



# FACULTY DEVELOPMENT PLAN

Name, Assistant Professor of Dance

MATRICULATED YEAR FALL 2018



## TABLE OF CONTENTS

1. Teaching Philosophy and Artistic Philosophy.....	2-3
2. Self-Assessment of strengths, weaknesses, and improvement plan.....	4
3. Faculty professional goals in citizenship, teaching, & scholarship.....	5
4. Relationship between individual goals & department/university aspiration/needs.....	6
5. Resources needed to accomplish professional goals, budget needs, equipment, time, etc.....	7-9
6. Faculty's accomplishments so far in achieve the goals.....	10
7. Data for measuring success towards professorial responsibilities and goals.....	10-12
8. Course Syllabus for Dance 243.....	13-20

## Teaching Philosophy

Dance movement coupled with scholarly investigation and research can bring about better productivity, creativity, efficiency, and alternative ways of moving and existing in the world to enhance the longevity and enjoyment of life. By mentoring and revealing choices within the body, it can empower the student to see his/her options as a dancer and as an active citizen within a community. Thus, my desires and aims as an educator are to propel my students to understand choice making and art making so they ultimately realize their agency in designing their career and artistic life's path in an ever-changing arts field.

To achieve such outcomes, I try to foster within my studio practices a great sense of urgency with regards to inquiry and learning. Regardless of dance genre or technical level, I like to propose a research question that we will investigate throughout the course. Through rigorous physical inquiry, the students investigate the question within their unique body heritage. This allows an organic and evolutionary approach that stems from the students' physical and personal embodiment, which in turn assists them to find and clarify their movement choices. The questions are broad in scope to allow the students to explore various facets (somatic, kinesiological, and artistic) within their inquiry. Questions we may explore include the following: what is technique? Where is flow? What is virtuosity?

To work through such questions, I try to push the body to its limits so that the polarity of extremity can be explored to open up choice making. This often results in practicing an over-exaggeration of the movement to help clarify the range of motion, which in turn fosters the greatest risk taking. I believe in safety and risk-taking, again two polarities on a spectrum that seem incompatible but by practicing and acknowledging both, it opens the liminal space and possibility between them. We further address the chaos of opposites such as the Laban effort spectrum, antagonistic muscle pairs, and aesthetic preferences, among others, in studio practices.

However, to experience chaos there must be order. Thus, I value functional technique as requisite for a student to excel in the dance field of his/her preference. I therefore strive to initiate a class that builds on muscular strength, cardiovascular stamina, and flexibility, and then construct on the nuances of subtlety, connectivity, play, and artistry.

My eclectic training in ballet, classical modern dance, contemporary movement, hip hop, gymnastics, and sports has led me to search for foundational principles that can aid each students' proficiency as a mover and a director. This has led me to create a teaching recipe based on Bartenieff fundamental, Alexander technique, experiential anatomy, and structured improvisation combined with athleticism and a hint of abandonment. As I have combed through my own dance history, I have found this base creates a foundation that can be successfully applied to various performative arts and lifestyles.

I am, however, a contemporary artist and teacher; I am constantly in flux and challenging myself on new ways to teach and be. I find each course I teach shifts my paradigm as new research surfaces both within studio practice and the scholarly field.

While we investigate our movement history, idiosyncrasies, and cultural preferences, my ultimate goal, as an instructor is to help my students develop a thinking body: a body that is full of endless choices; a body that is empowered.

### Artistic Philosophy

As a member of the Church of Jesus Christ of Latter-day Saints, the quest of finding truth both as an artist and a disciple has led me down a path of investigation, collaboration, and storytelling. Whether it is listening to someone's conversion story to the faith, sympathizing in grief of death, or watching an exhilarating performance, the medium of storytelling serves as a vessel of remembrance that resonates physically and spiritually. As a dance artist, I am interested in designing and creating collaborative works that integrate this aspect of storytelling in order to assist myself and others to improve our acts of remembrance and discipleship. In other words (and movement), I am a dance writer.

I create dance stories based on autographical experiences or events in order to create a world of movement that enlivens the senses to the immediate experiences of the present while simultaneously conjuring remnants of the past. Dance writing is different than choreographing. It is not merely writing or choreographing. It is designing a complex sensorial experience for the viewer requiring an extensive team of collaborators including visual artists, choreographers, musicians, technicians, and scientists in order to facilitate a sense of the journey through movement. As a (moving)teller and entrepreneur within this form of dance writing, I am constantly seeking for ways to improve the moving and viewing experience of dance to improve the sensorial response and overall health of our society. This desire to improve quality of experience propels me to explore and play with technological improvements of dance films, virtual reality capabilities/possibilities, as well as health science recommendations.

