

SAMPLE 1

AMJ – Faculty Development Plan, Aug 2023

Faculty Development Plan

BYU ID #: 795211230

August 2023

Please note – any edits to my FDP since submitting it in August 2023, are made in red

Personal Statement

As a theatre educator, scholar and practitioner with a focus in playwriting and directing, I value theatre and its surrounding discourse for its multi-faceted richness and wonder. I maintain the space to be delighted, troubled, moved, to laugh and to weep together with others in “the empty space” of performance. In this togetherness, I value most profoundly the ability of theatre and performance to lift our eyes beyond the mundane to the transmudane – to invite us to shift our gaze to the very horizon of our understanding and experience and glimpse beyond it into the heavenly realm. In doing so, we sense that we are no more strangers, but fellow citizens one with another, and with the divine (Eph 2:19). Theatrical practice, for me, carries this innate power, yet it is a difficult creative work to unleash that transcendent potentiality. However, when it occurs, something inside us shifts and moves in such a manner that we are not the same creature when we leave the performance space and make our way home.

I come to BYU having worked hard for decades to create such performances for audiences, and to create such spaces for students and cast. I find the lecture hall or classroom space not identical to the theatrical performance, yet not entirely dissimilar either. Both, for me, are about creating spaces where cast and crew members, audiences, and students, sense how deeply loved they are, by each other, and by the Lord, see themselves more clearly through that prism of love, and grow into themselves more fully - intellectually, creatively, spiritually - through that clearer seeing. The show itself is not the thing, then - nor the writing, the lights, the costumes, the direction, the lectures, the readings, the scholarship – but the individual themselves is the thing: the student; the cast member; the crew member; the reader of the article or book; the colleague; the audience member. This is not to say the materiality and artistry of the former don't matter – they do and tremendously so. But the artifacts of theatrical & educational practice matter, to me, because they are tools to reveal to people who they truly are, and the wonder of the other.

I come with some experience in these things, both in stage spaces and learning spaces, and with a keenly felt desire to continue that learning and practice here: growing, improving and changing together with students and colleagues. For whilst there are some things we juggle alone in life, there are other things we can only ever juggle together - loving more deeply being one of them. And learning and creating being others. My strengths then are a deep level understanding and practice in how to create environments of *communitas* in learning institutions and in creative practice; how to write and direct plays that connect the living with the absent/present dead in transformative ways; how to help others see and grow into their potential as thinkers, writers, actors and directors, and how to combine theatrical scholarship and practice with restoration theology in authentic ways. I am a capable teacher, who whilst I recognise areas to improve upon, has a strong background in teaching practice and professional development within pedagogical thought. I am also an experienced director, confident in collaborating with others to create compelling spaces for cast and audience alike. And whilst I have not written many plays, those I have, have done the work discussed above, judging from qualitative audience and cast feedback.

AMJ – Faculty Development Plan, Aug 2023

Areas in which to develop are in scholarship, as I am not currently published. I recognise I am deadline driven in my current practice for writing and output. I sense that for my scholarship and script writing to flourish fully that *modus-operandi* will need to change for me, and I will need to master the discipline of daily writing, de-coupled from a deadline. I also recognise as a teacher and director that I often create an environment in which individuals seem to experience profound growth and spiritual learning (as per one student's final feedback for TMA 115 class just taught in Winter 2023, who shared, "This was perhaps my most spiritual class ever at BYU, including the religion classes" along with many such similar comments from other students), yet I keep my distance personally at the same time. I am not sure how to navigate this, and am not entirely sure if it's a problem and weakness that needs to be improved upon, or a strength that needs to be maintained. I simply recognise that I don't get personally too close to most students and cast members I work with. I love them appropriately but maintain some sort of distance individually. I sometimes wonder if that is just the loneliness of leadership, as President Hinckley termed it. At any rate, it is clearly an area I need to understand more fully in my practice, and find peace with.

Looking ahead generally, with specific goals on how to achieve that outlined below, I envision becoming the very best educator I can, always in learning and improvement mode, and always seeking to understand student needs in the learning journey and meet them in authentic, creative and caring ways. I look to write more scripts that connect audiences to stories of faith, hope, courage, perseverance and wonder, and deepen that desire and faculty in themselves in and through the artistic encounter. Specifically, I am drawn to tell stories firstly of women and men of Christian faith, then also of religious believers of various global faith practices, seeking to elucidate on stage how faith and religious practice interweaves with the lives and identities of individuals in complex, compelling and critical ways. I also plan to think, practice, write and publish on the nexus between religious identity, performance, theatrical practice and the relationship of this nexus to the health of our societies, in a manner that I hope enables me to become a leading scholar globally in this vital discussion.

A clearer sense is emerging for me as an educator/playwright-practitioner/ scholar working in the model of Practice-led-Research with various communities. Accompanying the privilege of being an educator, I see myself as a playwright who is also deeply engaged in practice-led-research, creating meaningful faith-based work with communities as an embodied form of communal learning and growth, then writing and publishing from the practice.

SECTION 1 - TEACHING

As shared above, I am an experienced teacher, and whilst my teaching prior to BYU has been at High School level, most of those schools have been world class and award-winning educational institutions globally, and pedagogical innovators in Project Based Learning. The scope for experiential, transformative learning for students has been exceptional, with world class CPD for myself. As such, I come to BYU ready to learn to improve, especially in regards to our specific mission, yet with a solid basis in the principals, scholarship and practice of sound pedagogy. For me, this translates to enabling students to become co-creators in their own learning journey, and where possible, even architects of their own learning journey. Indeed, the longer I teach the more I feel there is an underexplored and under-utilised relationship between degrees of scaffolded autonomy as a learner, and depth and richness of learning.

In teaching, overall strengths

- Creating a space where students grow, learn, collaborate, care and envisage together

AMJ – Faculty Development Plan, Aug 2023

- Enabling students to become thoughtful, creative, critically aware theatre practitioners and scholars
- Seeking, listening to and amending Teaching & Learning approaches based on learners' feedback, during the course
- Having the organisational skills necessary to facilitate meaningful learning experiences for small and large groups of students
- Bi-lingualism in theatre theory/practice and restoration theology, and inviting students to integrate the two for themselves in authentic and engaging ways
- Approachable to students, and treat all learners with dignity, respect, and a vision of their great potential as a given, rather than that needing to be earned, somehow, by them.

In teaching, overall areas for growth

- Learning every students' name in the larger classes of 160 students plus
- Creating more opportunities for students to exercise autonomy in their learning
Developing from the above, enabling students to be architects of their own learning journeys, myself supporting them in curating that journey and helping them understand how to measure their progress in it in ways that are engaging and authentic for them, and helpful for me also in supporting them and giving them feedback
- Integrate learning activities & practice into achieving learning outcomes even more fully than they currently are
- Facilitate better feedback from myself and/or TAs in large classes
- Grapple with the advent of ChatGTP, especially for the large theatre history and critical studies class, and create a policy in relation to it that deepens student learning the most, and is fair for all learners. Ideally do this with all colleagues in TMA, so that we bring our best collaborative thinking to the table to support student learning, and have some alignment.
- Find strategies that continue to facilitate student sharing and discussion (which is already in place), but helps students stay more on topic in the discussion? (This is delicate, as some students learn best through the struggle to express themselves, even if their thoughts are not entirely coherent, whilst other students can feel frustrated about this at times.)
- Help some students who are approaching their learning as perfunctory to find deeper engagement
- I am recognising as I grow into my role at BYU, that who I am personally and creatively has the largest impact on my role as an educator-practitioner-scholar. I am also recognising more and more than I need to overcome the seeming dichotomy in my brain between scholarship and our focus as an undergraduate research institution. In other words, I sense it's a false dichotomy, and that the more I council with the Lord, and with my colleagues and students, the clearer and clearer the path will become to combine my creative and scholarship endeavours and my teaching practice. And the true richness and treasure in both lies in focusing my energy on the nexus between them. This is more of a challenge in my own playwriting than in devising, but even there, I believe if I make students, somehow, a part of the playwriting process, greater richness will come from it.

