

# Sample 1

**SAMPLE**  
**Faculty Development Plan**  
**June 2019**

## CITIZENSHIP

### **A. Strengths, skills, competencies:**

1. I am logical and organized. I think through decisions carefully and get things done on time.
2. I am a collegial colleague. I am pretty easy to get along with and work well in groups.
3. I support my colleagues by looking for opportunities to help them reach their goals, such as choreographing for [REDACTED]. I enjoy seeing others succeed.
4. I am dependable. I attend meetings and fulfill assigned responsibilities.

### **Areas to develop, things to work on:**

1. I can get impatient with others who are not timely with their assignments or who take a long time to make decisions. This can affect my collegiality.
2. In my administrative roles I need to do more mentoring and observe other teachers, especially new hires and student teachers.
3. Accept new (or continuing) assignments within the Department or College
4. Learn more about grant-writing.

### **B. Goals and plans to accomplish these goals:**

I have considerable citizenship responsibilities within the World Dance Area.

1. As Program Coordinator of the technique courses (170/270/370) and performance courses (378/478) I would like to:
  - a. Continue to revisit the curriculum and materials with the teachers of these courses and see what changes need to be made to align with the course learning outcomes and continuity between courses.
  - b. Observe and mentor these teachers regularly and give feedback, especially student instructors
  - c. Attend folk dance camps and conferences to attain new resources such as dances, music, networking with possible future guest teachers
2. As coordinator of the Dance 260 classes:
  - a. Prepare syllabus, create course teaching schedule, including guest teachers for "movement Fridays"
  - b. Evaluate the current curriculum, addressing student feedback from previous semesters and consulting with other instructors and area coordinator.
3. As Coordinator of the Tap Dance Program:
  - a. As I have recently decided to discontinue the text and materials that have been previously used, new materials will be needed. A revised curriculum, including exams, readings and musical theater and dance history content, will have to be chosen/created
  - b. I would like to establish a clearer progression in the curriculum for each level
  - c. Meet with, serve and mentor teachers better, especially new adjunct and student teachers

4. As Co-Chair of the World Dance Area:
  - a. Continue to track expenditures and oversee budgeting of all World Dance accounts
  - b. Prepare the source documents for each semester (scheduling classes)
  - c. Meet weekly with my co-chair to plan area meetings, discuss area business
  - d. Apply for funding to continue to help students attend summer camps/workshops such as Stockton Folk Dance Camp and facilitate student attendance
  - e. Continue to bring at least one guest instructor/visiting scholar/choreographer to campus to work with students in various world dance classes
  - f. Participate in planning a 2021 summer festival tour for the International Folk Dance Ensemble
  - g. Attend a grant-writing seminar on campus as time and schedule permits
5. Administrative work as Director of the Tier II Ensemble (Fall) and [REDACTED] (W):
  - a. Continue to work with performance scheduler and financial office assistants on scheduling and payments for performances
  - b. Mentor student assistants with teaching, choreographing, and directing
6. National or international involvement:
  - a. Continue to serve within the National Folk Organization in various capacities
7. Community involvement:
  - a. Continue guest teaching for church or community events

**C. Resources Needed to Accomplish these Goals:**

1. Travel funding to attend Stockton Folk Dance Camp 2019 (see 1e.), already given
2. Travel funding to attend the National Folk Organization Conference, March 2020, Laguna, California (see 1e. And 6a.), approx. \$1000
3. Apply for visiting scholar funding to bring in world dance guest teachers/lecturers. (Otherwise, I will have to figure out how to secure funding from within the World Dance Area). (see 5e.)

**D. Relationship to University/Department Aspirations:**

From the College Rank and Status Documents:

“In every case, the professional faculty member’s expertise within their given field should serve the needs of the students by providing connections to arts and communications industries or public school settings. Professional faculty may be assigned professional service that is deemed scholarship or creative work in order to strategically maintain/develop/influence connections with professional entities. This informs teaching and allows faculty to contribute to their disciplines.”

The following list of citizenship expectations are outlined in my Letter of Expectations:

- Assist with administrative responsibilities in the World Dance Area
- Facilitate the World Dance Area community engagement program

- Work as a liaison with local elementary and middle schools
- Develop and maintain a relationship with school administrators
- Serve on Department of Dance committees as assigned
- Serve on college and university committees as assigned
- Participate in professional activities inside and outside the university
- Participate in professional organizations that relate to the discipline of world dance (ie. National Folk Organization)
- Assist with administrative responsibilities associated with world dance performing companies

I believe that most of these duties are embedded in the assignments I currently have as an Artistic Director of our outreach ensemble, co-Area head, and through my involvement with organizations such as NFO. Future assignments may include more committee work within the department or college.

Bringing guest choreographers and teachers to BYU as well as attending workshops and conferences will help me network with, maintain relationships with, and receive training from professionals in the industry. Likewise, it will benefit students as they participate in these experiential learning activities both on and off campus.

**E. Accomplishments so far in achieving goals:**

1. As Program Coordinator, 170/270/370 Technique classes 2018-19
  - a. Rewrote syllabus, Fall 2018
  - b. Met with instructors fall and winter semester to talk about curriculum. Compared our current teaching models across the three levels to ensure continuity and progression.
  - c. Created teaching calendars and exams for each semester and uploaded needed teaching materials into a Box folder
2. As the Director of Tier II Ensemble and [REDACTED]:
  - a. Planned, executed, and placed students at the August Folk Dance Workshop/Audition, and audition for [REDACTED] in November.
  - b. Worked with performance scheduler on soliciting performances
  - c. Worked with dance financial assistant on facilitating and collecting payments from schools
  - d. Adjudicated audition for the International Folk Dance Ensemble. Worked closely with the director to select members of [REDACTED] to advance next year.
3. World Dance Area Co-Administration
  - a. Examined spending and created a document to show other faculty how money was spent in the past year and proposed some spending changes in a series of meetings. Created a budget with my co-chair and costume manager. Made changes, such as putting costume assistants on hourly pay instead of contracts to better track working hours. Made goals for costume purchasing and prioritizing.

