

# **Faculty Development Plan**

Brigham Young University  
Department of Dance, World Dance Area  
Professional Track  
Matriculated year 2019

Faculty Development Plan

**Table of Contents**

1. Artistic Philosophy.....2

2. Teaching Philosophy.....3

3. Self-Assessment.....4

    a. Areas of Strength within my assignment

    b. Areas of Development within my assignment

    c. Opportunities for development

4. Goals.....6

    a. Teaching

    b. Professional Service (or Scholarship)

    c. Citizenship

5. Goals and Department & University Needs.....8

6. Resources Needed.....10

    a. Budgetary support

    b. Equipment

    c. Time

7. Activities and Accomplishment So Far.....11

8. Dance 327R Syllabus.....13

## **Artistic Philosophy**

Directing and choreographing dance is multi-layered and collaborative by nature. A choreographer is reliant upon the dancer's abilities in order to communicate their message. The dancer is hopeful that the choreographer will have a clear message and give them movement that will challenge and engage them as dancers. Together, the dancer and the choreographer have a synergy that creates art beyond their individual abilities and shares a message with the audience who comes to experience the art. As a director and choreographer, I believe that I must be a storyteller, a researcher, and a believer in order to facilitate this type of synergy.

I am a storyteller at heart. As an artist, I am strongly influenced by my cultural background. At Brigham Young University, I am privileged to work in the World Dance Area with a focus in the indigenous dances of the Americas and Polynesia. These dances are all based on storytelling, and while stories can be told through word and song, there is a special power in telling the stories through dance.

I am a researcher of culture. Dances from around the world are dying off or being appropriated. Additionally, culture and tradition are lost within the rising generations, because they are presented in a way that seems to have no relevance to current world issues. Art that is steeped in tradition must also acknowledge that the world is changing, but if artists don't do it correctly, we lose the power of the dance. Creation without research ultimately leads to deep loss of integrity and art without depth. As an artist and director, I research in order to create art that appropriately connects the powerful traditions and cultures of the past with the concerns and desire for identity found in our youth today.

I am a believer. I believe that dance is vital to the human soul. I believe that the stories of healing, protection, and creation taught through indigenous dance help us tap into our power as children of the Divine. I believe that dance combines the scientific proofs of the power of intense physical activity with the psychological benefits of exploring human nature through collaboration.

I am a director and choreographer. I am a storyteller. I am a researcher. I am a believer. I am an artist.

## **Research Emphasis**

Preservation of cultural integrity within traditional indigenous dances and contemporary dances grown from indigenous roots. Recording of indigenous dances in accessible formats. Storytelling through movement.

## Teaching Philosophy

A teacher has the power to inspire through example, passion, and creativity; and, through that inspiration, a teacher has the power to change and shape lives. A passion for the work can be found in a classroom that is safe for exploration, open for honest feedback and discussion, and built for active engagement and exploration. What does it mean to be an example? It means that we model continual learning and application. When we are passionate about the subject matter then our students trust our expertise. And as we are creative in our teaching methods and strategies, our courses remain relevant and engaging. As we are honest, we open the floor for students to ask difficult questions in a safe environment—perhaps questions that we as teachers have already tackled and resolved.

A teacher facilitates exploration and discovery. Sometimes that looks a little messy or it can feel scary, because the learning is student driven. But students can only be taught to be lifelong learners if they are allowed to explore and make discoveries. As a teacher gently guides and facilitates this exploration, the student and teacher create not only a deeper understanding of the material, but also a deeper love for what has been explored.

Teaching is not the only duty of a teacher. A teacher must also be a mentor. As a mentor, a teacher is someone who can offer compassion and support. Trust is built from honesty couched heavily in love and respect. For a mentor to be truly effective, they must meet their students as individuals and fellow artists. The mentors I continue to turn to are those that I can trust and who have welcomed me as a colleague in the professional world. A mentor has power and influence beyond the confines of a university.

While the responsibility is great, being a teacher and mentor is a privilege and joy.