Teaching Development Project – TMA 201, taught Fall of 2023

AMJ – Faculty Development Plan, Aug 2023

The project I have chosen to develop my teaching practice and pedagogy in Fall 2023 is TMA 201 - Dramatic Performance: Antiquity to Renaissance. I started teaching at BYU in January 2023, and taught the sister course to this one, TMA 202 – Dramatic Performance: Renaissance to the Present. So, whilst I have not taught TMA 201 before, I have a working sense of the purpose, structure, and especially pre-assigned learning outcomes which are the same for both courses. In other words, it is not unfamiliar terrain. I also imagine I will be teaching the class again in the not too distant future. Furthermore, it is clearly the class where I have more room for improvement, compared to the playwriting class I will be teaching in the fall. That is in large part to having such a diverse range of learners; about 160 to 180 students, some theatre majors, many not. Whilst pragmatically I recognise that with such a large class for GE Civ credit that I will not be able to ignite a fire for all learners, I hope to improve my practice in this class to help more learners become invested.

The final student feedback to the TMA 202 class at the end of Winter term was so diametrically opposed at times, from students who loved discussion based learning to students that loathed it, that it is hard to understand clearly the next steps forward. As such I have forwarded my student ratings for TMA 202 to the CTL for “comment sorting” to help me make more sense of it. I have also met with my department chair, Megan Sanborn Jones, to help me decipher the feedback to make meaningful development and goals from it, which was very beneficial. I am invigorated by the opportunity to think about the course afresh for this Teaching Development Project, and creatively explore ways to reach even more students and deepen their learning journey.

Goals by Dec 2023 – Initial Teaching Agenda

My immediate SMART goals to work on for the upcoming fall in TMA 201 are as follows:

- **Goal 1: Deepen belonging and learning by learning every student’s name in the class by the end of the 4th week of class.** Whilst ambitious for such a large class I think it is attainable through more consistent use of flash cards in the BYU App and conscientious use of time at the beginning and end of class especially, which my mentor Wade Hollingshaus advised. Unfortunately, the space, (WCCB 1040) doesn’t lend itself so well to seeing students faces clearly at the back of the hall. However, in discussion with Megan we are looking to moving the physical space of the class to aid engagement and learning. Megan has also suggested capping the class at 100 students to facilitate some ideas for teaching and learning that emerged from our discussion, a flexibility and level of support I am grateful for.
- **Goal 2: Improve Teaching & Learning through CTL. Meet with Mike Michael Johnson in CTL to aid with Course Development before class starts, and invite SCOT in during the class.** Once I have done my “first draft” so to speak of the course design, I plan to meet with Mike Johnson in CTL, to revise the draft syllabus with him and seek his feedback and insights on it, mid-way through Spring term. I will also invite SCOT into the class during term time.
- **Goal 3: Deepen learning by giving more timely feedback from myself and, if possible, from TAs, to students, from the start of class.** Clear feedback from student ratings to TMA 202 was the need for more feedback. I started doing this after my own [Mid-Term Student Feedback](#) highlighted the need, but clearly more effective to do this from the start of class. I plan to do this by liaising with TAs to see if there is a manageable way, work-load wise, for them to give specific albeit brief feedback to all students (perhaps by creating a pre-prepared document for them with key phrases they can copy and paste for students, for example?) and also by creating

AMJ – Faculty Development Plan, Aug 2023

a one page PDF for all assignments requiring critical thinking skills and grading, as per [this example](#) I created for the latter half of TMA 202. Update: Through further discussion with my chair & Mike Johnson in CTL, I have decided to try [Contract Grading](#) for the class, which Megan introduced me to. Whilst this won't negate the need for meaningful feedback, it will I sense free students up to focus on their learning in and through that feedback, rather than the minutia of a half-grade etc.

- **Goal 4:** Deepen engagement and learning by creating more autonomy for students in their learning journey. In one unit for TMA 202 I facilitated, with the help of the exceptional TAs, the opportunity for students to choose a pathway within a unit (the unit was Global Theatrical Practice – students could choose to study work from Japan, India or the Sub-Saharan Africa region, and break into smaller classes with TAs). Students so enjoyed this chance for choosing their own path within a structure and having smaller classes. I would like to build on this success by facilitating and allowing for even more student autonomy in the learning journey within TMA 201 in the fall. I plan to do this through re-envisioning the course outline to allow for meaningful and carefully scaffolded Project Based Learning (PBL), which is being used more effectively at college level learning all the time. I have met with Mike Johnson in CTL to discuss these ideas and gain his feedback which was helpful.
- **Goal 5:** Read L Dee Fink's *Creating Significant Learning Experiences* and incorporate at least 1 key aspect of my learning from it into my course design and syllabus for TMA 201. I ordered the book for the NFS Spring Seminar (thank you Faculty Center) and plan to incorporate at least one significant/key aspect of my learning from my study of Dee Fink's thinking and recommendations into my Teaching Development Project for TMA 201.

Please see Course Development Project Report (link [here](#)) for my self-assessment on my Teaching Development Project proposed above, for TMA 201, Fall 2023.

Syllabus for TMA 201 – link [here](#). (please note, whilst this syllabus is largely completed, there are one or two documents I will still be adding before sharing with students, namely a detailed outline regarding the Project Based Learning component, connecting evidences to Learning Assignments etc., and completing a few policies.)

Resources Needed:

- Time to create syllabus for TMA 201 which facilitates significant learning; provided already in having no teaching load in Spring.
- Time with colleagues to discuss and refine teaching and learning ideas – provided already.
- Collegial support to try new teaching and learning practices in a well-established TMA class – meaningful support already given.

Relationship between my individual goals, & TMA/BYU aspirations & needs

- Learn every student's name in the class by the end of the 4th week of class. Resonates with BYU Strategic Plan, Action 1.C.1, to “authentically incorporate gospel truths into all student interactions.” I will be better placed to be able to do this 1on1 when I know the name of every student in this large class. President Reese also shared in our New Faculty Series - Spring

Seminar that one of the greatest indicators for preventing teenage suicide is how many adults know a young person's name. I cannot find the research he was referring to yet, nonetheless it resonates of a gospel truth, namely that God knows us each by name, and in microcosm we reflect that divine personal interest and care in knowing every student's name. This will also, I trust, deepen students' sense of belonging, connecting to BYUs Strategic Plan 1.E, "promote a sense of belonging among all members of the campus community", and support TMAs Strategic Resource Plan, 1 "Continue to build an environment of belonging."