- b. Scrutinized the account reports monthly for errors and accuracy, involving the dance financial assistant when necessary
  - c. Worked on source documents in preparation for Spring, Summer, Fall 2019 and Winter 2020 in consultation with my co-chair to plan classes using facility space efficiently.
  - d. Met frequently with my co-chair to discuss world area needs such as requesting experiential learning funds, scholarship funding, hiring needs, etc.
  - e. Worked with tap and clogging coordinators to revise their syllabi
  - f. Attended and assisted with the planning of area meetings
  - g. This past year (2018-19), I commissioned a guest instructor/choreographer to teach and set a new piece on the Tier II Ensemble. Usually guest teachers and choreographers only work with the International Folk Dance Ensemble (touring team). However, this guest choreographer taught a technique (270) class, choreographed a Yiddish piece for my Tier II ensemble, and taught a workshop open to the public at one of our monthly recreational folk dance nights. I was thrilled that we were able to expand this experience to so many students and people in the community. I estimate that we had over 350 people involved in these classes and workshops. This type of guest teaching experience is one I would like to continue to facilitate on an annual basis.
  - h. Facilitated a collaboration between the Music Department and a couple of student performers for an outreach concert.
  - i. Facilitated sending eight students to Stockton Folk Dance Camp. Acted as a liaison between the camp and the Department of Dance, who provided some requested experiential learning money for our students
  - j. Wrote letters of recommendation for students seeking acceptance to graduate programs
  - k. Facilitated a Slovakian costume donation to the World Dance Area
4. In preparation to be the Tap Coordinator:
    - a. Met with the former Tap Coordinator, my Co-Area Chair, and other tap faculty to examine the text which was written by a former professor (now retired) to decide if we want to keep using it. Had several phone meetings with the textbook publisher and author to discuss possible options such as an e-book
5. As a citizen of the Dance Department:
    - a. Served as a member of the World Dance Faculty Search Committee, Winter 2019
    - b. As head of the Department Social Committee, coordinated with committee members to plan and carry out the Department Christmas Party
    - c. Attended college convocations and all required department and college meetings
    - d. Applied in March 2019 to teach a general education Study Abroad in Paris 2020 (Dance 260)
6. As a member of the National Folk Organization:
    - a. Reviewed grant applications twice annually as a member of the NFO Grants Committee

- b. Served a third year of a three-year term as a member of the Board of Directors
  - c. Aided in the planning and execution of the NFO Annual Conference hosted by BYU, April 2019. Duties included attending planning meetings beginning in Sept. 2018, scheduling rooms, ordering food, driving and hosting duties during the conference.
7. Community Involvement:
- a. Taught a Kurdish dance workshop for Eastern Arts Ensemble's Norooz (Persian New Year) celebration at the Rose Wagner arts center in Salt Lake City, March 2019
  - b. Taught square dance at an Orem stake youth activity in preparation for a pioneer trek. Brought students to help and observe this type of teaching activity, May 2019

**F. Measures used to assess success in my professional responsibilities and accomplishing my goals:**

Peer reviews and feedback from my department chair at my ASI interview and co-area head as passed on to my chair will be the formal reviews of my citizenship productivity and performance. With my involvement outside the university, participation in organizations such as NFO will also demonstrate involvement. I will provide evidence of participation, collaboration, and service within the department, college, university, church, and community. As well, my behavior will reflect support of the Honor Code, the Church of Jesus Christ of Latter-Day Saints by observation of university policies, standards and attendance at required meetings. Support of colleagues will be reflected in my chair and peers' assessments of my collegiality.

## SCHOLARSHIP

### A. Strengths, Skills, Competencies

1. In terms of my creative work as Artistic Director of [REDACTED], I have a good sense of what is appropriate and educational for a children's audience.
2. I enjoy the creative process in creating works and putting together a show.
3. I have good writing skills.
4. I have a varied background in dance, which gives breadth to the types of dance I feel comfortable researching.

### Interests, Areas to Develop

1. I feel I can always improve at my choreographic skills.
2. I am particularly interested in researching Ukrainian/Russian dance, character dance, and dance history.
3. As a "world dancer" I am always interested in trying to represent new countries, especially with the increasingly diverse immigrant population in Utah. I would like to include more choreographies from countries that represent these populations for our outreach show.

### B. Goals and plans to accomplish these goals:

1. Choreograph and restage works annually for Christmas Around the World, our World Dance Area mainstage production, for the Tier II Ensemble.
  - a. Choreograph a Ukrainian dance for CAW 2019.
2. Write and direct and outreach shows appropriate in content, length, and interest for an elementary audience. Include educational components for children. Pieces must also have a variety of technical elements to challenge and build the dancers' skills, such as performance, partner work, footwork, etc.
  - a. Write and direct an original show for [REDACTED] outreach 2020.
  - b. Solicit new choreographies for greater global representation. Write grant requests for funding if needed.
3. Choreograph character dances for the BYU Theatre Ballet production of [REDACTED] in 2020.
  - a. Attend a character dance workshop to expand my character dance knowledge
  - b. Recruit and rehearse dancers, especially men, for these pieces.
4. Receive more feedback on my choreographies
  - a. Solicit more peer reviews and blind reviews on my work.
5. Continue to work on writing skills and look for opportunities to begin publishing. (possibly long-term)
  - a. Talk to my faculty mentor and colleagues about ideas and avenues for written scholarship.

- b. Attend writing workshops on campus.

**C. Resources needed to accomplish these goals:**

1. Travel funding to attend the Houston Ballet character dance workshop (done)
2. Travel funding to attend Ukrainian dance workshops
3. Possible grants to fund new costumes, such as Ukrainian boots

**D. Relationship to University/Department Aspirations:**

As stated in College Rank and Status documents in regards to professional faculty:

“Scholarship or creative work should not be evaluated using the same standard as that of professorial faculty. Instead, the expected purpose, quality, and quantity of a faculty member’s professional service in scholarship or creative work and how it will be evaluated for rank and status should be described within the professional faculty expectations document drafted for the position vacancy request and offer letter. Those faculty members with expectations for both professional service in teaching and scholarship or creative works will have a teaching load that is balanced with those scholarly or creative expectations.”

In my offer letter, the expectations from my department as professional faculty are as follows:

- Creation of creative works for the World Dance area
- Restaging of existing works of the International Folk Dance Ensemble

From this list of expectations, my scholarship is outlined as primarily choreographic works and restagings of world dance for the performing ensembles of the World Dance Area.