**Self-assessment of my strengths, skills, competencies, interests, opportunities, and areas in which I wish to develop.**

<b>Developed Skill Set (Strengths)</b>	<b>Novice Skill Set (Weaknesses)</b>	<b>Opportunities for Growth (Goals)</b>
<p>I am passionate and excited about the subject matter of my courses. I also believe that honesty is a vital service for our students when offering feedback and constructive criticism, especially since honest feedback without malice is rarely offered in the performing arts</p>	<p>Because of my passion, enthusiasm and honesty, some students feel that I have an intense or condescending tone, especially when giving feedback or encouraging students to reflect upon their work. Some students find it refreshing and revitalizing, so I would like to find a way to remain passionate, excited, and honest without students feeling that I am condescending</p>	<p>Lead feedback with positives and work on tone while giving constructive criticism to express the love and correction without the condescension. Pray before each class to be aware of the teachable moments and to know how to balance constructive criticism in a way that is beneficial to the students</p>
<p>I am extremely flexible and willing to adapt to a situation. This has served me well in the past as I would move between gigs, and it allowed me to remain functional and present this past year when facing challenges like the coronavirus pandemic</p>	<p>While I thrive in an environment that requires adaptation, I often struggle to meet deadlines early. I find myself being caught up in other deadlines and needs, which causes me to put a project to the side until it is crunch time. This becomes a problematic cycle when I am constantly trying to keep up with what is due now instead of having it done early.</p>	<p>Organize materials to submit at least a week before deadlines. For long-term projects, utilize student assistant to manage calendar of deadlines and organize files for recurring annual needs (like Living Legends performance programs, etc). Also, get a large calendar and track deadlines that way</p>
<p>I am optimistic and open to saying “yes” to new ideas and situations that are presented to me</p>	<p>As an Artistic Director, I sometimes fumble when attempting to have open communication with student collaborators and performing group members, especially when changes are made because I said “yes” to something unexpected</p>	<p>Open communication with all students and stake holders, and regularly touch base to make sure students and stake holders feel updated and empowered. Also, do better at checking with interested stake holders before saying “yes.” Additionally, say “no” when needed</p>

<p>Happy to accept responsibilities</p>	<p>Take on too much personally and professionally, but student assistants and student group leaders feel underused</p>	<p>Identify the strengths of those around me so I can be better at delegating to student assistants, and then guide without micromanaging</p>
<p>Practiced and comfortable in giving lectures and teaching lecture courses. As long as I limit the time I take in preparation, teaching lecture courses is fun and still allows time for my other duties</p>	<p>I do not feel ready to teach technique courses, and I take longer to prepare choreography for courses that require me to choreograph. Over the child-bearing years, I have lost technique and ability as an artist, and in recent years my choreography has been for dancers at a lower level than at BYU</p>	<p>Practice! Create choreography (at least one short piece a week) without the pressure of teaching. Work with mentor and two other faculty members that are willing to critique my choreography. Continue to strengthen and train to improve technique in world and contemporary styles</p>

