

Citizenship Project Proposal: Professor Name
Spring 2017

I am keenly aware of my own shortcomings as a teacher and scholar, particularly in fields to which I am a relative newcomer. One of the best ways I know for ameliorating such deficiencies is networking with more experienced specialists in the areas where I need to improve my knowledge and skill base. Attending professional conferences, both large and small, in the different disciplinary fields that my work intersects with has proven to be an effective way of developing such contacts and learning about the resources necessary for helping me develop new areas of expertise. Working closely with colleagues in my own department is also an effective way of getting helpful feedback on both scholarship and teaching. For my citizenship project, I plan to pursue both avenues: in order to enhance my professional networks outside the department, I will organize, attend, and present at the 40th anniversary conference of the Danish American Heritage Society in Schaumburg, Illinois in October 2017. To enhance my interactions with my departmental colleagues, I plan to visit at least three of my colleagues' courses during the 2017-18 academic year and ask at least two colleagues to visit my courses and offer their observations on my teaching. In Winter 2018, I plan to team-teach a new course on religiosity and spirituality in the works of Hans Christian Andersen and Søren Kierkegaard, in order to benefit (and, more importantly, allow students to benefit) from pooling my expertise and insights with those of a highly-qualified colleague.

CMLIT 440R: A Literary Typology of Dragons

Since dragons don't happen to exist on this planet, it is curious that we have felt the need to write them into existence, again and again, over the centuries and across the globe. Why are we, as humans, so fascinated by dragons? Why do we need them so much? Is it because they give us something to fear, something to admire, or something to envy? Dragons in literature always mean something—and that something changes dramatically from text to text. In general, however, while older texts assume the existence of dragons and illustrate their place in the world relative to humankind, more recent literary depictions of dragons tend to explore the hypothetical proposition 'what if there really were dragons'? What would that mean for us as humans?

In this course, we will trace how dragons have been depicted in literature over the past two millennia in both Western and Eastern cultures and analyze how these depictions reflect the changing ways we humans have seen ourselves. We'll read texts from ancient Japan and China, Viking Age Scandinavia, and contemporary US, UK, Germany, Sweden, and Australia, but no foreign language competency is required (although you are welcome to read any of the texts in their original language if you can!).

Assignments:

Readings and Participation (200 points): Given the fast pace of Spring Term and the generally accessible style of the books we'll be reading, we'll be covering approx. one novel per class period. I've tried to assign longer books for Tuesday classes and shorter ones for Thursdays, and longer books later in the term. In a few cases, I've only assigned part of a book (though you are always welcome to read the whole thing). If you are a particularly slow reader, you might want to get a head start before the term starts. No matter how much of the reading you've managed to complete, please still come to class and participate actively in discussions. Each day of class that you miss without clearing it with me in advance will cost you 15 points. You will have to complete a make-up assignment for any excused absence.

In-Class Presentation (50 points): Each student will be responsible for a 10-minute presentation about a book or series of books dealing with dragons that we are *not* reading for this class. In your presentation, you should explain how dragons are depicted in this text/series and the significance of this depiction.

Movie Reports (3 @ 50 points each):

Three times during the semester, you will watch a cinematic depiction of dragons and write up a 1-2 page report on how the film depicts dragons and how that relates to our class readings and discussions. The first and third movies have been preselected, but you are free to make your own choice for the second movie report. Some suggestions of possible films include: *Dragonheart*, *The Neverending Story*, *Eragon*, *How to Train Your Dragon*, etc.

Short Papers (2 @ 100 points each):

You will write two short papers during the course of the semester, each focusing on a particular theme in the books we'll have read in the preceding 2 weeks of the course. The purpose of these papers is to help you develop your analytical skills and make progress toward deciding on a topic for the final paper. The audience of these short papers is not only your instructor and classmates, but also a larger public audience of people interested in the literary depiction of dragons who will have access to our class blog.

Your primary task in each paper is to examine two novels through the lens of a relevant literary theory in order to analyze how a particular theme is developed and why. Your paper should formulate a persuasive, thoughtful argument about how this theme is explored/represented in each of the two books, going beyond summary and superficial observations in an attempt to shed light on the goals of the book as a whole. You should use close reading techniques to identify specific textual passages you can use to illustrate and defend your argument. You are encouraged but not required to use secondary sources for the first paper, while the second paper must incorporate and engage with a particular literary theory that can illuminate the texts you are discussing. The most important part of this assignment, however, is your own careful reading and sustained interpretation of the texts. Each paper should be written in 12 point Times New Roman, double-spaced with 1" margins, at least 4 full pages long but may be fill up to 7 pages. It should be posted to our class blog by 10pm on the date indicated in the syllabus.