**E. Accomplishments so far in achieving goals:**

1. Choreographed a new *Buchaechum* (Korean Fan Dance) for CAW 2019, with student [REDACTED] (student mentoring experience, see Restaged it for [REDACTED] show, *Tell Me a Story*.
2. Restaged *Hutsulka*, a Ukrainian dance by Colleen West, and staged a cast finale for CAW 2019
3. Wrote and directed *Tell Me a Story*, an original production for elementary outreach ensemble “[REDACTED] Winter 2019. Sought feedback from peers in my area and had it blind-reviewed.
4. In Summer 2018, travelled to Ukraine for two weeks. Took dance workshops from five different companies in various parts of central Ukraine.
5. With student assistant [REDACTED], I choreographed an American piece called, “Hillbilly Hoedown” for [REDACTED] Performed in *Tell Me a Story*.
6. Restaged two of my former works, [REDACTED] and [REDACTED] for [REDACTED]. [REDACTED] was also performed for the World Dance Area concert, “Festival of

Nations,” in conjunction with the 2019 National Folk Organization Conference hosted by BYU.

7. Solicited new choreographies for [REDACTED], including a clogging piece by colleague [REDACTED], a Hungarian piece by International Folk Dance Ensemble director and colleague, [REDACTED].
8. Restaged other pieces for [REDACTED], including a Yiddish wedding dance by guest choreographer in Fall of 2019. Edited for length appropriate to a young audience.
9. Peer and outside reviews:
  - a. Peer review: I have received verbal and written feedback from my colleagues and a retired colleague from the World Dance Area on my choreography and direction of *Tell Me a Story*. I also received verbal feedback from one in the contemporary dance area. I will continue to receive written and verbal feedback from colleagues.
  - b. Outside reviews:
    - i. Blind reviews: I received several blind reviews for *Tell Me a Story*.
    - ii. I received verbal feedback from members of the NFO Conference on *Babushka*.

**F. Measures used to assess success in my professional scholarly responsibilities and accomplishing my goals:**

Juried performance, peer reviewed creative activities, both internal and external will be good measures of my scholarly success. I will solicit feedback from a range of dance educators to lend credibility and diversity to the comments.

## TEACHING

### A. Strengths, skills, competencies:

1. I consistently receive very high student ratings for my teaching, higher than department averages. I have high rates of response and students provide a number of comments.
2. I am confident in my teaching. I have good teaching skills and practices that result in high student achievement and learning. I have 25 years of teaching experience in different situations, with various ages and populations.
3. I am personable with students and make them feel comfortable with me and cultivate a very positive feeling in the classroom. Students are treated with respect and consideration.
4. I am prepared and organized and my teaching reflects careful research and preparation.
5. I have a wide background in dance styles and training, which lends to flexibility in assisting with courses outside my area. It also increased the amount and variety of classes I can teach.
6. I love BYU's mission to be spiritually strengthening and I joy in sharing my testimony and inviting my students to grow in the gospel through our shared experiences and study.

### Areas to develop, things to work on:

1. I desire to give better feedback/assessments to students, both in quantity and quality.
2. I would like to explore effective classroom practices for lecture classes in particular, since this is a new type of teaching experience for me.
3. Because of my interest in dance history and background in the humanities, I am anxious to go deeper my knowledge in this area. I would like to feel prepared to teach major dance history courses in the future.
4. With my interest in Ukrainian dance, I would like to teach the Ukrainian ethnic dance course and incorporate additional knowledge and insight into Ukrainian dance from my own research.

### B. Goals and plans to help me accomplish these goals:

1. Seek resources from CTL and peers on my assessments and assessment procedures
2. Read books on teaching strategies
3. Attend campus teaching seminars, including CTL
4. Seek new, more effective books and resources for my courses
5. Seek feedback from students through mid-course evaluations, SCOT, etc.
6. Seek peer teaching evaluations
7. Sit in on dance history courses, take an online class to further my knowledge. Funding for online courses may apply.
8. Attend teaching conferences.
9. Receive high ratings on my student evaluations.
10. Assist others in the department by guest teaching for department courses or teaching for dance camps, workshops.

11. Guest teaching at professional conferences/workshops
12. Become more technologically savvy by learning how to use classroom technological tools better. Learn about what others are using, utilize University resources to help, and do more independent study of presentation tools
13. Participate in student mentoring projects, particularly with students who are choreographing or assisting to direct in my Dance 478 (Tier II or Traditionz) course.

**C. Resources needed to accomplish these goals:**

1. Travel funding to attend conferences, workshops such as Stockton Folk Dance Camp, NFO Conference, NDEO, UDEO, or daCi, or Pourparler.
2. Travel funding to study Ukrainian dance in Ukraine or Canada. Permission from the University to travel to Ukraine is required. (See also Research Interests)
3. Funding for workshop/conference costs, online courses. This could come from my 20 account, or paid by the department if it is part of an assignment.
4. Costs for books, music or DVD purchases for teaching. Usually covered by World Dance account.

**D. Relationship to University/Department Aspirations:**

As stated in the College Rank and Status documents:

“Those faculty members with expectations for both professional service in teaching and scholarship or creative works will have a teaching load that is balanced with those scholarly or creative expectations. . . . In addition to professional service in scholarship or creative work, individual professional faculty member’s teaching load expectations are outlined in the professional faculty expectations document and both areas may be further modified in annual stewardship reviews. In most cases, professional faculty have a greater responsibility than professorial faculty to connect students directly to the industry in which they produce practical or creative work.”

In my offer letter, the expectations from my department as professional faculty are geared toward a substantial teaching load, as follows:

- Teach three to four courses each semester
- Teach two to three courses during spring or summer terms (when serving on a ten month contract)
- Direct a 2nd tier performing company in the world dance area
- Mentor students

I believe that my scholarship interests and citizenship activities will provide connections to the professional or more authentic world dance companies, choreographers and current practices. Through my participation with professionals, my technical dance teaching abilities will improve and expand in scope.