**Faculty professional goals in citizenship, teaching, and scholarship**

<b>Teaching</b>	<b>Professional</b>	<b>Citizenship</b>
<p><b>Artistic Director of the Living Legends</b></p> <ol style="list-style-type: none"> <li>1) Use midcourse video evaluations coupled with end of semester interviews to provide opportunities for reflection with students without needlessly adding to their already heavy course load</li> <li>2) Create and produce a new show that honors the traditions and history of the group while purposefully drawing a stronger connection to the current generation</li> <li>3) Produce dance pieces that mix tradition with contemporary sensibilities through music and dance styles</li> <li>4) Build group culture that maintains the loving aspects currently found while safely lifting the technical abilities of the group to a higher level of expertise</li> <li>5) Incorporating musical training and expertise into group experience</li> <li>6) Expand recruitment pool</li> </ol>	<p><b>Indigenous Dance Film Library</b></p> <p>Direct and produce a video library (3 dances per year for 4 years) of indigenous dances from the Native American, Latin, and Polynesian cultures for the following purposes:</p> <ol style="list-style-type: none"> <li>1) Capture dances and cultural expression in an appropriate way with the approval and advisement of cultural experts and leaders</li> <li>2) Branding and building online presence of the Living Legends (leading to better ticket sales, broader recruiting pool of multicultural students, and other self-sustaining benefits to the program)</li> <li>3) Provide educational support for educators seeking lessons about the dynamics of culture, pan-indigenous movement and dance continuums separate from westernized dance ideologies</li> </ol>	<p><b>Serve on Student Scholarship Committee</b></p> <p>Duties include reviewing scholarship application and nominations for Dance department Grants</p> <p><b>Serve on Student Recruitment Committee</b></p> <p>Duties include helping with recruitment efforts and designing material for advertisement. Teach as needed in high schools increase visibility</p> <p><b>Serve on the BA Redesign Committee</b></p> <p>Duties include review the current BA requirement,</p> <p><b>Serve on the MDT Committee</b></p> <p>Duties include meeting regularly with fellow faculty and students, mentoring graduating students through senior exit projects,</p> <p><b>Choir Director and Chorister for the Church of Jesus Christ of Latter-day Saints General Conference</b></p> <p>Intended for the April 2020 Conference, but postponed until we can have live choirs again. Duties include coordinating with the Church Music and Cultural Arts representatives, selecting choir and congregational</p>

<p><b>Increase choreographic style and abilities in Music Dance Theatre courses</b> Acknowledging that my recent professional experience has been with youth theatre, and raising my level of choreography to match the talent at BYU</p> <p><b>Collaborate with other faculty to adjust current curriculum and develop new courses to better meet the goals of the department and university and/or to fill needs apparent in student development</b></p> <p><b>Guest lecturer and guest choreographer for courses within the department</b> Courses include movement labs for Dance 260, Disney specific choreography in Choreographic Styles, panel member in women studies, cultural courses, and dance education courses, etc</p>	<p><b>eBook project</b> An interactive dance textbook that includes <u>video</u> of dances and interviews with cultural movement experts, research supported <u>text</u>, and possible <u>classroom activities</u> for elementary and/or secondary teachers to support an exploration of dances in a classroom that honors and supports sacred native guidelines</p> <p><b>Professional project each year (performing, directing, or choreographing)</b> Keeping technique, abilities, and skills current and sharp. Additionally, continual experience leads to connections within the field that can lead to better student opportunities</p> <p><b>Become a member of CAATA (Consortium of Asian American Theatre Artists) and other professional organizations that support research and focus</b> Attending conferences of associations to strengthen artistic abilities and to better serve the organizations</p>	<p>music (selections used in April 2020, so will go through process again in the future), rehearse and conduct the church's first Multi-Cultural General Conference Choir</p> <p><b>Guest speaker, interviewee, and workshop facilitator at multiple organizations (including church media outlets, youth organizations, and schools)</b></p> <p><b>Attend all area, department faculty meetings</b></p> <p><b>Advise and Review Graduate plans with BA Dance Major students and BFA Music Dance Theatre students</b></p>
--	---	---



**Relationship between individual goals and department and university aspirations and needs**

<b>Individual Goals</b>	<b>Related Department and University Aspirations/ Needs</b>
Goals surrounding Artistic Director of the Living Legends	Living Legends has been known to inspire students of color to attend this university, which encourages a diverse student population. Additionally, Living Legends has been and continues to be a source of outreach for the university and the Church
Indigenous Dance Film Library	BYU is currently utilizing multiple committees and programs to address the issues of diversity and inclusion on the campus. This video project not only creates a public outlet for BYU to demonstrate some of the diversity that is already inherent in this university, but if done properly and in a timely manner it then puts us at the forefront of generating more inclusive educational content
Strengthen and increase level of choreography	Any dance faculty member who is ready and able to choreograph for the dancers in our department is a valuable asset to the program. Having a larger variety of capable faculty then allows for a greater variety of dances and voices to be represented in our works
Avoiding appearance of condescension while maintaining professional integrity	The BYU environment is a key element of the university's success, and a professor's tone can make or break that environment for its students
eBook Project	As mentioned with the video library, if done properly and in a timely manner, this project puts us at the forefront of generating more inclusive educational content for both university students from multiple departments and the community at large.
Serve on department, college, and university committees as assigned/invited	Service shows support of my department chair, dean, and university president. Additionally, faculty assignments allow us to better serve the students outside of the classroom