Final Paper (400 points): Your primary out-of-class assignment will be a research paper on a *question* related to the depiction and function of dragons in literature, art, and film. The paper should incorporate both primary (literary, artistic, cinematic) and secondary (scholarly) sources, at least 2 of the former and 3 of the latter. For undergraduates, it should be 7-10 pages; for graduate students, it should be 10-15 pages. For this paper, you need to combine the close reading techniques used in the short papers with theoretical and contextual information to make a thoroughly developed and eloquently articulated argument that goes beyond the text itself to make connections with contemporary social concerns and issues.

Grading Scale

Grades	Percent
A	93%
A-	90%
B+	87%
B	83%
B-	80%
C+	77%
C	73%
C-	70%
D+	67%
D	63%
D-	60%
F	Below 60%

Grades	
Readings and Participation	200 points
In-Class Presentation	50 points
Movie Reports (3 @ 50 points each)	150 points
Short Papers (2 @ 100 points each)	200 points
Final Paper	<u>400 points</u>
Total Points Possible	1000 points

Course Schedule:

May	2	Dragons in the Human Imagination	Robert Blust, "The Origin of Dragons," George Zebrowski, "Once We Were Dragons"
	4	Asian dragons	Pu Songling, "Dragon Dormant"; Preface to <i>The Kojiki</i> ; "Tengu and Dragons" from <i>Japanese Tales</i> ; <i>Journey to the West</i> , Books 1-4
	9	European dragons	Part III of <i>Beowulf</i> , trans. by Seamus Heaney; <i>Grendel</i> , chapter 5; "The Lay of Fafnir"; <i>Volsunga Saga</i> , chapters 13-20
	11	Medieval Dragon Art	Louise Lippincott, "The Unnatural History of Dragons"; artist visit

Homework: Watch *Reign of Fire* (2002) for Movie Report #1
Movie Report #1 due by Friday, May 12 at 10pm on Learning Suite

	16	Dangerous Dragons I	J.R.R. Tolkien, <i>The Hobbit</i>
	18	Dangerous Dragons II	Astrid Lindgren, <i>The Brothers Lionheart</i> , ch. 10-16
	23	Dangerous Dragons III (Jung)	Robin McKinley, <i>The Hero and the Crown</i>
	25	The Dragon in the Mirror	C.S. Lewis, <i>Voyage of the Dawn Treader</i> (pp. 1-113)

Short Paper #1 due by Friday, May 26 at 10pm

	30	Domesticated Dragons I	Anne McCaffrey, <i>Dragonflight</i>
June	1	Domesticated Dragons II	Cressida Cowell, <i>How to Train Your Dragon</i>

Movie Report #2 due by Friday, June 2 at 10pm on Learning Suite

	6	Domesticated Dragons III	Naomi Novik, <i>His Majesty's Dragon</i>
	8	Endangered Dragons I	Robin McKinley, <i>Dragonhaven</i>

Short Paper #2 due by Friday, June 9 at 10pm

	13	Endangered Dragons II	Cornelia Funke, <i>Dragon Rider</i>
	15	Coming to terms with dragons	

Homework: Watch *Pete's Dragon* (1977 or 2016 version) for Movie Report #3
Movie Report #3 due by Friday, June 16 at 10pm

Final papers due by midnight on Thursday, June 22 on Learning Suite in lieu of a final exam

University and Class Policies

Class Environment

Students, as well as the instructor, are responsible for maintaining a productive class environment. Students, therefore, should avoid any behavior that disrupts class, including arriving late or leaving early, talking while the instructor or other students are talking, using a cell phone in class (in other words, please turn your phone off while in class), etc. Smart phones, tablets, etc., can become a particularly egregious distraction. **Students, therefore, may only use electronic devices (including laptops) in class by prior arrangement with the instructor.**

Honor Code

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. **Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university.** Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and every instructor's expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

Sexual Harassment

Title IX of the Education Amendments of 1972 prohibits sex discrimination against any participant in an educational program or activity that receives federal funds. The act is intended to eliminate sex discrimination in education and pertains to admissions, academic and athletic programs, and university-sponsored activities. Title IX also prohibits sexual harassment of students by university employees, other students, and visitors to campus. If you encounter sexual harassment or gender-based discrimination, please talk to your professor or contact one of the following: the Title IX Coordinator at 801-422-2130; the Honor Code Office at 801-422-2847; the Equal Employment Office at 801-422-5895; or Ethics Point at <http://www.ethicspoint.com>, or 1-888-238-1062 (24-hours).