#### **E. Accomplishments so far in achieving goals:**

1. Received travel funding to study Ukrainian dance for two weeks in Ukraine, 2017. I was able to take Ukrainian dance classes with five companies in central Ukraine, including the famed "Virsky" Ensemble.
2. Received travel funding to attend Stockton Folk Dance camp, July 2019.
3. Attended the National Folk Organization conference and participated in workshops and lectures, April 2019.
4. Taught eight courses during the 2018-19 school year
5. Sat in on the Dance 461 (Dance History 2) course Winter 2019 to prepare to possibly teach it in the future.
6. Observed the Dance 260 course (Introduction to Dance) Fall 2018. Taught it in Winter 2019 (lecture format class, including dance history). Found a new textbook for use beginning Spring 2019.
7. Completed a 12-week online dance history course through NDEO, Winter 2019, (Opdi 106 *Choreographic Explorations Since 1953*), to increase my dance history knowledge (funded by the Department).
8. Gave mid-course evaluations to students in my Winter 2019 courses. Sought additional feedback from students through questions in my final exams.
9. Mentored two senior students (both members of the International Folk Dance Ensemble) as intern assistants in my Dance 478 (Tier II and Traditionz) courses.
  - a. One student, who had studied dance in Korea the previous spring, interned in the Fall of 2018 upon her return. Together we created a new choreography based up movement she learned in Korea (and that I had some previous familiarity with), for performance in *Christmas Around the World* and *Tell Me A Story*. Throughout the three months leading up to the performance, she taught Korean movement in class daily to prepare students for the difficult styling. I mentored her teaching closely to help her decide what to teach and for how long. As she had already been my student in a teaching methods class, she already had some teaching skills and experience, though not with Korean dance. Likewise, the students had no previous experience with this style. The entire experience was a great collaboration and learning experience for all of us.
  - b. Another student interned Fall Semester as well, and continued Winter Semester as my paid assistant director of the outreach ensemble, "Traditionz" and our show titled *Tell Me a Story*. He was mentored through the entire process of teaching choreography, restaging works, assisted me with creating choreography, and all aspects of the directing process.
10. Attended the CTL Course Development Workshop, August 2018 and Faculty Development Series events, including Spring Seminar 2019.
11. Attended two Writing Across the Curriculum seminars on campus.
12. Received above-department average scores on my student ratings.
13. Taught a folk dance workshop at the daCi Utah conference, November 2018.
14. Guest taught folk dance movement classes for Dance 260 sections (other than my own).

15. Taught Ukrainian character dance for two weeks for the Ballet Area's Advanced Ballet Summer Intensive, July 2018.

**F. Measures used to assess success in my professional teaching responsibilities and accomplishing my goals:**

Evidence that I am working to improve teaching and practices, utilizing campus resources such as CTL, well-defined learning outcomes and course materials. A record of student mentoring will also be provided, included letters from mentored students.

Peer teaching evaluations, student ratings, mid-course and SCOT evaluations will all serve as formal evaluations of my teaching. Participation in course development, curriculum development, teaching conferences, and other activities aimed at improving teaching will be provided. Evidence of student achievement as represented by student papers, examinations, course materials will be provided.

## Course Development Project: Grant Request

May 31, 2019

Dear Faculty Center Associates,

For my first year course development project, I chose my Dance 376 Methods of Teaching World Dance course that I taught last fall. This course explores the pedagogy of teaching rhythmic dance forms. Most of the class is centered around students teaching one another. Therefore, not a lot of physical resources are used or needed besides basic audio/visual equipment.

For my \$300 grant request, I would like to propose that I attend the National Dance Education Organization Conference in October 2019. (The cost of this conference/workshop is \$395). Presenters at this conference address all kinds of dance teaching topics, as the organization is geared toward dance educators. (I am currently a member of NDEO and took a fantastic online professional development course this past semester through them). I believe that I can gain new ideas, methods, resources, and network with others that can bring an expanded approach to the Dance 376 course. In consulting with some of my Dance Education colleagues in the Dance Department that regularly attend this conference, they are in agreement that this conference will support my development as a teacher, as well as benefit my students who are learning how to teach dance. Though I am not scheduled to teach Dance 376 again until Fall of 2020, this timeline will give me adequate time to prepare myself.

As a note, I will also apply to the Department of Dance this fall for travel funding, as this conference is in Miami. (Conference fees are not covered by travel money).

Thank you for your consideration of this request. I appreciate all you do to support our development as faculty at BYU.

Yours respectfully,

Assistant Professor  
Department of Dance

**Brigham Young University**  
**College of Fine Arts and Communication**  
**DEPARTMENT OF DANCE**

**DANCE 376**  
**Methods of Teaching World Dance**  
**Fall 2018**

**CATALOG COURSE DESCRIPTION:**

Students will grow in confidence and skills through practical teaching experiences and feedback, while exploring the pedagogical theories and methodologies of teaching rhythmic dance forms to various populations.

**PRE-REQUISITE:** none. Recommended courses: 170, 172

**COURSE ALIGNMENT:**

This course will be in correlation with the Aims of a BYU education which is: 1) spiritually strengthening 2) intellectually enlarging, and 3) character building leading to 4) life- long service and learning.

**REQUIRED COURSE MATERIALS:**

***“170/270 Packet” by Ed Austin, 326/376 Folk Packet by Becki Love***  
**Music purchases as assigned**

**PROGRAM LEARNING OUTCOMES:**

Students will demonstrate competency in a self-selected dance specialty such as pedagogy, performance or choreography.

Students will model professional behavior and practice.

Students will critically examine spiritual, ethical and professional issues relevant to dance.

**COURSE LEARNING OUTCOMES:**

***Students will be able to:***

1. Demonstrate understanding of theoretical and practical methodologies of rhythmic dance teaching with populations of various ages, experience and skill levels
2. Develop teaching skills through practical experiences in and outside of class

3. Prepare effective lesson plans
4. Give and receive peer feedback in practical teaching situations
5. Articulate a personal philosophy of teaching

#### **LEARNING ACTIVITIES/COURSE REQUIREMENTS:**

1. Discuss and practice teaching techniques for various groups and populations
2. Participate as class members practice teaching and give feedback
3. Observe dance faculty in various teaching situations
4. Complete reading and writing homework assignments
5. Keep a reflective journal of teaching experiences and personal insights
6. Teach dance in a community setting
7. Craft a personal philosophy of teaching
8. Create lesson plan for teaching assignments

#### **ASSESSMENT PROCEDURES:**

1. Four lesson plans (10%)
2. Two graded in-class teaching experiences and one outside teaching experience (50%)
3. One written exam (15%)
4. Teaching observations (5%)
5. Written personal philosophy of teaching dance (10%)
6. Various journaling/class preparation assignments (totaling 10%)

#### **COURSE POLICIES:**

##### **Attendance:**

A student who misses more than 20% of the course within a semester will automatically fail. If the class meets *two* times a week then there is an allowance of *two* absences with no penalty. After three absences, the final grade will then drop 1/3 grade level for each additional absence. A student's number of absences will not be affected by "university excused" tours or performances. Two tardies or early departures will equal one absence. If a student arrives more than 20 minutes late to class, he/she will have their attendance recorded as an absence.