- Meet with Michael Johnson in CTL to aid with Course Development. Meeting with Mike (outcomes below) connects to BYUs vision to advance high quality teaching and learning (1.C).
- Give better feedback from myself and, if possible, from TAs, to students. Again, this goal connects to BYUs vision to advance high quality teaching and learning (1.C).
- Create more autonomy for students in their learning journey. Student autonomy and learning have a beneficent reciprocity, which when thoughtfully and thoroughly done, advance high-quality teaching and learning (1.C). Creating structured autonomy also further empowers students to develop life-long learning skills and desires, preparing students in their eternal learning journey, as per our mission.
- Study & apply Dee Fink's *Creating Significant Learning Experiences*. Again, this goal connects to BYUs vision to advance high quality teaching and learning (1.C). Furthermore, it embodies the aims of a BYU education in my own life, namely in myself committing to being a life-long learner.

Activities and accomplishments so far in achieving the goals

- **Goal 2:** I have already held the meeting with Mike Johnson. The outcomes of that meeting were: tremendous support from Mike both practically in looking at how to use Learning Suite for contract grading, and also in affirmative support for the ideas I am exploring to deepen students significant and transformative learning experience through Project Based Learning. It was beneficial to discuss my ideas with Mike in relation to how to teach TMA 201 to foster deeper and more significant learning, and to have him affirm that he felt those ideas would deepen learning in significant ways. He also gave wise council and caveats to consider in relation to those ideas. I have also contacted the CTL to ask for SCOT support in Fall 2023 in TMA 201, which they have agreed to.
- **Goal 4:** I met with my Chair, Megan Sanborn Jones, on May 17th to discuss at length my student ratings for TMA 202. It was incredibly beneficial to meet with her. We discussed at length making sense of student feedback, the challenges and opportunities of the class, and she also introduced me to [Contract Grading](#). After much discussion together, we have decided that I will use this approach in TMA 201 in the fall, which I am delighted about, as I think it facilitates the increased autonomy I am looking for with this goal, enabling students to focus on their learning activities without an unhealthy fixation on grades. It is clear with Contract Grading that they still need to work hard and learn to achieve top grades – but this approach clearly puts them in charge of their final grade, increasing autonomy, engagement, and a focus on learning. I have also asked Mike Johnson in the CTL how Learning Suite can best be used to support Contract Grading.

AMJ – Faculty Development Plan, Aug 2023

- **Goal 5:** I am reading L. Dee Fink's *Creating Significant Learning Experiences* as I design the course for TMA 201, which is informing my thoughts in course design to facilitate significant learning for students. It is also evident how deeply aligned Dee Fink's Taxonomy of Significant Learning is with the Aims of a BYU Mission. I plan to explore this alignment with students to help them develop a pedagogically robust and BYU mission-centric framework through which to analyse the plays they will be watching and reading during the course, and a framework they have ownership over so they can apply it to future works they engage with.

Measures used to assess success in accomplishing goals

- **Goal 1:** Self-assessment on checking I know all students' names confidently both via BYU App flashcards and in person. Record an accounting of success in this goal in my final Faculty Development Plan for submission in Feb 2024.
- **Goal 2:** Record of my learning and insights from discussion with Mike Johnson in CTL, also amended framework from his ideas for improvement. Also having SCOT students come into class, with a specific area of focus for feedback for me. Amend teaching during the fall dependent on their feedback.
- **Goal 3:** Digital record of meaningful feedback which facilitates learning being given to every assignment on Learning Suite. Check with students in mid-term ratings if this feedback is beneficial for their learning and how it can be improved upon. Implement improvements dependent on student feedback mid-course.
- **Goal 4:** Embed PBL and contract grading into syllabus before class starts, and discuss these ideas with my mentor, chair and CTL rep for feedback. Talk through syllabus clearly with students at the start of class and give them scope for oral feedback then, with flexibility to change some things dependent on their feedback up front, thus increasing autonomy in student voice helping to curate course structure and set-up. Gain feedback from students' mid-way through course in relation to their learning and adjust accordingly.
- **Goal 5:** Self-reporting on finishing reading of text, in which I show clearly how my learning has informed my course design.
- **For all goals:** Record an accounting of success with these goals in my final Faculty Development Report for submission in Feb 2024.

Equity – content, language & behaviour

I work hard to ensure all learners are provided with the tools they need to both access learning and flourish in their learning. Central to this is creating a learning space which fosters a sense of community and belonging. To aid such belonging, I teach from the assumption that I have a diverse range of learners in any group, encompassing students from differing political, cultural, socio-economic, religious, sexual and gender orientations and identities. Teaching from such a positionality models inclusive and loving language from myself, and fosters it in the space amongst all participants I believe. I also strive to ensure the material we engage with, whether reading or performative, is from a diverse range of voices, especially seeking to foreground female playwrights, directors and scholars in the discourse.

Reviewing BYU's "[Fostering an Enriched Environment Policy](#)" I celebrate the focus on Ephesians 2:19, and the acknowledgement of a variety of backgrounds in the learning space, coupled with shared values based on Christ's gospel, deepens learning for all.

Areas I could potentially improve in my teaching to foster equity in the classroom and learning are:

- Inviting students to fill in a form at the start of class (can be anonymous or not, as they choose) which shares how they feel they best access learning, and what they personally need to access learning – whether practically, pedagogically, environmentally etc. In other words, acknowledging with them that equity requires different things for different learners, and inviting them to self-assess, as best they can, as to what they need and sharing that with me.

Mentoring through teaching

I have found in my short time teaching at BYU that I am able to mentor students through teaching as they come and spend time with me one on one in Office Hours and beyond. As they ask questions and seek guidance, whether in relation to their future educational or career paths, or in relation to experiences they are going through, I can act as a mentor for them, giving guidance or gentle advice which, I hope, will journey with them in empowering ways. I have also had students and TAs over to our home for dinner which was a delightful opportunity to deepen and build appropriate supportive relationships with students, and for me to learn more about their experiences and learnings. I also have mentored TAs through my teaching approach, specifically through facilitating opportunities for them to teach a unit on Global Theatre Practices if they chose, having the large TMA 202 class split into smaller sections to be taught by them. TAs expressed how much they enjoyed the trust placed in them and the learning opportunity this was for them, being the most in-depth teaching experience they had enjoyed to date.

Short Term Goals (1-3 years)

- Deepening Belonging: Ensure I always know every student's name in every class I teach, within the first month of teaching.
- Striving for excellence in teaching through feedback: Create an ongoing cultural of continual improvement as an educator by reflecting on every class taught and keeping a personal record of areas of strength and areas of improvement, completed within a week of term finishing. Also utilize midterm and end of term evaluations to review teaching and learning practices and areas for improvement, which I implement either during the course if possible from mid-term feedback, or on next opportunity to teach it. Accompanying this, regularly seek professional conversations with colleagues about their approaches to teaching and learning with the aim to learn from them.
- Playwriting Vision & Development: Develop a robust vision, and accompanying syllabus and curriculum, for developing and strengthening playwriting at BYU, working with colleagues to build from the [Playwriting Mission Statement](#) we have developed together as faculty and invited students. As part of that vision, support BYU Playwrights more in the transition from writing plays to getting them produced and staged professionally.

