

Overall Strengths & Areas of Needed Growth

Strengths:

1. Efficiency.
 - a. Commitment to a full-time job and full-time home life (including family, religious, and community responsibilities) demands efficiency. Time, effort, and resources must be intentionally and mindfully allotted in order to maintain balance and order.
2. Organization.
 - a. Inherent organization has allowed for enhanced productivity, excellent time management, and elevated professionalism in my work.
3. Detail oriented.
 - a. The nature of ballet demands attention to detail. Having immersed myself in this practice for decades, detail orientation is an inextricable part of how I function.
4. Supportive collaborator and contributor.
 - a. I work well with others and am willing to put aside personal interests/desires in order to serve the greater needs of the company/area/department/college/university at large.

Areas for Improvement:

1. Unfamiliar with the workings of the Department of Dance.
 - a. I have a fairly firm grasp on the structure and workings within the ballet area. The Department of Dance as a whole however, will require study and time to fully integrate myself.
2. Unfamiliar with BA, BFA, and Dance Ed majors & minors
 - a. As a non-dance undergraduate major, I face a learning curve to get up to speed on courses, sequencing, advising, and other department intricacies.
3. Perfectionism
 - a. While perfectionism can be a strength, it can also hinder speed and the ability to zoom out to a big picture view.
4. Self inflicted overload propensity
 - a. I find satisfaction in a full schedule, with the inclination to sometimes take on more than is necessary or required. When not kept in check, this can lead to overwhelm and excessive stress.

Teaching

Teaching Philosophies:

1. Seeing students as human and spiritual beings first, dancers second
 - a. Our students are dancers, but they are also young adults, sons, daughters, siblings, boyfriends, girlfriends, wives, husbands, co-workers, friends, employees, disciples, and a host of other possible titles. The BYU mission statement includes the words “working toward the balanced development of the total person.” Yes, dance is included in that total person, but it is not the entirety of that person.
2. Teaching correct and anatomically sound ballet technique
 - a. Regardless of level, ballet technique should be taught correctly. This takes patience, but in reality, “the slow way is the fast way.” Details cannot be overlooked, steps cannot be skipped, and there are no shortcuts. It is an intricate art form that demands exactness. Ballet vocabulary and curriculum have evolved from many different methodologies and being well versed in multiple schools of thought enriches a student's education.
3. Fostering artistry through studio experience and performance opportunities
 - a. Ballet is a performing art. In the case of our company students, their artistry is fostered both in the studio and on the stage. However, for students who do not have stage performance opportunities, performance in the classroom is essential to the full ballet experience.
4. Creating a classroom/studio that is a safe environment for exploration, vulnerability, and finding joy. This includes replacing perfection with healthy striving.
 - a. Our classrooms and studios are lab spaces where our students should be able to experiment, create, and make mistakes in an effort to grow as artists. Brene Brown said “Understanding the difference between healthy striving and perfectionism is critical to laying down the shield and picking up your life. Research shows that perfectionism hampers success. In fact, it's often the path to depression, anxiety, addiction, and life paralysis.”
5. Meeting each individual student at their current stage of development, with the expectation of achieving their highest potential.
 - a. A professional career is the ultimate goal for many of our advanced dancers. In order to achieve that goal however, they will go through many phases of development. Our job is not to point out how far they are from achieving professional status. Our job as teachers and mentors is to meet them where they are and help them progress further. Some will grow faster than others, but if nourished correctly, they will all grow and advance.
 - b. While my ballet company dancers are critically important, I am equally dedicated to all of my students. I have many dancers from other companies within the department. I have dancers who are not dance majors, but consistently take ballet at BYU. In my

classroom, each one of these students is seen, valued, and given my attention. Of course we have high hopes of our dance majors contributing to the arts. But in reality, any student in our dance classes (major or non, company member or not) should be approached with dance being an important element of their education at BYU and as a lifelong learner and potential arts patron.

6. Allowing for the spirit to co-teach and direct
 - a. I unashamedly rely on the spirit to co-teach with me. Of course, I prepare, I work, I do everything within my power to be ready for each class. But on a daily basis, I ask for and receive guidance and assistance for how I teach, what I say, and how I direct.