Dance writer (i.e. moving-teller) by design is extremely collaborative in nature. It is how it should be. Unlike a novelist who can spend hours editing and reworking the sequences of words, a moving-teller must negotiate the physical medium/materials of movement, dancers, visual images, and sound. It's a genre of art impossible in isolation. Often times then, I merely own the concept or over-arching theme of the moving novel with a team of artists, technicians, and scholars each contributing to the tapestry of the movement novel. This is how it should be. A well told dance story makes the author's voice nearly invisible as the colors of the characters and sequence of events overshadow the name on the cover. Thus, I wish my stories to be so tangible to the senses that the name disappears as the movement emerges.

Research Emphasis: Environmental Commercial Activism, Dance Writer (Movingteller), Collaborative Artist and Educator

**Self-Assessment of strengths, skills, competencies, interests, and areas in which I wish to develop in**

Developed Skill Set (Strengths)	Novice Skill Set (weaknesses)	Improvement Goals
I have a love for learning and curiosity which often causes me to dabble in many projects and ideas.	My love of the “new” often in my pedagogy causes me to jump to a new combination or material before the students have mastered the material.	I want to improve on refinement in my teaching by creating clearer through lines and staying with the material for my students until they are mastered
I am great at dreaming/envisioning ways to improve or create projects that are relevant and functional from an artistic and practical stand point	I have a difficult time sticking with a project and refining my creative works or my written research so that it is polished and fully mastered.	I want to have a more critical eye with regards to my creative and written work and to see that projects are finished and refined to a professional level. This may/will require having assistance from colleagues and faculty who have a strength in analytics.
I am a motivational and enthusiastic speaker who has a way of rallying people for a good cause. I am good at improvising.	I have a difficult time articulating theoretical concepts or ideas for lectures. I stumble over my words when I need to go over material/facts that is not ad-libbing.	I want to improve my ability to sound like a scholar in speech. I tend to not take an expert approach towards my area of expertise which can be negative within a university setting where we are supposed to be experts.
I am great at compartmentalizing and being efficient with time and resources	How have a difficult time Organizing material and resources. (Movement/ readings/ assignments) that have a clear progression and through-line	I am going to use this semester to document all of my movement sequences and readings in such a way that next semester I can assess and refine the actually sequencing of the class that flows from an intellectually and physically sound progression.
I deeply believe effort, consistency, and diligence will always outlast and outperform talent and entitlement. I am an example of an ordinary individual working to become an active artist	I tend to factor in effort in a course of study that can only weigh in attendance and skill/technique. Thus, my philosophy of technique is often at odds with the requirements/grading for technique class	I want to find an effective grading system and assessment process that fairly grades skill and simultaneously rewards effort in skill through evidence-based assessment.

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

Teaching	Scholarship	Citizenship
<p><b>Technique Manual:</b> Develop a workbook for technique classes that is both practical and aesthetically useful using LMA language as a foundation.</p> <p><b>Textbook:</b> Continue to add textbooks and resources most relevant to the field/course of study</p> <p><b>Video Grading:</b> Improve assessment structure of technique through consistent video testing and clear rubric structure/expectations</p> <p><b>Teaching Material Database:</b> Develop my own website/source to house all my movement sequences/material so that the students can access it for practice and I can use it for future course planning</p> <p><b>Musicality Amplification:</b> Learn to teach musicality and incorporate musical theory more in my classes. Continue to create a music database for dancers that categorizes BPM, meter, genre to accessible playlists. Attend music workshops and training to improve musicality.</p>	<p><b>Over-arching Scholarship: Collaborative Artist in STEAM Environmental &amp; Health Activism:</b> Continue to collaborate on multi-faceted projects that emphasizes the environment while also creating stage productions: 1) Air Transit (Air) 2) Lake Salt (Water)/ Living water 3) Moving Earth (Earth)/Spirituality</p> <p><b>Artistic Dance Athlete (Science &amp; Dance Collaboration)</b> 1) Research and improve kinesiology and Dance condition programs specifically with Inversional Technique. 2) On-going research with athletic Trainer Name to improves student physicality that ultimately improves artistry</p> <p><b>Developing the Collaborative Artist (Conference &amp; Writing) :</b> 1) Writing and workshop presentation that emphasizes the collaborative artist/citizen/Scholar 2) Mentoring students on being a collaborative artist (ego-releasing) 3) New model for assessment and success in collaborative projects</p>	<p><b>Serve as the BYU Hip Hop Club faculty advisor</b></p> <p><b>Serve on the BYU Recruitment Committee-</b> Help with recruitment efforts and designing material for advertisement. Teach as needed in high schools increase visibility <b>Organize Alumni Event-</b> Help to organize a contemporary department Alumni Event</p> <p><b>Serve on the BA Curriculum Member</b> Responsibilities include helping to design an advanced writing course for dance and redesigning the BA Dance curriculum</p> <p><b>Serve on the College Media and Film Committee</b> Review grants and budget for film &amp; media grant distribution</p> <p><b>Serve on the BYU Dance Department Scholarship Committee</b> Review scholarship application and nominations for Dance department Grants</p> <p><b>Attend all Area, Department Faculty meetings</b></p> <p><b>Advise and Review Graduate plans with BA Dance Major students</b></p>