AMJ – Faculty Development Plan, Aug 2023

I feel that the vision for playwriting at BYU is becoming more robust all the time. We have just joined all our advanced playwriting students (TMA 451) to the [Playwriting Centre](#) and have had live zoom calls in class with them to aid students in their transition from college writing to working as a playwright beyond BYU. I am also spearheading us developing a website housed under TMAs webpage to aid student playwrights at BYU.

- Striving for excellence in teaching through self-learning: Read at least a book a year on teaching practice and pedagogy for university level learning, and implement my learning in teaching practice and course design.
- Course Development: Develop curriculums and syllabi for all classes taught seeking to implement best practice for significant learning (L. Dee Fink) and enrich and expand critical thinking skills for students.

Long Term Goals (3-6 years)

- Building on foundations: continuation of goals above in relation to belonging and striving for excellence in teaching
- Playwriting Vision embedded in TMA culture: If years 1 – 3 are about developing the vision and supporting structures, year 3 – 6 are about embedding that vision into the culture of TMA, in ways that creates a shared vision, energy and outward focused bridge building to support BYU playwrights.
- Change & Growth: Whilst perhaps seemingly nebulous for a goal, I would be disappointed were I the same teacher in years 3 to 6 as I am now. In other words, I want to change and grow and develop as a teacher, in some ways that are measurable, in other ways that aren't so easily.
- Teach from published text: connected to goals below in scholarship, I would like to have edited and published a text on talks from LDS leaders on the arts, with accompanying insights from scholars and creators, which can be used for TMA students at BYU to help them grapple with the fertile and complex nexus between theatre theory & practice and the restored gospel.

I have offered to teach the TMA 491 class starting in Fall 2024, which will be a 1 credit class which all students eventually have to take before graduating. The focus of the course is “The Gospel & The Arts”, with an aim to help students stay deeply rooted to the gospel as they grow as creators in a challenging secular environment. I am delighted to be able to take a first pass at developing the syllabus for students. I plan to work closely with colleagues to get their feedback on developing the Learning Objectives, and am looking forward to thinking deeply about this.

SECTION 2 - SCHOLARSHIP & CREATIVE WORK

Personal Statement

Last year I was having a haircut from a lady from India living in south London, and we shared together our experiences and insights of her native land. She told me an adage her family shares, namely that when digging for water back in the villages of home, you dig deep, rather than digging several shallow holes. Our conversation resonates for me in relation to my work in scholarship at BYU; namely that as I seek to explore and elucidate those areas that matter and are meaningful to me, that as I “dig deep” in

AMJ – Faculty Development Plan, Aug 2023

one main area, rather than butterfly-like flitting to follow divergent yet surface level interests, the refreshing waters of rich, abundant ideas and creative practice will be found and shared. For me, that area tends to circle around the following:

- Latter-day Saints performative, embodied history as transformative practice for global membership
- The potent nexus between LDS theatre, global practice and site-specific work
- How landscape remembers, carries, frames, performs and stages – if you will – the faith and religiosity of its people
- The portrayal of faith and religious practice in multiple cultures on stage and screen, specifically the portrayal of women of faith
- Writing and new play development of stories of hope, coupled with the academic discourse surrounding the nexus between theatre/performance and hope and pedagogies of hope

Focusing on the areas above, I have always envisaged my scholarship at BYU to be both academic publishing, alongside creative work in the realm of playwriting, new play development and directing. Both the scholarship and creative work matter to me, and both feel essential to meaningful contributions I can offer as an educator/disciple-scholar/artist-creator.

In scholarship & creative work, overall strengths

- Directing plays, small and large scale, in a manner that builds community and tells a story creatively, clearly and engagingly for the audience, inviting them into the meaning making process (eg: Nauvoo & British Pageants in US & UK, Nauvoo vignettes, Savior of the World at LDS Conference Centre Theater, Voices of the Great War, Home – refugee experiences explored)
- Researching and writing plays based on historical or current events (eg: LDS history, World War I, refugee crisis)
- Clear thinking and communication of ideas, both written and orally
- A developing global awareness and practice, which informs my thinking at the deepest levels, having lived, thought together and created theatre with people from multiple lands and countries

In scholarship & creative work, overall areas for growth

- Publishing research and findings from PhD and building on that work
- Developing the daily discipline of writing in both scholarly work and script writing
- Developing contacts and networks in the US outside of LDS theatre practice with Church headquarters, especially in relation to understanding New Play Development opportunities and support in the US, as I only really understand that within UK context and practice at present

Scholarship Development Project & Plans to Accomplish

My main Scholarship Development Project is to focus on the development of two articles to be submitted to two journals; details in first goal listed below. All the other directorially focused goals below will certainly take my best efforts, time and energy to fulfil well, but will happen nonetheless, as they are all time-sensitive and time-driven. As such, I recognise that I need to ensure that my creative

AMJ – Faculty Development Plan, Aug 2023

practice does not drown out my academic writing. **My main focus in scholarship development then is to learn the discipline to write academically for an hour a day.** Fulfilling this will facilitate the two articles being written, as all the advice and research I am reading for academic writing points towards higher success with the habit of daily writing practice.

By Dec 2023 – Goals

- Submitted two articles to journals, one to *Ecumenica* & the other to *Performance, Religion & Spirituality*. Both taken from chapters/spill over areas of PhD which I am not looking to include in monograph, namely chapter 2 on a proposal I make for *sympiotic efficacy* as a model for transformative practice in LDS theatre (as opposed to models of transgression or resistance only for efficacy in performance – Jon McKenzie.) For the other article I would be looking at the British Pageant in the UK being staged this summer as closest modern theatrical parallel, as it were, to the medieval mystery cycles of York, Coventry etc, and drawing parallels and differences between them. Master daily writing habits to help achieve this rather than waiting for large chunks of time, by writing for an hour on day on these articles.
- In role as Artistic Director, to have successfully staged [The British Pageant](#) in the UK summer of 2023 for two week run, the measure of success being participants experience (in cast, crew and guests in audience), and facilitate rich mentoring and intern experience for two BYU TMA students in the process.
- To have successfully fulfilled my support role for assistant researcher, writing advisor, and assistant director for [The Tabernacle Choir at Temple Square](#) Christmas 2023 event.
- To have successfully directed Microburst Festival in October for TMA BYU at WCCB.

Short Term Goals (1-3 years)

- Develop and continue the habit of daily academic writing practice throughout my career, by writing a minimum of an hour a day in the working week.
- Two articles published in peer reviewed journals, ideally *Ecumenica* and *PRS*.
- Foundational plans, research and writing well under way for monograph on LDS theatre and landscape nexus, with book proposal submitted by end of year 1.
- Write, develop script, and stage play on William Tyndale's life's work.
- Develop project between TMA students and either SOLA or another organization supporting the education of Afghan girls and women. Work with that organization to understand *if* and *how* Theatre & Media students at BYU can best support the essential need for Afghan girls' and women's education, most likely within the diaspora. I would envisage some combination of the following: support provided by TMA students for Theatre and Drama learning and classes; directorial support from myself and involved students in staging and touring of play (Rwanda, UK, USA?) that shares voices and stories of SOLA students; SOLA students hosted in Utah by BYU/TMA with a focus on creative learning workshops/courses; collaboration with Media faculty on facilitating self-story telling for students. Hence, I would envisage this project as creative work and not citizenship.
- Attend, learn from, build connections with colleagues at other institutions and present at appropriate conferences (eg: [ASTR](#).)