#### **UNIVERSITY POLICIES:**

##### **Preventing & Responding to Sexual Misconduct:**

In accordance with Title IX of the Education Amendments of 1972, Brigham Young University prohibits unlawful sex discrimination against any participant in its education programs or activities. The university also prohibits sexual harassment—including sexual violence—committed by or against students, university employees, and visitors to campus. As

outlined in university policy, sexual harassment, dating violence, domestic violence, sexual assault, and stalking are considered forms of "Sexual Misconduct" prohibited by the university.

University policy requires all university employees in a teaching, managerial, or supervisory role to report all incidents of Sexual Misconduct that come to their attention in any way, including but not limited to face-to-face conversations, a written class assignment or paper, class discussion, email, text, or social media post. Incidents of Sexual Misconduct should be reported to the Title IX Coordinator at [t9coordinator@byu.edu](mailto:t9coordinator@byu.edu) or (801) 422-8692. Reports may also be submitted through EthicsPoint at <https://titleix.byu.edu/report> or 1-888-238-1062 (24-hours a day).

BYU offers confidential resources for those affected by Sexual Misconduct, including the university's Victim Advocate, as well as a number of non-confidential resources and services that may be helpful. Additional information about Title IX, the university's Sexual Misconduct Policy, reporting requirements, and resources can be found at <http://titleix.byu.edu> or by contacting the university's Title IX Coordinator.

#### **Counseling and Psychological Services:**

Feeling overly stressed, depressed, or having academic or personal issues? Help is available! If you feel you are in need of support services, go to [caps.byu.edu](http://caps.byu.edu) or call 801.422.3035, or go to 1500 WSC any time between 8 – 5. Evenings, weekends, and holidays, call University Police and ask to speak to the After-hours counselor: 801.422.2222. For additional support services, contact: Women's Services and Resources: 801.422.4877

#### **Students with Disabilities:**

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability that may impair your ability to complete this course successfully, please contact the University Accessibility Center: 801.422.2767; or visit their website: <https://uac.byu.edu/>

#### **Church Educational System Honor Code:**

Brigham Young University exists to provide an education in an atmosphere consistent with the ideals and principles of The Church of Jesus Christ of Latter-day Saints. That atmosphere is created and preserved through commitment to conduct that reflects those ideals and principles. Observance of such standards is a condition of employment and admission. Those individuals who are not members of The Church of Jesus Christ of Latter-day Saints are also expected to maintain the same standards of conduct, except church attendance. If you have any concerns, please contact the Honor Code Office at 422-2848. For more information on the following related topics, visit the Honor Code office website at [http://www.byu.edu/honorcode/honor\\_code.htm](http://www.byu.edu/honorcode/honor_code.htm)

- Be honest
- Live a chaste and virtuous life
- Obey the law and all campus policies

- Use clean language
- Respect others
- Abstain from alcoholic beverages, tobacco, tea, coffee, and substance abuse
- Observe Dress and Grooming Standards
- Participate regularly in church services
- Encourage others in their commitment to comply with the BYU Honor Code
- Academic Honesty
- Dress and Grooming Standards

# Sample 2

**SAMPLE**  
**Faculty Development Plan**

Department of Dance  
June 2019

**TEACHING SELF-ASSESSMENT**

**Strengths:**

1. Energy, enthusiasm, and passion in my teaching—both for the content and the desire for my students to learn
2. Compassion and kindness for my students
3. Relatability to students and interest in their lives
4. Approachable and humble; transparent about not knowing everything
5. Ask probing questions which encouraging students to look at ideas from different perspectives

**Areas for improvement:**

Many of these ideas below come from student evaluation feedback. I want to work on the following to better my teaching, and help my student evaluations become more positive:

1. Advance planning of class content/curriculum for better organization
2. Confidence in myself as an authority figure, without being authoritarian
3. Giving an appropriate balance of praise and constructive feedback, delivered in a positive manner
4. Being clear and consistent (remembering my combinations) in my teaching of movement material in technique class

TEACHING GOALS	PLAN TO ACCOMPLISH
1. Items 1-3 above	<ul style="list-style-type: none"> <li>• Work with _____ to review student evaluations and make changes to my class content and curriculum; meeting, June 4 to develop new course syllabus and review student evals</li> <li>• Work with mentor to discuss organization tools and approaches, general teaching methodology in relation to my needs for improvement listed above.</li> </ul>

	<ul style="list-style-type: none"> <li>• Document course lesson plans, exercises, and activities in an organized binder so I can repeat my work.</li> <li>• Collect mid-semester student feedback (e.g., surveys, focus groups) in my classes and share responses with students and the changes I am making in return</li> <li>• Use the CTL program, Student Consulting on Teaching (SCOT) in one of my courses.</li> <li>• Check in with Curt to arrange for two faculty observations of my teaching</li> </ul>
<p>2. Create a technique class that is conceptually sound and progressive throughout the semester—be clear and consistent in my teaching of movement material</p>	<ul style="list-style-type: none"> <li>• Discuss individual approaches to teaching semester-long technique classes with colleagues Kate Monson, Marin Leggat, Kori Wakamatsu, Keely Glen and others: particularly, ways of integrating concept that feels mature and college-level appropriate, pacing, difficulty-level of material.</li> <li>• Memorize and be clear about the details of my technique combinations and their tie back to the conceptual focus</li> <li>• Create movement that challenges the students while simultaneously honoring my body in the process</li> </ul>
<p>3. Expand my knowledge in composition/improvisation to continue to develop this specialty teaching area by doing weekly research</p>	<ul style="list-style-type: none"> <li>• Watch at least one dance work a week: consult list of artists I have constructed and continue to add to it for viewing work</li> <li>• Book suggestions: <ul style="list-style-type: none"> <li>○ Twyla Tharp <u><a href="#">The Creative Habit</a></u>,</li> <li>○ Deborah Hay <u><a href="#">My Body the Buddhist</a></u></li> <li>○ finish Susan Rethorst <u><a href="#">A Choreographic Mind</a></u> and Jonathan Burrows <u><a href="#">A Choreographic Handbook</a></u>, Kent DeSpain <u><a href="#">Landscape of the Now</a></u></li> <li>○ Ann Bogart: <u><a href="#">Conversations With Anne, A Director Prepares, What's the Story: Essays about art, theater, and storytelling, The Viewpoints Book</a></u></li> </ul> </li> </ul>
<p>4. Hone in on particular teaching specialties</p>	<ul style="list-style-type: none"> <li>• Meet with Kori Wakamatsu to discuss courses I will teach as I continue to discover areas of expertise. Could propose site-specific course, dance writing, continue to develop dance science focus, continue to flesh out composition/improvisation focus, refine and work on technique course teaching.</li> </ul>
<p>5. Find ways to make my teaching more spiritually strengthening</p>	<ul style="list-style-type: none"> <li>• Plan my courses from the beginning with this goal in mind.</li> <li>• Consult Spring Seminar binder for ideas shared by speakers.</li> <li>• Bring my individual strengths and the unique elements of who I am into my teaching (John Bingham, Spring Seminar).</li> </ul>