<p>Maintain skills, abilities, current experience, and industry connections through ongoing professional projects</p>	<p>Keeping current is vital as a faculty member on a Professional track, and it allows faculty connections to lead to better opportunities for the students</p>
<p>Membership in organizations specific to my research and area focus, and attending applicable conferences</p>	<p>Continuing education and professional development for faculty members allows the education being offered at BYU to remain current, applicable, and in line with the professional rigors demanded of students post-graduation</p>
<p>Accepting assignment to conduct the first multicultural General Conference choir for the Church of Jesus Christ of Latter-day Saints</p>	<p>As a member of the BYU community, accepting an assignment that is public facing is humbling. But it allows me to quietly demonstrate that the faculty members at BYU fully support the church we represent</p>

**Resources needed to accomplish the professional goals, including budgetary support, equipment, time, etc.**

<b>Goal</b>	<b>Budget</b>	<b>Equipment/ Resources</b>	<b>Time</b>
Artistic Director of Living Legends	provided	An endowment for student scholarships; continuing work with CTL	ongoing
Indigenous Dance Film Library	\$20,000-25,000 per year for 4 years (Approximately \$100,000 total)	Time for research and meeting with cultural experts and leaders; g	In progress. To be completed by 2023-2024
eBook	TBD	Information on publishing an electronic textbook meant for wide release; grant writing support; cross-departmental collaborators	Projected completion date 2025, but exact timeline TBD
Student communication and avoiding appearance of condescension	\$0	Continuing work with CTL, mentor and chair; SCOT consultant; utilize student assistants for courses with a heavy load	Ongoing
Strengthen and increase level of choreography	\$300 for ongoing course work	Space for choreography development; possibly student dancers to workshop choreography	September 2020- April 2021 and then reevaluate
Course Development and Proposal	TBD	Collaborators to guide through proposal process; possibly load to allow for research and development	Currently happening, initial course proposals will be ready for feedback Fall 2020

**Faculty member's activities and accomplishments so far in achieving the goals**

Teaching	Professional	Citizenship
<p><b>Artistic Director of the Living Legends</b></p> <ol style="list-style-type: none"> <li>1) Spent the last year getting to know the traditions and culture of the group as it stands while incorporating methods of reflection and feedback.</li> <li>2) Currently working with Mike Johnson from CTL to strengthen the course reflection without overtaxing student course load</li> <li>3) Researching and developing new show. Outline is set, though recent developments require a change in the design elements. Script is in development and voice over talent is being scouted</li> </ol> <p><b>Increase choreographic style and abilities in Music Dance Theatre courses</b></p> <ol style="list-style-type: none"> <li>1) Taking technique courses from Dance studios in NYC over Zoom (possible because of the pandemic) to review higher level dance requirements in the professional world</li> </ol>	<p><b>Indigenous Dance Film Library</b></p> <ol style="list-style-type: none"> <li>1) Applied for and received grants to fund the first round of films</li> <li>2) In pre-production for filming. Scott Cook already hired and scheduled. Locations are being scouted—waiting for confirmation on 2 out of the 3 needed. Storyboarding discussed and to be completed next week</li> <li>3) Rehearsal dates set to allow student dancers ample time to prepare for films</li> </ol> <p><b>eBook project</b></p> <ol style="list-style-type: none"> <li>1) Filming for the first round of films being developed.</li> <li>2) Setting up system to track cultural artistic and dance experts and indigenous contacts.</li> </ol> <p><b>Professional project each year (performing, directing, or choreographing)</b></p> <ol style="list-style-type: none"> <li>1) Finished Book of Mormon filming</li> <li>2) Other projects and opportunities for this year delayed due to pandemic</li> </ol>	<p><b>Served on Department Social Committee</b></p> <p>Duties included planning the Dance Faculty Christmas Party and creating a video for the faculty</p> <p><b>Served on Faculty Search Committees</b></p> <p>Duties include reviewing applications for CFS and Visiting professor positions and recommending applicants for interview and full-time positions</p> <p><b>Choir Director and Chorister for the Church of Jesus Christ of Latter-day Saints General Conference</b></p> <p>In progress, as noted above</p> <p><b>Serve on the BA Redesign Committee</b></p> <p>In progress</p> <p><b>Serve on the MDT Committee</b></p> <p>In progress</p> <p><b>Attend all area, department faculty meetings</b></p> <p><b>Advise and Review Graduate plans with BA Dance Major students and BFA Music Dance Theatre students</b></p>