Long Term Goals (3-6 years)

- Monograph published on nexus between LDS theatre, performance and landscape.

AMJ – Faculty Development Plan, Aug 2023

- Build on whatever reciprocal learning relationship is established in years 1 to 3 between TMA students and organization supporting Afghan girl's education.
- Edit and publish collection of speeches by LDS leaders on the arts, with commentary by fellow BYU faculty and others.
- Write, develop and stage a play focused on women of faith today from various religious practices (verbatim piece), combined with play on women of faith from medieval literature, developed with Laura Hatch in BYUs Comparative Arts & Letters.

Please see my Feb 2024, "Scholarship & Creative Works Development Goals Final Report" [here](#), for my assessment on the above goals.

In meeting with my Mentor & Chair together, we have also developed the following pathway for me to pursue for my 3rd year review and final 6-year CFS review. It changed through meeting with them, primarily because they felt the book idea was too big for 5 to 6 years and would take 10 years to fully develop.

CFS pathway envisaged at present, revised from above from meeting with Chair & Mentor: [here](#) (NB – this link represents the major revision to my FDP; please read as an integral part of it).

Resources Needed

- Modest funding for travel for creative and research goals
- Only if/when possible, move my teaching load to 3,3 for Winter & Fall, instead of 3,2,1 for Winter, Fall & Spring, facilitating more focused time for writing whilst still maintaining full teaching load.
- Discussion with, and feedback from colleagues on ideas and writing

Relationship between my individual goals, & TMA & BYU aspirations & needs

- In facilitating two TMA students internship and mentoring at the British Pageant in the UK, am supporting *BYU Strategic Plan, Action 1.D - Advance student-centered mentoring*.
- Creative work with the Pageant & Tabernacle Choir Christmas performance resonates with [TMA Mission](#) in exploring the interrelatedness of creativity and spirituality, foregrounding the infinite potential of the human soul.
- Works I look to publish have the potential to facilitate further teaching "bathed in the light and color of the restored gospel" (BYU Strategic Plan, 1.C – *Advance faith-based, high-quality teaching and learning.*) This I hope would especially happen through the book on LDS leaders on the Arts, and could potentially be used in the appropriate intro level TMA course for all theatre students, to help them grapple with their passion to learn and create theatre and performance in the light of a rich spiritual and intellectual discourse from church leaders and leading scholars in this area.
- Aligned with the BYU Strategic Plan 1.E, "*Enhance BYU's position in topical areas that are "central to the Church's purposes" including... the institution of... religion,*" I believe through both my academic writing on, coupled with development of plays that explore foundational religious and spiritual questions and religious identity, BYU's position in the nexus of performance and religion can be modestly strengthened.

Activities and accomplishments so far in achieving the goals

AMJ – Faculty Development Plan, Aug 2023

- Production work and rehearsals (online and in person) are well underway for a successful staging of *The British Pageant* in the UK this summer
- I have contacted both editors for the journals PRS and Ecumenica and both have expressed interest in articles on LDS theatre practice and have shared their application details and process with me.
- Have contacted the area editor for theatre scholarship at Routledge and she has expressed a clear interest in receiving a book proposal on LDS theatre and shared their book proposal process with me
- For Tabernacle Choir Broadcast, have had rich research discussions on zoom with Marva A. Barnett at The University of Virginia on her Victor Hugo research, in which she was so gracious to share her learning and insights with us. Also met in person and online with Dinah Bott in the British Isles, head of the Victor Hugo in Guernsey Society (VH wrote much of *Les Misérables* in Guernsey). Meetings with both scholars has been so rewarding and elucidating on Hugo's life and love of others.
- Researching and have begun script on Tyndale
- Have reached out to and had preliminary conversations only with SOLA faculty
- Have had early collaborative discussions with Laura Hath at BYU in Comparative Arts & Letters on medieval female writers of faith and potential play to celebrate them and their work

Measures used to assess success in accomplishing goals

- Publication of 2 articles (yrs 1 – 3)
- Publication of two books: monograph on LDS Theatre/landscape and LDS leaders on the Arts books (3 – 6 years)
- External reviewer for, coupled with audience, cast, writers and colleagues' feedback on Microburst production, Oct 2023
- External reviewer for, coupled with ecclesiastical leaders' feedback/insights and qualitative research on cast and audience experience in UK at the British Pageant, summer of 2023
- External reviewer for staging of play on William Tyndale, coupled with qualitative research on cast and audience experience
- External reviewer for staging of play on women of faith (contemporary and medieval), coupled with qualitative research on cast and audience experience
- External reviewer for Christmas Tabernacle Choir production
- Keep track and personally account on daily writing goal
- Ongoing feedback and open communication from all involved parties on any potential collaboration that develops with SOLA or another organisation focused on education of Afghan girls and women

Mentoring through scholarship & creative work

- I have been able to collaborate with the Media *Congregations* project, enjoying reciprocal sharing and learning with students. From this I was invited to present to students and guests at the TMA Writers Conference at Alpine Lodge, May 2023. Furthermore, have been invited by *Congregations* colleagues to interview the Archbishop of York in the UK, July 2023 as part of their work, which is filmed by students I am getting to know and work with more closely.
- Two TMA students will be in the UK this summer acting as Production Assistants on *The British Pageant*. Whilst I am trusting this will be a rich mentoring experience in and of itself, I am also wondering on scope to co-publish an article with one or both of these students after the event. Would need to understand what that process may look like more.

AMJ – Faculty Development Plan, Aug 2023

- Hoping a significant and transformative educational experience facilitated for students involved with projects that emerge with Afghan girls.

SECTION 3 - CITIZENSHIP

Personal Statement

I appreciate the role citizenship carries at BYU, and have already enjoyed contributing within TMA to the Committee for Belonging & the Directing Committee. Within the Belonging Committee I have collaborated with my colleagues to find a focus together on Scarcity & Creativity and the challenges and opportunities students face in that space. We hosted an event in Winter 2023, providing lunch for students and talking through the challenges, support and opportunities embedded within the meeting ground of creativity and scarcity. I played a vital role in helping this happen with my colleagues, and enjoyed the depth of collegial discussion and sharing together that enabled it. Student feedback to the event was very positive. I have also helped contribute towards the curriculum for student directors within TMA, along with fellow faculty in that committee, and have enjoyed thinking through how we can deepen students' learning as they move through TMA 536, for example. I have shared creative ideas to challenges faced, that have prioritised student learning, which were acted on. I have also just been invited onto the Faculty Funding Meeting for CFAC, with responsibilities there starting in the fall. I am also Area Head for Theatre Arts General Studies, and am enjoying understanding the opportunities that role presents to deepen student and faculty learning and engagement.

Strengths

- Collegial and collaborative in my mindset and practice with colleagues – experienced in how to help us flourish together
- Organised and reliable in group project development
- Willing and able to think creatively about how to deepen student learning and belonging, and overall student experience

Areas for Growth

- At present I don't really have a vision for what citizenship is at BYU outside of being a good team player (or leader if in that role), in whichever role or committee you are part of. It would be helpful to understand what the full scope, vision and possibilities of citizenship is, which I can certainly be proactive about educating myself on.