### Accomplishments so far:

1. Have delivered mid-semester course evaluations in 366 course, and sought verbal as well as written feedback in 440, in addition to online evals.
2. Multiple meetings with Mike Johnson to more effectively utilize Learning Suite
3. Have discussed faculty mentor process with Shayla and Curt
4. Have created movement for 440 that adjusts to my body's current situation (foot pain)
5. Have discussed approaches to giving feedback and other teaching methodologies and approaches in meetings with colleague, Pam Musil
6. Have taken on three new preps—two quite hefty—in teaching Kinesiology (342), Methods of Teaching Contemporary Dance (366), and Advanced Composition (469).
7. Taught two workshops at ACDA in Feb 2019 and got reviewed.

### Relationship between Goals and Department/University Aspirations

As stated in our department rank and status document excellence is expected of all faculty members in all areas, including teaching (DRSP 1.1.1, 3.3.1). As I strive to better my teaching through the above goals, I am seeking for well-rounded excellence. My goals combine with the aims of the university as I seek to specifically make my classes more spiritually strengthening (BYU AIMS document, DRSP 1.1). Not having attended BYU as a student, I am still learning ways to bring this into my classes in a natural manner. I have recently learned at Spring Seminar that student evaluations rate instructors as highly spiritually strengthening simply when faculty show love for their students by making time to listen and talk with them, and express vulnerability and authenticity in the classroom. My plans to continue to stay current in my field, as well as continue to improve in my skillset align with the department's goals of remaining current in the field (3.3.2.1)

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### SCHOLARSHIP NARRATIVE

My research is largely choreographic and lies under the realm of creative work. Broadly, my interests include:

- **Site-specific work**, investigating relationships between environment and the moving body.
  - Recently I have explored these ideas through the making of a **dance film**, [REDACTED], shot in Moab, UT, where I specifically set out to investigate how the choreography and the landscape in which it is created can share equal roles.

Working with three student dancers and two videographers, we played with perspective--exploring intimate close-ups of the human body, juxtaposed with wide-angle or aerial views that showcase the grandiose natural landscape and dwarf the minuteness of the human body.

From a choreographic standpoint, these questions informed our movement-making process: How is the movement created truly “site-specific”? In other words, what type of movement vocabulary fits here, how does the movement originate from the surrounding environment, and how do we physically and directly engage with the environment while dancing? After scouting locations, I took the dancers with me to create a rough draft of the film in the actual sites we would film; in this way, the movement was physically generated in and inextricably tied to the outdoor locations, which is different from an approach of creating choreography for the stage and then simply transferring it to an outdoor location. The dancers fully immersed themselves in their surroundings, getting wet and dirty as they rolled, slid, and swiped through river water, sand, and massive rock formations looming over epic lookouts.

- **Dance theater**—investigating **meaning-making** (often non-linear) that can occur in **combining movement and spoken word**.
  - I collaborated with BYU theater professor, [REDACTED], in creating a “Text and Movement” workshop that we shared at ACDA Winter 2019, and plan to share with our own students. I plan to work with [REDACTED] in 2019-2020 to devise and create an original dance-theater work.
  - While not explicitly dance theater, my piece [REDACTED] performed March 2019 with ten BYU students investigated ideas of witnessing and humanity through literally watching of others on stage. I continue to be interested in expression of humanness, as well as ways to draw my audience into my choreographic work, whether that be through actual audience engagement, or developing of human themes that might spark emotion, memory, or visceral physical feeling.
- **Choreographic process**—specifically through **improvisation**—both in practice and pedagogical methods for teaching it, investigating ways of making through chance and saying “yes” to our instincts. My article “Educator, Artist, Researcher: A Synergistic Relationship” published 4 Dec 2018 in *Dance Educator in Practice* expounds on the synergies between the doing and the teaching of these principles. Additionally, I will be delivering a workshop at NDEO Fall 2019 with collaborator [REDACTED] [REDACTED] which investigates the duet form through collaborative making. I taught this workshop at ACDA March 2019 as well.

## SCHOLARSHIP SELF-ASSESSMENT

Strengths	Weaknesses	Steps for Improvement
I deliver high quality work with sound craft and fresh ideas.	Somewhat perfectionistic—I have a hard time putting out anything that is not my very best, causing me to spend a great deal of time on one project, which can lead to burnout or overload with other work responsibilities. This also results in making less work.	<ul style="list-style-type: none"> <li>• Focus on a little more output and worry less about each product being the best thing I've ever created.</li> <li>• Say yes to smaller projects, and plan more projects per year—try the monthly calendar of research projects like [REDACTED] did (Spring Seminar)</li> <li>• I will practice this with my work on CDT in that I have less time to make it.</li> </ul>
I put my all into my work and stop at nothing less than a fabulous product	I am not great at planning ahead as I get bogged down in the work of the present project.	<ul style="list-style-type: none"> <li>• Plan to have projects going at all stages of the process—conception/grant writing, rehearsal/performance, exposure outside of the university</li> <li>• Make calendar with current and future projects to keep myself organized. Monthly calendar, to-do calendar</li> </ul>
I enjoy collaborating with others/other disciplines and am fairly good at networking	<ul style="list-style-type: none"> <li>• I sometimes have difficulty relinquishing control and sharing the load of the project—could also be due to particular collaborative relationships that weren't productive.</li> <li>• Because of my high demands on artistic quality, I sometimes feel that I compromise relationships, which leaves me saddened.</li> </ul>	<ul style="list-style-type: none"> <li>• Continue to have open communication with collaborators (including dancers) about working style and my needs/the needs of the project/their needs</li> <li>• Continue to own my process and see it as valid</li> <li>• Seek out collaborators who share in my aesthetic and whom I trust</li> <li>• Seek out collaborators who differ in aesthetic and know going in that it will be a different type of process</li> <li>• Value and respect all those whom I work with by stating clear expectations for the project.</li> <li>• Remember that this work is ultimately about carrying out the mission of Jesus Christ—serving, caring for and loving others through the artistic process.</li> </ul>
I am a strong grantwriter		