Student Disability

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability which may impair your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 422-2767. Reasonable academic accommodations are reviewed for all students who have qualified, documented disabilities. The UAC can also assess students for learning, attention, and emotional concerns. Services are coordinated with the student and instructor by the UAC. If you need assistance or if you feel you have been unlawfully discriminated against on the basis of disability, you may seek resolution through established grievance policy and procedures by contacting the Equal Employment Office at 422-5895, D-285 ASB.

Course Development Project Grant: Professor Name
Spring 2017

I would like to request \$300 in grant money to support my course development project of CMLIT 440R: A Literary Typology of Dragons. This grant money would enable me to purchase copies of several seminal dragon movies, including *Reign of Fire* (2002), *Dragonheart* (1996 and 2017), *Eragon* (2006), *Legend of the Millennium Dragon* (2011), and *Pete's Dragon* (1977 and 2016), for students to choose from for their movie reports.

It would also make it possible for me to purchase several foreign language dragon novels to create a resource library for students with the relevant language abilities to read in the original, including *Die unendliche Geschichte* (*The Neverending Story*—German, by Michael Ende), *Bröderna Lövenhjerta* (*The Brothers Lionheart*—Swedish, by Astrid Lindgren), *Drachenreiter* (*Dragon Rider*—German, by Cornelia Funke), *L'ultimo Elfo* (*The Last Dragon*—Italian, by Silvana de Mari), and several Japanese animé books. Making these resources available to students will reduce the financial strain on them while still allowing them to gain a more comparative, cross-cultural understanding of how dragons function differently in literature and films from different eras and areas of the world. This understanding is crucial to the students' ability to interpret the significance of how dragons are represented in the literary and artistic works we will discuss in class.

If there are additional funds remaining after purchasing the materials, I will use the remainder of the funds to invite artists to class to discuss their individual conceptions of dragons with us.

Faculty Development Plan: Professor Name
Spring 2017

Overview

Coming to BYU as a mid-career faculty member has given me the valuable opportunity of re-assessing my vision and goals as a teacher, researcher, and member of BYU's academic community. This faculty development plan is informed by the lessons I have learned during the thirteen years I spent teaching at other institutions before coming to BYU. It includes both a self-assessment of what I believe I do well in the areas of teaching, scholarship, and citizenship and detailed goals for improving in each of those areas.

Self-Assessment

I love what I do and it shows. My greatest asset as a scholar and teacher is my passion for acquiring knowledge and sharing it, both in the classroom and in public fora, including presentations and publications. My students frequently mention my enthusiasm as a motivational factor in their enjoyment of my classes and ability to learn the material and skills, but it is also a powerful motivator for me to keep refining my courses and developing new ones, as well as the driving force behind my research, conference presentations, and publications. My willingness to serve in my field is part and parcel of my belief in the importance of the material I study and teach and its ability to make the lives of my students and readers better and more meaningful. I spend an inordinate amount of time mastering new content and theoretical approaches in order to share them with my students and inform my research, but students respond well to my efforts. I have also been very successful in terms of publications, with two published monographs and 38 published or forthcoming articles.

This approach has its drawbacks. My excitement about the content I'm sharing does occasionally lead me to speak too rapidly in my lectures, which can be difficult for some listeners to follow, so that is something I constantly work on correcting. My tendency to follow several new research ideas at once, all of them exciting and promising, means that I am usually working on two or three different projects at a time, which can be very practical if one of the projects slows down, but can also mean that I am trying to go in different directions at the same time. I tend to say yes to too many service, presentation, and publication opportunities, which means that I am sometime stretched very thin, though the fact that I can usually juggle all of my commitments leads me to keep doing the same thing, whereas failure might teach me more restraint.

Teaching Goals

One of the reasons I wanted to come to BYU was to be able to integrate spiritual questions and insights into my teaching. In my first year at BYU, I tried to relate course content to spiritual matters throughout the semester. However, my scores for "spiritually strengthening" on my student ratings for those same classes weren't as high as I would have hoped, which suggests that my students didn't see the spiritual connections as clearly as I intended them to, so I am planning more explicit ways of highlighting the ways in which our course material intersects with gospel questions and issues. One of these strategies would be to raise a particular question

at the beginning of each class period, possibly paired with a scriptural reference, and ask students to keep it in mind while we discuss that's days material. At the end of each class, we would come back to that question and/or reference for a 5-minute discussion of what intersections we saw in the discussion.

I have also participated in several workshops hosted by the Writing Center that have helped me think of ways to refine the writing assignments that I give my students, from prompts that address the topic of audience and tone more directly to peer-review assignments that make it clear that the students are not expected to function as teachers/graders, but rather as readers, offering their own subjective responses to the text that they read. I have always put a lot of thought into my syllabi, but I learned new ways to make my assignment descriptions line up better with my learning objectives, so I will be doing a lot of refining of those in the near future.