Citizenship Development Project & Plans to Accomplish

By Dec 2023 – goals

- Continue to be a contributing, innovative and supportive committee member in TMA on Belonging and Directing Committees, and understand and contribute to Faculty Funding Committee within CFAC
- Understand more deeply, within my role as Area Head for TAGS and on the Belonging Committee, if there is a need to help TAS students feel like they belong more and are more part of a community, at what stage in their BYU career they may need this more, and ideas that could help facilitate it. It seems that MDT, BFA, Theatre Ed and Media students have a definite sense of "home" and community within the broad umbrella of TMA, which is wonderful. I think TAS students have this

AMJ – Faculty Development Plan, Aug 2023

also once they have discovered and focused on an area that appeals to them most within TAGS (directing/writing/set design/costuming/lighting etc...) However, it seems from conversations I am having with some students that they feel a little lost and lonely within TAGS until they find that focus. I would like to understand firstly how widespread this is (probably Google Forms to all TAS students and /or open discussion forum). And upon having a sense of the scale, find creative solutions with colleagues and students to help develop a deeper culture of belonging immediately from students arrival in the program.

Short Term Goals (1-3 years)

- Continue to be a contributing, innovative and supportive committee member of whichever committees I am invited to
- Innovate ideas to meet any needs revealed through assessing sense of belonging for TAS students
- Develop as full a sense as possible of what citizenship at BYU looks like and why, through talking to colleagues and looking at their CVs etc

Long Term Goals (3-6 years)

- To be developed once I have a clearer sense of citizenship and its role at BYU

Please see my Feb 2024, "Citizenship Development Goals Final Report" [here](#), for my assessment on the above goals, made Feb 2024.

Resources Needed

- Advice and direction for who to talk to gain a deepened understand of citizenship at BYU

Relationship between my individual goals, & TMA & BYU aspirations & needs

- My goal to more fully understand sense of belonging for TAS students, depth of need and promote actions to meet it, is clearly aligned with BYU Strategic Plan, 1.E – *Promote a Sense of Belonging among all members of the campus community*, and also with Action 1.E.1 *to regularly assess the campus climate for belonging*, and with TMA goals to continue to promote belonging.

Activities and accomplishments so far in achieving the goals

- On goal to deepen belonging for TAS students, as discussed above, helped as member of Belonging Committee who hosted [event on Scarcity & Creativity](#). Along with helping to create the initial idea of focus, helping to organize the event and leading a discussion at it, I researched and provided all resources which we pointed students to on link shared, to deepen their discussion pre and post event.

Measures used to assess success in accomplishing goals

- Having assessed student sense of belonging in TAS, decided on and implemented interventions to meet needs as they emerge, I will seek feedback on those (potentially ongoing) interventions to measure if they have had an impact or not on students' sense of belonging within TAS.

End of Faculty Development Plan

Course Development Project – Final Report for NFS:

BYU ID #: 795211230

Feb 2024 – 5 pages

My Teaching Development Project in my FDP submitted in August 2023, was for TMA 201, taught by myself in Fall of 2023. Below is a table that outlines my goals in my original FDP, and report on outcome:

GOAL:	REPORT ON OUTCOME:
<p>Goal 1: Deepen belonging and learning by learning every student's name in the class by the end of the 4th week of class.</p>	<p>I worked hard to learn students' names for this course (about 90 students), and whilst I can't hand-on-heart say I knew every student's name, I did know the majority. And I really did sense this added to the feeling of belonging in the learning space, demonstrated by one student remark in student ratings/feedback:</p> <p><i>"She greeted us when we entered the room and somehow got a theater's worth of names down in under a few weeks. She saw us as students and cared about our individual learning."</i></p>
<p>Goal 2: Improve Teaching & Learning through CTL. Meet with Michael Johnson in CTL to aid with Course Development before class starts, and invite SCOT in during the class.</p>	<p>I met with Mike Johnson, my teaching consultant at CTL, to discuss my course proposal and he was so helpful in thinking through my course amendment and giving feedback and advice for implementation.</p> <p>Furthermore, I had a SCOT consultant come to the class towards the latter end of it to help get student feedback on the PBL component of the course. Student feedback from that consultation here.</p>
<p>Goal 3: Deepen learning by giving more timely feedback from myself and, if</p>	<p>I changed the nature of how the course had been taught previously so radically, most especially in moving to contract-based grading, that this was less of a sticking point for students than when teaching its sister course (TMA 202 in Winter 2023).</p>

<p>possible, from TAs, to students, from the start of class.</p>	<p>That said, I did work hard to make sure students had lots of feedback, especially during the PBL component of the course. Many comments in student feedback, (sample below) helped highlight the fact that they felt supported in their learning journey with help and feedback from myself or TAs. This took the form mostly for me of oral feedback in discussion either in class, directly after class in short discussion, or longer discussions in my Office Hours.</p> <p><i>“The instructor was amazing. She did a wonderful job teaching. She also helped us understand what we were learning.”</i></p> <p><i>“She responded to emails and we could tell she cared about us as individuals. She reached out after I did, indicating that I was struggling.”</i></p> <p><i>“She seemed very approachable and willing to help her students with what they needed and if they had any questions.”</i></p> <p><i>“She was happy to go into more depth about topics students asked about during class. The TAs were abundantly helpful.”</i></p>
<p>Goal 4: Deepen engagement and learning by creating more autonomy for students in their learning journey.</p>	<p>This aspect of my goals is where I feel I was truly able to excel, and I was both delighted and amazed by the quality of autonomous learning produced. In implementing the Project Based Learning (PBL) component of the course (see overview here), it seemed so many students truly felt empowered to become architects of their own learning journey.</p> <p>We held a public facing PBL Fayre attended by fellow faculty and students in TMA outside of the class, parents and faculty came even from other colleges, with an accompanying social media post from CFAC here. I have also been invited to present at the 8th annual Teaching 4 Learning conference held at BYU Idaho in Feb/March 2024 on</p>

	<p>PBL learning as it played out in the class. A sample of student feedback in relation to feeling more engaged through greater autonomy as learners through PBL below:</p> <p><i>"[I] really enjoyed the PBL experience. I decided to pour my heart and soul into it because I was really passionate about my subject."</i></p> <p><i>"I LOVED doing a project and having freedom to do what I was interested in. I learned so much and genuinely had a good time spending hours and hours on it!"</i></p> <p><i>"Doing an in-depth PBL project-based learning opportunity I felt I learned more about what I was interested in and really became an expert."</i></p> <p><i>"The end PBL was a brilliant and very inspired idea. It really showcased what I personally took away from class and made the learning experience more enjoyable and memorable."</i></p> <p><i>"She let us pick our driving questions for our PBL and I really really appreciated that. We got to pick what most interested us in the lens of a class and get passionate about deep learning and mastery of a topic. I really enjoyed her push for lifelong learning."</i></p> <p>Examples of a few final artifacts generated from PBL here.</p>
<p>Goal 5: Read L Dee Fink's <i>Creating Significant Learning Experiences</i> and incorporate at least 1 key aspect of my learning from it into my course design and syllabus for TMA 201.</p>	<p>I read L Dee Fink's book and was so impressed with his insights that I decided to incorporate his insights into the course, requiring students to engage explicitly with his work. They were asked for a very early assignment in the course to read an 8 – 10 page extract on Fink's Taxonomy of Significant Learning, along with the 4-page overview document on BYU Aims. They were then required to create a "Learning Frame" or lens so to speak, wherein they were invited to create their own questions to apply to plays we would watch/read, inspired by Fink's work coupled with BYU Aims. Students seemed to very much appreciate the autonomy this gave them as learners, and it was a</p>