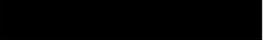
## SCHOLARSHIP GOALS/PROJECTS

Goal: 1 <sup>st</sup> year 2018-2019	Steps/To Do	Deadlines For Completion:	Resource/Budget	Completed Steps
1. Create [redacted] for Faculty Concert	Submit this piece to festivals/conferences. Possible festivals to apply to, and continue to look at ICONS webpage for listings: <ul style="list-style-type: none"> <li>• Whim Wh'im</li> <li>• Utah Metropolitan Ballet</li> <li>• Northwest Dance Project</li> <li>• DUMBO festival/Soloduo Dance Fest</li> <li>• Women in Dance Leadership Conference</li> <li>• Chop Shop</li> <li>• Breaking Ground, Carley Conder: <b>Sep 12, '19 open for submissions</b></li> <li>• Gibney Dance</li> <li>• NDEO</li> <li>• Somatics Festival</li> <li>• Red Rock Festival</li> <li>• Utah Arts Festival</li> </ul>	Summer/Fall 2019	\$500-700 for filming/costumes from faculty stipend	<ul style="list-style-type: none"> <li>• performed March 2019 in RB theater and received two positive peer reviews</li> <li>• submitted to Francisco Gella's festival March 2019-rejected</li> </ul>
2. Create [redacted] dance film with BYU dance students, [redacted] and videographer [redacted] in May 2019. Complete editing in August.	<ol style="list-style-type: none"> <li>1. Edit film June -Sep 2019 with Ellen</li> <li>2. Find composer June – Aug 2019—check up on Ellen with this</li> <li>3. Might need to apply for Research/Creative Projects</li> </ol>	Finished Film: Sep/Oct 2019	Received \$17,000 Laycock and Film and Media Grant  Might need Research/Creative Projects Grant?	<ul style="list-style-type: none"> <li>• have shot the film!!</li> <li>• Begun the editing process and musician search</li> </ul>

	Grant for more composer moneys <b>DUE SEP12 2019</b> 4. Enter it into multiple film festivals through Film Freeway.			
3. Apply for travel and other funding from the department/college (due early January) for Professional Development Summer 2019.	<p><b>**Need to figure this out ASAP and book!</b></p> <p>Ideas include:</p> <ul style="list-style-type: none"> <li>• Travel to Europe this summer and see the Pina Bausch Company, Anna Theresa de Keersmaker, attend Impulz Tanz or another festival.</li> <li>• West Fest</li> <li>• SFDI</li> <li>• Go to New York and attend the MELT workshop and research performances that will be occurring.</li> <li>• <b>Find workshops that specifically address movement coaching, ways of getting involved in dance theater, or other methods of combining movement with text and theatrical elements.</b></li> <li>• ADF, The Yard, Jacobs Pillow</li> </ul>			-received Fulton Grant Money for Europe festivals and shows
Write article for JODE by July??	<ul style="list-style-type: none"> <li>• Conceive of and write article during June/July</li> </ul>	July 15, 2019		
Norway conference/article abstract?	<ul style="list-style-type: none"> <li>• Create 300 word abstract or decide on a different presentation</li> </ul>	July 1, 2019		

Goal 2 <sup>nd</sup> year: 2019-2020	Steps/To Do	Deadlines for Completion:	Resource/Budget	Completed Steps
1. Continue reading/researching in field	See teaching goal #3 for books and films to watch	Ongoing Weekly		<ul style="list-style-type: none"> <li>• Performances attended: Batsheva dance company, Ririe Woodbury, Satu Hummasti's work, Molly Heller, Lehua</li> <li>• Reread Bogart <u>And then you act</u>, read most of Rethorst, Burrows, viewed a great deal of choreographic work</li> </ul>
2. Create a piece on CDT	Brainstorm ideas/music, particularly scenic possibilities	<b>Fall 2019</b>	~\$500-1000 costuming, props/set design (CDT funding?)	
3. Create a piece on companies outside of BYU and/or submit work to dance festivals in the region.	Companies to follow up on/possibly contact: <ul style="list-style-type: none"> <li>• Wasatch Contemporary Dance Company</li> <li>• Salt Dance Company</li> <li>• See #1 in 1<sup>st</sup> year for possible for festivals</li> </ul>	<b>Fall 2019/Spring 2020</b>	\$100-\$500 for festival submissions (faculty stipend)  -if accepted, travel/lodging money for dancers \$1000-2000 (Experiential Learning or Holbrook Funds)	<ul style="list-style-type: none"> <li>• Followed up with Wasatch, June 2019</li> </ul>
4. Create an original dance-theater work with [REDACTED]	1. Meet with [REDACTED] June 2019 to discuss ideas.	<b>Possibly Performance Spring 2020</b>	Laycock Grant \$5000?	-sent initial email to [REDACTED] set up meeting for June

	2. Apply for a Laycock of College Funding grant 2019/2020? <b>DUE SEP 26 2019</b>		For costuming, set design, composer, money to travel for presenting?	
5. Become a “movement coach” for film and theatrical productions by deepening my learning and making of work that crosses dance and theater.	<p>3. CONTACT SATU HUMMASTI</p> <p>4. Read "The Actor and the Target" by Declan Donnellan of Cheek By Jowl and "Performance, Movement and the Body" by Mark Evans (suggested by Polly)</p> <p>5. Watch Polly Bennett’s Q &amp; A on Youtube, Watch DV8 works, who else?</p> <p>6. Teach Movement and Voice Workshop with Stephanie Breinholt at BYU</p> <p>7. Workshop in NYC this summer?</p> <p>8. Take an acting class at BYU Spring 2020? Or sit in in Fall 2019?</p> <p>9. Talk to Graham Brown, Nathan Balser. Who else do I know doing this type of work? Ask Ani.</p> <p>10. Get involved with Hale Center theater somehow?</p> <p>11. Contact Frantic Assembly?</p>	<p>Summer 2019</p> <p>June 2019</p> <p><b>Fall 2019</b></p> <p>Summer 2019</p>		<ul style="list-style-type: none"> <li>• Email communication with [REDACTED] (movement Coach [REDACTED])</li> <li>• Began working with [REDACTED] — created a workshop</li> <li>• Contacted [REDACTED]</li> </ul>