Teaching Strengths:

1. Organization
 - a. In both technique and lecture based classes, I come to class prepared with a detailed lesson plan centered around specific goals for each class and the overall semester.
 - b. In lecture based classes, all lectures, slide presentations, scheduling, and assessments are presented in an organized manner.
2. Mentorship
 - a. I operate my classroom/rehearsal space from a place of balancing high expectations with high support, and blending passion with persistence. Within this balance, I have found a high level of success in my ability to connect with students on both professional and personal levels.
 - b. Mentorship goes beyond teaching a set of skills. It includes establishing trust and respect, the ability to guide and direct focus, and assist individuals with decisions and/or problem solving.
 - c. As a director of Theatre Ballet (and TBSC in previous years), I work intimately with our dancers on a daily basis for consecutive years, providing mentorship both inside and outside of the studio/theater setting. We build relationships based on hard work, dedication, perseverance, vulnerability, and excellence.
3. Seasoned teaching experience
 - a. Actively engaged in ballet pedagogy continuing education.
 - b. While I am new to full time responsibilities at BYU, I am not new to teaching. Having taught for nearly 30 years, I bring experience, expertise, & fine tuned detail to the craft of teaching ballet.
4. Efficiency
 - a. The amount of material that must be covered in one semester is immense. All classes and rehearsals demand efficiency in order to learn material, master concepts, and produce high quality productions.
5. Creativity with language & analogies

- a. The ability to assist in the embodiment of movement demands creative uses of language, analogies, and description. Feedback from in-person interaction, student reviews, and peer reviews have attested to my strength in creative feedback.

Outlined Steps to Improve Teaching:

1. Continued study of ballet pedagogy
 - a. The act of teaching is both an art and a science. It is handed down generation to generation in verbal, written, and experiential format. The study of various methods of ballet pedagogy is critical to the success of our students' classical technique. This classical technique can then be seamlessly modified and converted into contemporary choreography.
 - b. Attend 4Pointe Levels 1 & 2 Teacher Training Courses and begin implementation (Dance 490 & Dance 498)
 - i. Level 1 training completed and certification passed (May 2024).
 - ii. Level 2 training scheduled for January 2025.
2. Peer-reviewed teaching
 - a. Faculty peer-reviews
 - i. Marin Roper attended Dance 460 (December 2, 2024).
3. Field study
 - a. Groundwork for 2025 European Field Study (June 2024)
 - i. Assist in research, scouting, and early scaffolding of 2025 European Field Study.
 - b. Faculty representative for 2025 European Field Study (Summer 2025)
4. Read *The Courage to Teach* (Palmer)
 - a. In progress
5. Groundwork for initial teaching of Dance 460 (Sp 24)
 - a. Course redesign to include: consulting with other dance educators (within the state of Utah) to gain an understanding of what is being taught in the field of Dance History at other universities, researching & identifying a new textbook and other additional readings, exploring options for innovative learning opportunities (interactive timeline software), formulating all new lectures (including Google Slide presentations & required viewings), creating all new assignments and exams, mentoring a student Teaching Assistant.
6. Initial teaching of Dance 460 (Sp 24)
 - a. Mentoring of Teaching Assistant, Maile Johnson
7. Second opportunity teaching Dance 460 (F 24)
 - a. After examination and evaluation of Dance 460 (Sp 24), implement changes for course improvement

- i. Changes included:
 1. Implementation of quizzes on assigned readings.
 2. Inclusion of additional readings, viewings, and non-lecture based assignments.
 3. Implementation of additional steps (edit/proof/content review) for Research Paper Assignment.
8. Collaborate with educators at other universities (focused in Utah) to identify what is being taught in the field of dance history
 - a. Initial meeting with Angie Banchero (UVU) 4/2/24 (Dance 460)
 - b. Subsequent emails and Zoom meetings with Angie Banchero (Summer/Fall 2024)
9. Collaborate with BYU faculty to identify key names/dates/events/pieces of choreography within specific genres of dance (Dance 460)
10. Read Grit (Duckworth) & focus on a company culture of healthy grit (Dance 490 & Dance 498)
 - a. Balance of high expectations and high support, blend of passion and persistence.
 - b. Complete: Fall 2024
 - c. Continuation: Winter 2025

Belonging in the Classroom

1. Within the Ballet Area, our students are predominantly female. As such, I have a unique opportunity to model an example of female leadership.
2. In lecture based classes, I will be deliberate in providing examples in the arts of individuals from diverse backgrounds.
3. Attend campus lectures on belonging.