<p>2) Setting up a system that allows from weekly choreography projects—still in process</p> <p><b>Collaborate with other faculty to adjust current curriculum and develop new courses to better meet the goals of the department and university and/or to fill needs apparent in student development</b></p> <p>1) Dance 260: Adjusted course requirements and style during Spring 2020 semester to try new ideas. Spent the spring and summer discussing course requirements with Amy Jex (course coordinator). Working with Amy and other professors to plan Fall 2020</p> <p>2) Religion and Dance course: currently collaborating with Marin Leggat Roper to develop a religion and Dance course</p> <p>3) Recently assigned to collaborate with Rachel Barker to develop a creative process course that utilizes non-Western approaches</p> <p><b>Recent guest lecturer for courses within the department</b></p>	<p>3) Making contacts and in discussion for projects that are possible via film and other recorded mediums</p> <p><b>Become a member of CAATA (Consortium of Asian American Theatre Artists) and other professional organizations that support research and focus</b></p> <p>1) Received grant money to attend CAATA conference. Registered for conference (originally scheduled for August 202—postponed to May 2021)</p> <p>2) Exploring options to join NDEO</p> <p>3) Currently attending Teaching Professor Virtual Conference</p>	
---	---	--

**BRIGHAM YOUNG UNIVERSITY**  
**COLLEGE OF FINE ARTS AND COMMUNICATIONS**  
**Department of Dance**  
Student Syllabus for Dance 327R  
Living Legends

Instructor:

Office:

Office Hours: 10:00-11:00 MW or by appointment

E-mail:

**Catalog Course Description:**

Dance 327R is a performance-based course that prepares students to work in a professional environment of world dance and musical theatre. As directed, students will have a variety of opportunities. These opportunities may include: soloist work (dance or vocal), creation of choreography, committee participation, or other opportunities as identified by the Artistic Director and student leadership.

**Prerequisites:** Auditions prior to school year and approval from the Artistic Director

**Course Alignment with University and Program Mission and Aims:**

Students will embrace a philosophy of dance compatible with the mission of BYU that guides their personal choices in the professional or recreational worlds of dance. Living Legends will meet these goals by being:

1. **Spiritually strengthening** in that it is “taught with the Spirit...[its] subject matter bathed in the light and color of the restored gospel” (Spencer W. Kimball qtd. in “The Aims of a BYU Education.” BYU Undergraduate Catalog). This class strives to assist students in understanding the power of bearing testimony and sharing culture by the Spirit through dance. Boyd K. Packer; “Through art we learn some things very quickly that otherwise we would learn very slowly.”
2. **Intellectually enlarging** in that it expands the intellects of class members “by developing skill, depth, and breadth of learning” through the lens of its subject matter. (“The Aims of a BYU Education.” BYU Undergraduate Catalog). Body language is one of the most powerful communicators that exists. By studying dance, we can understand other people and ourselves. We will analyze and critique our performances in order to expand the mind and sharpen our performance skills.
3. **Character building** in that it nurtures “competence that reflects the highest professional and academic standards—strengthened and ennobled by Christlike attributes” (“The Aims of a BYU /education,” BYU Undergraduate Catalog). This class will require extensive rehearsal time and performance stamina. Additionally, reflections and critical analysis it will require deep personal reflection upon students’ strengths and areas of growth.
4. Preparatory to **lifelong learning and service** by motivating students to “strengthen not only themselves...[but] also bring strength to others in the tasks of home and family life, social relationships, civic duty, and service to mankind” (Brigham Young qtd. in “The Aims of a BYU Education.” BYU Undergraduate Catalog). In a world that sometimes appears as one vast infomercial, ambassadors of culture, self, and, most importantly, the