	<p>successful and engaging model to me of not only applying my own learning from Finks book to the course, but inviting students to engage with his pedagogy also.</p> <p><i>“The crash course videos and learning frame assignments as well as the creative response assignments were very helpful in learning new concepts.”</i></p> <p><i>“Loved using a learning frame to aid my learning process.”</i></p> <p><i>“Great course. I found many of the things we talked fascinating and insightful. I was a little unsure of how I would like things like the PBL or Learning Frames, but I think they turned out well and were beneficial to my own learning.”</i></p> <p><i>“She treated us like adults; gave us power over our own learning without putting unnecessary pressure over us. Not only did I learn material; I learned how to learn for learning's sake.”</i></p>
<p>GOALS FOR SECOND SEMESTER OF TEACHING SELECTED COURSE – building on my learning from teaching it in Fall 2023, and student feedback:</p>	<p>I am actually teaching the sister course to TMA 201 at present (Winter 2024), TMA 202 Dramatic Performance: Renaissance to Present, so am able to set goals and apply learning from teaching TMA 201 in the Fall of 2023.</p> <p>My key goal is to make students PBL work more publicly/outward focused (eg: conferences/websites/hosting platforms etc.). My ideas here are inspired by the workshop sessions I took on Explorations courses with Julie Swallow and Jessica Green, wherein there was a discussion on “Renewable Assessment v Disposable Assessment”, coined by David Wiley. Some of the work was so exceptional for PBL that I would like to find more outward facing opportunities for students work so that they can see how their work matters. The quote from Wiley is worth sharing in full below, as it is the north star for me in this goal:</p>

“In many ways, I think the most powerful part of renewable assignments is the idea that everyone wants their work to matter. No one wants to struggle for hours or days on something they know will be thrown away almost as soon as it is finished. Given the opportunity, people want to contribute something, to give something back, to pay it forward, to make the world a better place, to make a difference. Few right-thinking persons will invest their heart and soul in work that is academic in the way that non-faculty use the term – “not of practical relevance; of only theoretical interest. The debate has been largely academic.” It’s no wonder people hate homework so much. They don’t hate learning – they hate wasting time and energy and effort. Try to imagine dedicating large swaths of your day to work you knew would never be seen, would never matter, and would literally end up in the garbage can. Maybe you don’t have to imagine – maybe some part of your work day is actually like that. If so, you may know the despair of looking forward and seeing only piles of work that don’t matter. And that’s how students frequently feel. Your results may vary, but I estimate that the 20 million postsecondary students in the US spend over 150M hours per year on disposable assessments. Every year. Year after year. When time is being used so poorly at such scale, I can’t believe it doesn’t negatively impact society.” (Wiley, David. [Toward Renewable Assessment](#))

END OF COURSE DEVELOPMENT PROJECT – FINAL REPORT

Scholarship & Creative Work Development Goals – Final Report for

NFS:

BYU ID #: 795211230

Feb 2024 – 6 pages

IMMEDIATE GOALS – by Dec 2023:

Specific Scholarship Development Goal – submitted Aug 2023:	Final Report:
<ul style="list-style-type: none">- In role as Artistic Director, to have successfully staged The British Pageant in the UK summer of 2023 for two week run, the measure of success being participants experience (in cast, crew and guests in audience), and facilitate rich mentoring and intern experience for two BYU TMA students in the process.	<p>The British Pageant in August 2023 in Lancashire England was a great success. Audiences came for a 2-week run of about 1400 people per night, including many politicians and ambassadors. We also hosted a live broadcast on one of the final nights, watched by over 50,000 people globally. It was a privilege to serve as Artistic Director and continue to learn how to tell our sacred stories as a people theatrically. Sense of the final project captured in links below:</p> <ul style="list-style-type: none">- BBC news report here- Link to final broadcast here.- Link to various audience feedback (unedited) here.- Church news article here- Local news articles here & here
<ul style="list-style-type: none">- To have successfully fulfilled my support role for assistant researcher, writing advisor, and assistant director for The Tabernacle Choir at Temple Square Christmas 2023 event.	<p>The Victor Hugo portion of the Tabernacle Choir Christmas broadcast, entitled “To Love Is to Act” was also a resounding success. It is the first time I had been in this capacity, and it was an absolute joy and rich learning experience to play a part in the process. Sense of the final project captured in links below:</p> <ul style="list-style-type: none">- Tab choir webpage write up here- Church News write up here and here- Deseret News write up here

<ul style="list-style-type: none"> - To have successfully directed Microburst Festival in October for TMA BYU at WCCB. 	<p>Microburst 2023 was a great success. Students in cast and audiences alike share such positive feedback to their experiences.</p> <p>More info on what it was here</p> <p>Cont. Below:</p>
<ul style="list-style-type: none"> - Submitted two articles to journals, one to Ecumenica & the other to Performance, Religion & Spirituality. Both taken from chapters/spill over areas of PhD which I am not looking to include in monograph, namely chapter 2 on a proposal I make for <i>symbiotic efficacy</i> as a model for transformative practice in LDS theatre (as opposed to models of transgression or resistance only for efficacy in performance – Jon McKenzie.) For the other article I would be looking at the British Pageant in the UK being staged this summer as closest modern theatrical parallel, as it were, to the medieval mystery cycles of York, Coventry etc, and drawing parallels and differences between them. Master daily writing habits to help achieve this rather than waiting for large chunks of time, by writing for an hour on day on these articles. 	<ul style="list-style-type: none"> - Whilst I have been learning to master daily writing, I was not able to submit the articles at the end of December as planned. Directing and collaborating in the above two productions took far more time than budgeted for.

SHORT TERM GOALS (1-3 YEARS)

Short Term goal:	Feedback on progress:
<ul style="list-style-type: none"> - Develop and continue the habit of daily academic writing practice throughout my career, by writing a minimum of an hour a day in the working week. 	<p>I am doing well with this goal. Tracking my hours has been helpful. Still not every day, I miss some, but becoming more consistent all the time.</p>
<ul style="list-style-type: none"> - Two articles published in peer reviewed journals, ideally Ecumenica and PRS. 	<p>In discussion with my Mentor and Chair, have changed this to 1 article, as I am really most invested in practice-led-research, meaning academic publishing, whilst it will be a part of what I do, will not be the sole focus at all.</p>
<ul style="list-style-type: none"> - Foundational plans, research and writing well under way for monograph on LDS theatre and landscape nexus, with book proposal submitted by end of year 1. 	<p>Foundational plan and research underway, but book proposal by end of year 1 may be unrealistic. Both my Chair and Mentor think the book is big enough to take 8 – 10 years rather than the 5 years CFS goalpost, so am adjusting my plans there.</p>
<ul style="list-style-type: none"> - Write, develop script, and stage play on William Tyndale’s life’s work. 	<p>Research and script writing on this is ongoing and on track to complete within first 1 – 3 years at BYU</p> <p>Cont. below</p>
<ul style="list-style-type: none"> - Develop project between TMA students and either SOLA or another organization supporting the education of Afghan girls and women. Work with that organization to understand <i>if</i> and <i>how</i> Theatre & Media students at BYU can best support the essential need for Afghan girls’ and women’s education, most likely within the diaspora. I would envisage some combination of the following: support provided by TMA students for Theatre and Drama learning 	<p>I have been in touch with SOLA and sent them the following proposal from our conversations. At present, they are worried about the optics back at home in Afghanistan of bringing Muslim students, living in exile in Rwanda away from home, to a Christian campus, so this idea is not being pursued for now.</p> <p>However, I am working instead with TMA students on a devised piece exploring Medieval Women’s Christian Writings, (see here) with our archival website of the creative, devising journey here. We are planning to tour the piece we are beginning to create here, with students, to the UK in summer of 2025 or 2026, and are in discussion with our chair on that process.</p>