Scholarship Goals

If anything, I tend to get too excited about my research and overcommitted to producing conference papers and publications, so my goals for improving my scholarship include being more selective about the conferences I attend and the speaking invitations I accept, so that I can be more focused on a single project at a time, instead of pursuing several different projects at once. While I don't want to narrow my focus to a single project, I want to be able to make more measurable progress on my main project.

I am currently working on three projects, all of which are related to my research concentration on cultural studies and making sense of the movement of people, ideas, and cultural artifacts. My primary project focuses on the circulation of European silent film in Australasia before and after World War I, while two secondary projects consider, respectively, how the religious practice of African Christian immigrant women in Denmark intersects with questions of assimilation and resacralization and how Scandinavian Mormon immigrant women formed cultural communities within pioneer Utah society. While working on smaller publications related to the secondary projects, I plan to work through the archival materials I have acquired thus far to draft chapter 1, 2, and 4 of the primary book project during the next two years; I have applied for external funding to do the final research necessary for the chapters 3 and 5 in Germany in 2019, which would allow me to complete the book manuscript by 2020. In order to reach these goals, I will make specific daily goals for what I hope to accomplish in terms of research and writing, keep a daily writing log to hold myself accountable, continue to meet with my writing group and mentor, and push myself to submit at least one article excerpted/adapted from the draft chapters to prestigious film history journals by February 2018 and another by February 2019.

Citizenship Goals

It was somewhat of a relief to leave my department chair-ship behind when I came to BYU, but I have missed the involvement in faculty governance that came with leaving my many committee memberships behind as well. I have sought out opportunities to serve at the department and college level during my first year at BYU—including serving on a departmental review and search committee, joining the advisory board of the European Studies program, and getting involved with the Humanities Center and Womens' Studies programs, but as I become more

familiar with entities on campus, I am confident that I will be able to contribute more fully to a range of department-, college-, and campus-level organizations.

In terms of service to my field, I was recently elected to be vice president of my major professional organization, the Society for the Advancement of Scandinavian Studies, which involves a two-year term (2017-2019) that automatically feeds into a two-year term as president (2019-2021), so I will have ample opportunities to serve the field of Scandinavian Studies. I am also continuing as the editor of the journal, *The Bridge. Journal of the Danish American Heritage Society*, which requires me to serve on the organization's advisory board as well. I am currently planning the society's 40th anniversary conference, which will be held in Chicago in October 2017, which has been a lot of work, but I am hopeful that the benefits of my service—to both academics and the general public—will make a positive difference.

Resources

Conducting historical archival research and oral history interviews African Christian women in Denmark requires travel funding, which the College of Humanities and the Women's Research Initiative have provided for me this year. While the WRI grant is a one-year award to support the African Christian women's histories project, my funding from the college for the European film circulation project will last through 2018. As mentioned above, I have applied for external funding to support an extended research stay in Germany in 2019 to complete the research for my primary research project, but I will need a sabbatical to be able to take advantage of that fellowship, if awarded. Continued departmental support for regular conference participation is also crucial for my continued academic development, as I am able to use conference papers as springboards to articles that feed into my book manuscripts. I have benefitted very much from the Writing Center workshops and classes, as well as Humanities Center and Women's Studies lectures, so I plan to continue attending those events. I appreciate the New Faculty Mentorship program, which has given me the opportunity to work more closely with my colleague/mentor Heather Belknap Jensen than would otherwise have been the case and to benefit from her expertise and experience.

Scholarship Strategies Proposal: Professor Name
Spring 2017

I am currently working on three projects, all of which are related to my research concentration on cultural studies and making sense of the movement of people, ideas, and cultural artifacts. My primary project focuses on the circulation of European silent film in Australasia before and after World War I, while two secondary projects consider, respectively, how the religious practice of African Christian immigrant women in Denmark intersects with questions of assimilation and resacralization and how Scandinavian Mormon immigrant women formed cultural communities within pioneer Utah society. While working on smaller publications related to the secondary projects, I plan to work through the archival materials I have acquired thus far to draft chapter 1, 2, and 4 of the primary book project during the next two years; I have applied for external funding to do the final research necessary for the chapters 3 and 5 in Germany in 2019, which would allow me to complete the book manuscript by 2020. In order to reach these goals, I will make specific daily goals for what I hope to accomplish in terms of research and writing, keep a daily writing log to hold myself accountable for writing at least 30 minutes per day, continue to meet with my writing group and mentor, and push myself to submit at least one article excerpted/adapted from the draft chapters to a prestigious film history journal by February 2018. Achieving this goal will allow me to measure the success of my efforts to enhance my regular work habits.