Citizenship Development Project

Citizenship Strengths:

1. Dependability
 - a. Can be counted on to attend meetings and fulfill assignments within the Department of Dance and Ballet Area.
2. Amicability
 - a. I approach conflict or disagreement with courtesy, open mindedness, and the intent to reach a harmonious solution.
3. Community minded
 - a. Both at work and in my personal life, I am committed to the greater good of the community at large. This includes service, sacrifice, and working together towards a common goal in an altruistic manner.
4. Driven by task completion
 - a. Whether on my own, or in a group, I am highly motivated to complete tasks that are available for pursuit.

Outlined Steps to Improve Citizenship:

1. Dance History collaboration group with dance history educators from across the state of Utah
 - a. Initial meeting with Angie Banchero (4/2/24)
 - b. Subsequent emails and Zoom meetings with Angie Banchero (Summer/Fall 2024)
2. Committee Work within the Department of Dance
 - a. Performance Council
 - i. January-December 2024
 - ii. Continuation: Winter 2025
 - b. BFA Committee
 - i. January-December 2024
 - ii. Continuation: Winter 2025
 - c. Recruitment Committee
 - i. January-December 2024
 - ii. Continuation: Winter 2025
 - d. Student Funding Committee
 - i. January-December 2024
 - ii. Continuation: Winter 2025
 - e. Student Scholarship Committee
 - i. January-December 2024
 - ii. Continuation: Winter 2025
 - f. Faculty Search Committee
 - i. September -December 2024
3. Explore & identify a regional or national dance educator organization to join

- a. CORPS de Ballet International
 - i. Professional non-profit Corporation dedicated to the development, exploration, and advancement of ballet in higher education and to the service and promotion of the art of ballet.
 - ii. Membership: September 2024-present
- 4. Strengthen relationships with colleagues
 - a. Due to the relatively small size (both faculty & students) of the Department of Dance, there is a high level of expectation surrounding citizenship. As faculty, we work closely with one another on committees and towards performance goals.
 - b. As a new full time faculty member, I aim to familiarize myself with my colleagues' directorships, areas of research, and strengths with the intent of opening avenues for collaboration and partnership.

Scholarship Development Project

Scholarship Strengths:

1. Extensive experience with corps de ballet work and coaching of soloists.
2. Experience with restaging/reconstruction of classical ballets.
3. Experience as artistic director/co-director of TBSC (2021-2024).
 - a. Significant growth in the technical and artistic levels of TBSC dancers.
 - b. Substantial improvement in retention of TBSC dancers, and promotion of TBSC dancers to Theatre Ballet.
 - c. Reduction of the technique ability disparity between TBSC and Theatre Ballet dancers has allowed for TBSC to participate more frequently in Theatre Ballet productions. This increase in available dancers allows for larger scale productions.

Outlined Steps to Improve Scholarship:

1. Restaging and preservation of the classical ballet repertoire
 - a. Restaging is time intensive, detail oriented, and nuanced. Exposure to classical ballets during the collegiate years is essential to our students' success. The classical ballet vocabulary is directly linked to classical ballet works.
 - b. Restaging of *La Sylphide* for TBSC (April 3-5, 2024)
 - i. Included extensive research and teaching dancers in the Bournonville style of the Romantic ballet era.
 - c. Restaging of *Giselle* for Theatre Ballet (Jan. 30-April 4, 2025)
 - i. In progress
2. Artist directorship of Theatre Ballet (24'-25' Season)
 - a. Co-director: Ashley Parov
 - b. Performances:
 - i. World of Dance; *Italian Suite* & *Weathering*, *Selection from Giselle* (Sept. 19-21, 2024)
 1. Rehearsal Assistant to Cameron Basden
 - ii. TBSC Performance; TB performing *Italian Suite* & *Weathering* (Nov. 7-9, 2024)
 - iii. BYU campus performance of *Giselle* (Feb. 19-22, 2025)
 - iv. Emerging Works; TB performing *Serenade* (March 27-29, 2024)
 1. Rehearsal Assistant to Miranda Weese
 - v. Off campus performances of *Giselle*
 1. Mid-Valley Performing Art Center (January 30, 2025)
 - a. Taylorsville, UT
 2. Vista School (April 4, 2025)
 - a. St. George, UT
3. Choreographer (creative scholarship) for BYU TMA's production of *She Loves Me*