<p>and classes; directorial support from myself and involved students in staging and touring of play (Rwanda, UK, USA?) that shares voices and stories of SOLA students; SOLA students hosted in Utah by BYU/TMA with a focus on creative learning workshops/courses; collaboration with Media faculty on facilitating self-story telling for students. Hence, I would envisage this project as creative work and not citizenship.</p>	
<p>- Attend, learn from, build connections with colleagues at other institutions and present at appropriate conferences (eg: ASTR.)</p>	<p>- I was invited to present on the religion and theatre nexus working group at ASTR in November 2023, in Providence, Rhode Island.</p> <p>Cont. Below.</p>

LONG TERM GOALS (3-6 YEARS)

Long Term Goal:	Feedback on progress:
<p>- Monograph published on nexus between LDS theatre, performance and landscape.</p>	<p>Plans developed, research underway. In discussion with my chair and mentor, they think it will take 10 years to complete</p>
<p>- Build on whatever reciprocal learning relationship is established in years 1 to 3 between TMA students and organization</p>	<p>Project not developing at present (discussed above).</p>

<p>supporting Afghan girl's education.</p>	
<p>- Edit and publish collection of speeches by LDS leaders on the arts, with commentary by fellow BYU faculty and others.</p>	<p>Currently in discussion with my chair on this as she would like to co-edit this together</p>
<p>- Write, develop and stage a play focused on women of faith today from various religious practices (verbatim piece), combined with play on women of faith from medieval literature, developed with Laura Hatch in BYUs Comparative Arts & Letters.</p>	<p>- Have started on this much sooner than expected, and currently leading TMA 480 class on devising a piece about Medieval Women of faith, which are in discussions with our chair about to tour to UK. Laura Hatch was not able to join me in developing the class, but has come in and given a guest lecture to students on Julian of Norwich, and we are collaborating with Julie Robinson, adjunct dance faculty at BYU, throughout the process.</p>

End of Scholarship & Creative Goals – Final Report

Citizenship Development Goals – Final Report for

NFS:

BYU ID #: 795211230

Feb 2024 – 2 pages

IMMEDIATE GOALS – by Dec 2023:

Specific Citizenship Development Goal – submitted Aug 2023:	Final Report:
<ul style="list-style-type: none"> - Continue to be a contributing, innovative and supportive committee member in TMA on Belonging and Directing Committees, and understand and contribute to Faculty Funding Committee within CFAC 	<p>- I have succeeded in being a contributing and supportive member in both these committees. I am especially pleased in the belonging committee to have contributed to an initiative to make free food available for TMA students via a fridge and cupboard in the commons room in WCCB which we restock each month.</p>
<ul style="list-style-type: none"> - Understand more deeply, within my role as Area Head for TAGS and on the Belonging Committee, if there is a need to help TAS students feel like they belong more and are more part of a community, at what stage in their BYU career they may need this more, and ideas that could help facilitate it. It seems that MDT, BFA, Theatre Ed and Media students have a definite sense of “home” and community within the broad umbrella of TMA, which is wonderful. I think TAS students have this also once they have discovered and focused on an area that appeals to them most within TAGS (directing/writing/set design/costuming/lighting etc...) However, it seems from conversations I am having with some students that they feel a little lost and lonely within TAGS until they find that focus. I would like to understand firstly how widespread this is (probably Google Forms to all TAS students and /or open discussion forum). And upon having a sense of the 	<p>- All the roles of Area Head have actually been dissolved within TMA. However, I would still like to understand more fully if TAS students are feeling somewhat “homeless” in the early years of their studies. I have spoken with my chair and mentor about this, and now need to work with the Program Head for TAS (inasmuch as I am no longer an Area Head) to see if he is on board for qualitative research amongst students to ascertain if their is a challenge or not.</p>

scale, find creative solutions with colleagues and students to help develop a deeper culture of belonging immediately from students arrival in the program.	
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SHORT TERM GOALS (1-3 years)

Short Term goal:	Final Report:
- Continue to be a contributing, innovative and supportive committee member of whichever committees I am invited to	On going. I have also been invited onto the Directing Committee since compiling my FDP in August 2023, and feel pleased with the work I am doing via the committee and the thinking I am bringing to the table. For example, have facilitated co-direction within TMA 536, when the committee were struggling to know who to award the opportunity to.
- Innovate ideas to meet any needs revealed through assessing sense of belonging for TAS students	Ongoing.
- Develop as full a sense as possible of what citizenship at BYU looks like and why, through talking to colleagues and looking at their CVs etc	Am gaining a better sense of this, especially in relation to becoming an active and contributing member of various professional associations, including ASTR & IFTR or ATHE

Long Term Goals (3-6 years)

Long Term Goal:	Final Report:
- To be developed once I have a clearer sense of citizenship and its role at BYU	Having a clearer sense of this now, I plan within 3 to 6 years to play a deeply supportive role in a playwriting/new play development area within one of the associations that supports NPD.

End of Citizenship Goals Report

REQUEST FOR \$500 TEACHING GRANT - NFS:

BYU ID #: 795211230

Feb 2024 – 1 page

Request: I would like to request funds for the following please, to enable me to become a better teacher for students at BYU.

- **Masterclass subscription at \$15 per month for a year = \$180 (see [here](#))**
- **EdX Subscription amount for a Cambridge University playwriting course - \$299 (see [here](#))**
- **Total requested: \$479**

How I will use it:

Masterclass Subscription: Inasmuch as I oversee playwriting within Theatre & Media Arts at BYU, I would like to sharpen my playwriting skills and my pedagogy within playwriting. There are various courses available on the Masterclass series which look particularly inspiring to me – remarkable opportunity to have such in-depth pre-recorded classes from some of our world's leading experts in writing for stage and the process of storytelling. Not only will these courses (there are several 4 – 6 hour courses I would like to take) enable me to enhance my own writing and creative skills, but I will become a better teacher also I trust as I am in the learning mode myself and demonstrate life-long learning skills. I would also like to know if my sense of its quality is correct, and if I should actively recommend this subscription to students or see if it is good enough to justify proposing that we fund membership for our advanced playwriting students.

Cambridge University Playwriting course: This seems a very beneficial course to ensure I am constantly sharpening my own skills in playwriting, and learning from fellow teachers of playwriting how they go about the process of enabling students to develop their voice, skills, vision and reach.

As I develop my skills as a playwright and my pedagogical awareness around the teaching of playwriting, this will also feed into my teaching of TMA 201 & 202, which whilst theatre history courses, are still exploring how theatre is conversation with societal landscapes – which playwriting is also doing. I believe, in other words, that all the classes I teach will benefit from me enhancing my playwriting skills.