Gospel of Jesus Christ are becoming increasingly difficult to find. This course is designed to help students to be these ambassadors.

### **Required Materials:**

Appropriate dance attire and footwear

Additional dues and fees (applicable only one semester per school calendar year), include:

- Group Fees: \$40
- Tour Clothing Fees: \$225
- Tour Fees: Dependent upon tour
  - Domestic Tours \$500
  - International Tours \$1500

Group and Clothing Fees will be charged at the beginning of Fall Semester

Tour Fees will be charged in Spring semester

2020-2021 is a Domestic Tour year

### **Course Purpose:**

The purpose of Living Legends is to engage students in becoming dynamic spiritual leaders; powerful cultural and performance experts; and lovingly engaged disciples of Jesus Christ

### **Course Learning Outcomes**

1. **Students will embrace a philosophy of dance compatible with the mission of BYU that guides their personal choices in the professional or recreational worlds of dance.** *This learning outcome will be assessed through: audition essay; end of semester interview; and electronic journal entries*
2. **Technique and Analysis: Students will increase in technique and critical analysis of the cultural dances for the specific section that they are representing.** *This learning outcome will be assessed through: application of notes from Artistic Director, student leadership, and guest choreographers; and video analysis*
3. **Cultural Connection: Students will investigate the cultural significance of the dances they are performing, their familial heritage within the represented cultures, and their personal connection to the materials rehearsed and performed.** *This learning outcome will be assessed through: Cultural Shares; media interviews and takeovers*
4. **Performance and Personal Spirituality: Students will increase their ability to perform while projecting the Fire and Light within them that comes from understanding their relationship to ancestors and God.** *This learning outcome will be assessed through: regular check ins with Artistic Director and student leaders*

### Course Learning Activities:

1. Students will rehearse music, dances, and routine for main show performances, firesides, and outreach opportunities
2. Student will participate and be in attendance for all performance opportunities, including film projects, tours, and department livestream events
3. Students will cultural shares between sections. Other cultural shares and small outreach opportunities will be encouraged, but are assigned based on availability
4. Students will utilize discussion, video critique (GoReact), and an end of semester interview to provide feedback and assessment
5. Students will participate in committees and provide technical support for performances, as needed

### Calendar of Events

August 28	Virtual Retreat
August 31	School begins
September 4-6	Filming
September 9	All contracts DUE
September 25-26	Livestream Event (Polynesian men, Native section)
October	Possibly additional filming or media creation for RootsTech
October 23	GoReact video critique
October 30	Halloween friendly rehearsal
November 5-6	Livestream Event (Latin section, Polynesian women)
November 11	Native Costume Run
November 13	Polynesian Costume Run
November 16	Latin Costume Run
November 18	<b>Full Dress Rehearsal</b>
November 20	Cleaning
November 23	Run Through
November 24	TBD
November 25	Thanksgiving break begins. All other classes held remotely
November 30	Classes resume via Zoom
December 7	Virtual Christmas Party
December 9	Last Day of Class
December 17	Final (end of semester interviews throughout finals week)

*NOTE: Calendar may be adjusted. Detailed rehearsal information and updated schedules will be available on Learning Suite throughout the semester*

### Course Policies:

1. **Class Participation and Attendance:** Missing more than 3 class periods results in an automatic drop in a student's letter grade. Students are expected to receive notes and adjust accordingly as part of their participation grade. If students feel that a note or adjustment was unfair or handled improperly, student should speak with the Artistic Director the same day.
2. **Dress and Grooming Standards:** Students are expected to attend in black pants and a black shirt or a Living Legends shirt. Clothing should be washed and neat. Additional



rehearsal clothing is required with notice. Other rehearsal clothing and props are provided. Students are expected to treat all props and rehearsal clothing with respect. Failure to do so (3 warnings) will affect your letter grade.