- a. Production involvement:
 - i. January -November 2025
 - ii. Weekly meetings: Winter 2025
 - iii. Auditions: March 2025
 - iv. Rehearsals/production: Fall 2025
- 4. Continued research in dance history
 - a. As an undergraduate history major, dance history is one of my great interests. As with many other areas of history, dance history is currently undergoing a period of rediscovery, acknowledgement of past oversights or errors, and the need for greater inclusion. Progress and evolution is necessary in order for dance to survive. By looking at historical trends, we can help shape the future of dance. As stated by dance activist Phil Chan, we should be “finding a line between honoring history and tradition, while looking forward toward the future, and in the process, staging creative, engaging, and living art that impacts people positively today.”
- 5. Initial research in Dance Psychology
 - a. Upon an initial assessment of BYU’s Department of Dance (and within that, the Ballet Area), it became apparent that the study of Dance Psychology is vital, yet lacking in formal exploration and research. Today’s dancers (including BYU students) are facing increasingly demanding physical and mental expectations. Similar to other athletes, elite dancers’ psychological well-being plays a significant role in their mental state, motivation, proneness to injury, overall health, and performance quality. Dancers deal with a unique set of pressures and requirements that requires specialized knowledge in psychology that is relevant to them. I intend to begin exploring Dance Psychology for the benefit of not only BYU students, but dancers in the world at large.
 - b. Read:
 - i. *More than a Body* (by Kite & Kite)
 - 1. Complete: Fall 2024
 - ii. *Dance Psychology for Artistic & Performance Excellence* (by Taylor & Estanol)
 - 1. In progress
 - iii. *Dance Psychology* (by Lovatt)
 - 1. In progress
 - iv. *Grit* (by Duckworth)
 - 1. Complete: Fall 2024
 - c. Identify potential collaborators for Dance Psychology through Faculty Center
 - i. Contacts made at Spring Seminar:
 - 1. Adriane Cavallini (Psychology; eating disorders & body image concerns)
 - 2. Karen Della Corte (Nutrition, Dietetics & Food Science)
 - 3. Lindsay Regehr (Student Life; body & eating concerns)
 - ii. Initial meeting with CAPS faculty (Lindsay Rehehr & Maddy Diopulos): September 19, 2024

- iii. Email correspondence with CAPS faculty: ongoing
- d. Gather initial data on areas of Dance Psychology research that would benefit the overall health and well being of BYU students.

Course Development Project REPORT
Assistant Professor of Dance Brigham Young University
February 2025

Identified Course: Dance 460 (Dance History & Theory)

Semester(s): Sp24 & F24

Initial Teaching Agenda/Teaching Goals:

1. Shadow Dance 460 during W24 (taught by full time faculty member, Marin Roper).
Participation included: observing all lectures, facilitating Movement Learning Experiences (once a week), teaching several lectures, assisting in grading. *COMPLETE: WINTER 24*
 - a. Modification goals:
 - i. Redesign the course based on a chronological (vs. thematic) approach. *COMPLETE: SPRING 2024*
 - ii. Eliminate the Movement Learning Experiences due to the broad time frame, multiple genres of dance, and sheer volume of material necessary to cover. Even with the elimination of the Movement Learning Experiences, covering the required material was challenging. Other consulted universities (within the state of Utah) do NOT include Movement Learning Experiences in their Dance History courses. *COMPLETE: SPRING 2024*
 - iii. Design a lecture template that allows material to be distributed systematically regardless of specific time period. *COMPLETE: SPRING 2024*
 1. Historical Time Frame Overview
 2. Visualization of Dance during Time Period
 - a. Movement
 - b. Formations
 - c. Locations
 - d. Participants
 - e. Accompaniment
 - f. Costuming
 - g. Themes
 3. Time Period Dance Forms
 4. Important Choreographic Works