	12. Contact Miaken again to get connected to local filmmakers.			
6. Collaborate with other professionals and/or colleagues to present this work in a combined show off campus, preferably in an alternative or more site-specific dance space.	<ul style="list-style-type: none"> <li>• Network with professional dancers/colleagues in the region to start making work with them:  </li> </ul>	Start contacting them <b>Summer 2019</b> for a possible show <b>Spring 2020?</b>		
7. Research conferences that fit my research and submit a proposal to present research.	Possible options: IADMS, Somatics Festival, international conferences (Women and Dance), Environment/Dance Conferences	Summer/Fall 2019		
8. Write/produce something for the Choreographic Practices journal, or another similar creative journal.	<ol style="list-style-type: none"> <li>1. Look at journal and see what requirements are and when deadlines are due</li> <li>2. Set aside daily time for research/writing</li> </ol>	Summer 2019? Or might save for 3 <sup>rd</sup> year?		
9. Submit work to the Mormon Dance Symposium; prepare to perform in other works	<ol style="list-style-type: none"> <li>1. Get my body in dance mode—address my foot by not eating sugar, PT and training</li> <li>2. <b>Contact</b>  !!!</li> </ol>	<b>Summer 2019 prep, perform Spring 2020?</b>		Started PT and reduced sugar in diet
11. Make a work with  this Fall when he comes to guest artist?	<ol style="list-style-type: none"> <li>1. Follow up on emails with —decide if he's coming and when</li> <li>2. Talk to  about possibilities for a collaboration</li> </ol>	<b>Fall/Winter 2019</b>	\$\$ pending Cue's rate	Reached out to  through email --it's happening!
12. Create senior piece on 	<ol style="list-style-type: none"> <li>1. Decide specific process we will use—how will it be</li> </ol>			

write an article on the process?	different than my past processes?			

Goal 3 <sup>rd</sup> year: 2020-2021	Steps/To Do	Deadlines for Completion:	Resource/Budget	Completed Steps
Make something in collaboration with [REDACTED] (Art professor), and [REDACTED] (English Professor)? Continue seeking out efforts to collaborate with other disciplines at BYU and beyond.	<ul style="list-style-type: none"> <li>Revisit this idea; talk to them about timeline for this—possibly Spring 2020 or maybe 2021?</li> </ul>	Fall 2020 or Spring 2021?		
Do the IMS training at the U to help me gain a stronger vocabulary as a movement coach	<ol style="list-style-type: none"> <li>Apply for college and department professional development/research and creative works funding <b>Spring 2020</b></li> </ol>	Summer 2020?	\$10,000 from college and department professional development/research and creative works funding -possibly Holbrook funds?	
Talk to the Research and Development Office to seek out other/external grants for my work.				


### **Relationship between Goals and Department/University Aspirations**

My Scholarship goals align with the University Aspirations as at the deepest level, I seek to “serve God and humanity” (URSP 3.4.1) through my creation of dance works as well as my presentations and written work. I aim to create work that impacts others’ lives by bringing new insight, creating feelings of joy, wonder, sadness, confusion, whatever it might be that awakens them to a deeper sense of self. Simultaneously, I hope that my work allows others to draw new connections in their lives, their relationships, and the world around them through a different perspective (CFACRSP 3.4.4.1, section C). Many of my goals revolve around continuing to expand and also stay current in my field through reading, viewing live and recorded work, attending professional development workshops (URSP 3.4.1).

Additionally, in my work thus far I have mentored and collaborated with students, giving them opportunities to grow through new and challenging experiences. Particularly in my filming of [REDACTED] my three student collaborators traveled to Moab with me on two separate occasions as I mentored them through creating site-specific work that truly stemmed from their surroundings—a process difficult to reproduce inside of a stark studio. These efforts align with the recent University push to include students in our research (URSP 3.4.1).

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### **CITIZENSHIP SELF-ASSESSMENT**

As we have a smaller department, citizenship tends to take on a large chunk of our overall load. This year I was assigned the organization and overseeing of all things ACDA. I believe I did a great job registering our students and all of our faculty, submitting all the information for our adjudicated pieces, organizing lodging, transportation, and special food outings for the students, and chaperoning them while at the conference. I also served on our World Dance Search committee in the successful hire of a new candidate. I also reinstated the Faculty Concert Winter 2019 and started conversations about bringing it back in the following years, the funding we might need, and other ways of envisioning this concert going forward. I supported and learned from my colleagues through attendance at the Faith and Works Lecture series. Additional citizenship assignments and efforts are listed below in the “goals” section as they are ongoing positions and constitute portions of my goals for the coming year.

**Strengths:**

1. Complete my assignments fully and thoroughly
2. Collaborate well with colleagues by offering my voice and opinion while listening to others
3. Give of my time by assisting colleagues and attending events (lecture demonstrations, auditions, dE showings) throughout the year
4. Represent our University well while working with other organizations outside the University—ACDA board of directors, State Sterling Scholar competitions

**Weaknesses/Areas for Development:**

1. This semester, I had a hard time balancing my work in all three areas of teaching, research, and citizenship due to such a heavy citizenship load.
2. Promptness to meetings/responses to emails

**Steps for improvement:**

1. Continue to talk with [REDACTED], [REDACTED], and mentor [REDACTED] about load and speak up when I need help with balance.
2. Continue efforts to support, collaborate, and socialize with colleagues

**CITIZENSHIP GOALS**

1. Continue to serve as a productive member of the BFA Committee, Dance Major Scholarship Committee, and the Department Funding Committee by being present at all meetings and offering suggestions and helpful ways to proceed with our goals.
2. Continue to aid the department by volunteering for auditions, events, and other as needed.
3. With colleagues, discuss solutions or better avenues for maximizing and efficiently using our resources to increase wellness and work/life balance in the department.
4. Continue to actively advise and mentor my BFA students, and share in decision-making processes for the BFA Program.
5. Continue to develop an open relationship with my Chair by notifying him of accomplishments, concerns, etc.
6. Continue to get to know colleagues through finding time to talk with them, eat lunch, etc.
7. Continue to have open conversations with colleagues and mentor about best teaching and research practices.

8. Network and increase relations with colleagues outside of BYU by attending conferences, performances, and creating avenues for collaboration.
9. Attend all area and department faculty meetings