**3. Living Legends, PAM, and MSS/ISSS Contracts:** Students are required to abide by all contractual obligations.

**4. Grading Procedures:**

Grades will be determined by evaluation of all assignments, examinations, and participations according to the following formula:

Attendance and Participation 80% (including performances, tour, and otherwise noted obligations)

Reflection and Analysis 10%

Final: Exit Interviews 10%

**Grade Breakdown:**

94-100...A

90-93...A-

87-89...B+

84-86...B

80-83...B-

77-79...C+

74-76...C

70-73...C-

65-69...D

Below 65...F

**Assumption of Risk:**

In consideration of my being enrolled in Dance 327R at BYU, **I ACKNOWLEDGE AND AGREE TO ASSUME THE INHERENT RISKS OF THE ACTIVITIES ASSOCIATED WITH THIS CLASS.** I acknowledge the risks involved in this class may include, but are not limited to:

Injuries or possible death from a variety of dance movements; abrasions, dislocations, cuts, bruises, blisters, broken bones, strains, sprains, falls, concussions, torn muscles, internal injuries, spinal injuries; injuries caused by other participants, blows to the body, face or head, exhaustion, dehydration, physical or emotional distress; injuries from contact with equipment; injuries occurring from colliding with other participants or objects; bad decision-making; inattention of or actions of other participants; misuse or failure of equipment; damage to clothing and other personal items and other risks, hazards, or accidents, whether foreseen or unforeseeable.

**University Policies:**

Preventing Sexual Misconduct

As required by Title IX of the Education Amendments of 1972, the university prohibits sex discrimination against any participant in its education programs or activities. Title IX 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 any university employee in a teaching, managerial, or supervisory role to report incidents of Sexual Misconduct that come to their attention through various forms including face-to-face conversation, a written class assignment or paper, class discussion, email, text, or social media post. If you encounter Sexual Misconduct, please contact the Title IX Coordinator at [t9coordinator@byu.edu](mailto:t9coordinator@byu.edu) or 801-422-2130 or Ethics Point at <https://titleix.byu.edu/report-concern> or 1-888-238-1062 (24-hours). Additional information about Title IX and resources available to you can be found at [titleix.byu.edu](http://titleix.byu.edu)

### **Physical Contact and Touch in Dance:**

Appropriate physical contact and touch are common and sometimes necessary in dance. All participants are expected to positively contribute to a culture of respect, consent, and agency at all times both in and out of class.

If you do not feel comfortable with physical contact and touch by the instructor and/or peers at any time, please notify the instructor immediately. Instructors will do their best to ensure reasonable measures are in place to allow all students to be successful. Please review the full statement about Physical Contact and Touch in Dance on the Department of Dance website. You may also contact the university’s Title IX Coordinator as outlined in the Sexual Misconduct section of this syllabus.

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

Every student has agreed to abide by the Code of Honor and also by the Dress and Grooming Standards; failure to do so shows a lack of respect for peers, teachers, and our sponsoring institution, The Church of Jesus Christ of Latter-Day Saints. In this course you will be expected, as a person of integrity, to maintain your commitment to the code and standards. Please review *the Department of Dance Acceptable studio and Rehearsal Attire* statement.

“Brigham Young University does not tolerate plagiarism. When a student uses a purchased research paper, the work of another, the ideas or words of another, or portions there from, and represents this as his or her own work without giving the originator proper credit, then that student has plagiarized the source. Any student who . . . plagiarizes the work of another [or cheats on any exam or assignment] risks a failing grade on a particular assignment, a failing grade in the class, and appearance before [the Honor Code Council].”

### **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 equal employment Office at 422-5895 or visit the website at <http://www.byu.edu/hr/eo/info.html>.