2. Formulate a course redesign for Sp24. Course redesign included: consulting with other dance educators (within the state of Utah) to gain an understanding of what is being taught in the field of Dance History at other universities, researching & identifying a new textbook and other additional readings, exploring options for innovative learning opportunities (interactive timeline software), formulating all new lectures (including Google Slide presentations & required viewings), creating all new assignments and exams, mentoring a student Teaching Assistant. *COMPLETE: SPRING 2024*
 - a. Course redesign:
 - i. Purpose of the course:
 1. Survey of dance history with a focus on critical and conceptual engagement with the cyclical trends of dance throughout history.
 - ii. Learning outcomes:
 1. ...analyze, synthesize, and internalize the history of dance from early civilizations through current times, through various critical lenses by completing course readings, writing assignments, and participating in group discussions.
 2. ...apply basic research methods and modes of inquiry to a major research assignment, including skills in crafting dense and succinct writing and oral presentation for an academic audience.
 3. ...identify key figures, choreographers, and major performance works of the 20th and 21st centuries
 - iii. Culminating assessment(s):
 1. Research paper.
 2. Comprehensive timeline.
 3. Oral Presentation on a chosen Theme/Trend within Dance History (covers span of entire semester).
 4. Final Written Exam
 - iv. Measure student progress & provide feedback through:
 1. Written & oral feedback given on all assignments & exams.
 2. Evaluate student comprehension through in-class discussion contributions.
 - v. Types of learning activities:

1. Readings/Viewings, completed prior to respective classes as listed in the course calendar.
 2. Participation in in-class discussions.
 3. Completion of one major research paper, Personal Dance History Essay, Timeline, and oral presentation on a chosen Theme/Trend within Dance History.
 4. Midterm and Final Written Exams
- vi. Organize activities & assessments into schedule:
1. See Assignment Procedures (#8) in Syllabus
- vii. Syllabus:
1. See attachment

Steps to evaluate effectiveness of teaching methods/activities/assessments, and improve future course development:

1. Meet with Teaching & Learning Consultant from the Center for Teaching & Learning to evaluate initial course design.
2. Conduct mid-semester & end of semester course evaluations. *COMPLETE: FALL 2024*
 - a.
3. Consult with faculty within the Department of Dance to ensure that information from all genres is being appropriately represented in lecture/reading materials. *IN PROCESS*
4. Identify, read, & study additional Dance History books, articles, & other readings to contribute to future courses.
 - a. *(Re:)Claiming Ballet* (edited by Adesola Akinleye) *COMPLETE: SPRING 2024*
 - b. *Swans of Harlem* (by Karen Valby) *COMPLETE: FALL 2024*
 - c. *Milestones in Dance in the USA* (edited by Elizabeth McPherson)
 - d. *Final Bow for Yellowface; Dancing Between Intention & Impact* (by Phil Chan) *COMPLETE: SPRING 2024*

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New Faculty Series \$500 Teaching Grant Proposal

Department of Dance

February 2025

My proposal is to use the \$500 Teaching Grant funds to purchase a Swedish Ladder (training equipment) to support all ballet technique courses (levels 190-490) that I teach. The ladder would be housed in RB 281.

The Swedish Ladder, also known as a stall bar, is a highly versatile piece of equipment that enhances strength, flexibility, balance, and coordination. It provides stability, which promotes greater mobility and deeper stretching while allowing for decompression in areas of the body that are difficult to target through traditional stretching methods. For dancers, its benefits include full-body strength, low-impact exercises, functional fitness, posture correction, and muscle recovery. Having personally relied on the Swedish Ladder in my own ballet training, I am confident that incorporating this equipment would be highly beneficial in teaching all levels of ballet technique.

The Swedish Ladder is unique among the training equipment currently available in the Department of Dance and would be a valuable addition for our students. With decades of experience using stall bars, I am ready to integrate them into my teaching immediately while also exploring further applications through online resources.

Cost: \$579 (free shipping)

Link to Beyond Balance (supplier; rated “best choice” by Best Product Reviews):

https://beyond-balance.net/products/eco-wood-swedish-ladder-stall-bar-for-fitness-and-physical-therapy-wall-bars?variant=32881407787086&country=US¤cy=USD&utm_medium=product_sync&utm_source=google&utm_content=sag_organic&utm_campaign=sag_organic&utm_source=google&utm_medium=cpc&utm_campaign=20590127906&utm_content=&utm_term=&gad_source=1&gbraid=0AAAAACqnD3DxXio47lhket_kSIbdTPiA1&gclid=CjwKCAiA2JG9BhAuEiwAH_zf3v46OdnNIM_oWjrmwtY5gZP0JmU0Mn5IPAXIMuVGfvLICnUYbAtHgxoCqsgQAvD_BwE