduate
York	School of the Arts, Media, Performance & Design	Dance	B.F.A. Honours Dance B.A. Honours Dance B.Ed. concurrent Honours Dance Minor	MFA Dance M.A. Dance M.A./M.B.A. joint degree Ph.D. Dance
Ryerson	School of Performance	Dance	B.F.A. Dance	
Concordia	Faculty of Fine Arts	Department of Contemporary Dance	B.F.A. Dance	M.A. Individualized Program Ph.D. Individualized Program Ph.D. Interdisciplinary Humanities
Université du Québec à Montréal	Faculty of Arts	Dance	B.F.A. Dance	M.A. Dance Specialized Graduate Diploma in Somatic Education Ph.D. Arts Studies and Practices
Regina	Faculty of Educ.	Arts Education	B.Ed.	

Appendix B: Interview Questions

Please note that these will be semi-structured interviews whose line of questioning will shift depending upon the responses from the participant. The questions listed below give a sense of the things I plan to ask; nothing outside the subject of the questions below will be asked.

- 1) What is your name?
- 2) What is your current position? At which institution?
- 3) Can you describe the structure of the dance program at [university] today?
- 4) How long has the dance program at [university] existed?
- 5) How did the program start?
- 6) What was your role in the creation of the program? How did that change?
- 7) How did it develop over the years?
- 8) How did the program end up with its current structure?
- 9) What were the challenges in the creation of the program? How were those challenges dealt with?
- 10) What were the benefits in creating the program? For the university? Dance community? Dance scene across Canada (scholarly and performative)?
- 11) Was there community involvement in the process? (How) did this relationship between university and community have to be developed and nurtured?
- 12) If you were thinking about a dance program being started today, what would need to happen/be in place in order to make it a success?
- 9) Any lessons learned from your own experience?