**Relationship between individual goals and department/university aspiration and needs**

<b>Individual Goals</b>	<b>Department/University aspirations</b>
Learn and Teach principals of Kinesiology to improve technique and performance	Kinesiology Teacher will be needed in the next few years
Continue to make theater dance works that then convert to dance films.	Dance material for exposure and recruitment material, I can be better acquainted with dance film so in the future I can take on some more mentoring of students for dance film productions
Illustrative Technique Manual, music library, and	Online database of dance material that can be used for students and faculty
Continue to collaborate on projects (including in health, technology, and science) and within the department of dance	Building scaffolds and opportunities for the dance department with STEM research to increase innovating solutions both in dance and health
Continue to explore Dance Film Medium	Dance Department will continue to explore ways of integrating movement and technogy
Improve teaching gymnastic/acrobatic movement and finding ways (facilities and teachers) to safely learn contemporary athletic movement that prepares our students for the rigor of contemporary dance.	Clear foundation in kinesiology and aerial movement will provide a competitive and competent technique for our students to expand on. This will increase our pull to recruit athletic, technical dancers that in turns improves our overall artistry.

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

<b>Goal: 1<sup>st</sup> year Creative Writing/Research</b>	<b>Resource/Budget:</b>	<b>Deadline for Completion:</b>	<b>Completed Steps</b>	<b>To Do:</b>
Publish Article in ICONDE Book	\$2000 to attend ICONDE conference and present my paper	Sept. 28 Final Draft	Presented Paper at Conference	Continue to Edit and add to the theme of “Creative Transformation through Witnessing and Belongingness”
Publish in Article in Book: <i>Laban/Bartenieff Movement Studies: Contemporary Applications</i>	None	Released Fall/Winter 2018	Finished with writing and edits	
<i>Air Transit Film:</i> Explores Commercial Dance Activism with regards to public transit usage and improving clean air for Utah	\$15,000 (Laycock, Dance Department, and Film and Media)  Personal Funds as needed	Release Date Sept 12, 2018  2018 Sept 20 Final Report	All but final editing and film release	<ol style="list-style-type: none"> <li>1. Publicity and Panel Discussion 9/13</li> <li>2. Final Report 9/20 with Thank you Cards for BYU Grants</li> <li>3. Submit to Film Festivals <ul style="list-style-type: none"> <li>- Dance @30FPS (Ohio State (Oct. 1, 2018)</li> <li>- LA Dance Film (Sept. 28)</li> <li>- Utah Dance Film (Dec. 2018)</li> <li>- Migration Dance Film (Nov. 16)</li> </ul> </li> </ol>
<i>Lake Salt Stage Production</i>  Piece that connects plastic waste with the salt we eat. How is the waste we make reflective of the relationships we keep?	DE Dancers Performers In collaboration with the Jazz Choir/Name	Fall 2018 Nov. 10/11 Performance	None	<ol style="list-style-type: none"> <li>1. Make Dance for staging</li> <li>2. Costumes (Paper Material)- Find a textile artist</li> <li>3. Organize Groups/formations</li> <li>4. Research Apsara (female spirit of water and clouds) further and use images from Angkor Wat to generate movement</li> </ol>



<i>Lake Salt Dance Film Pre-production</i>	Apply for Grants: 1. College Film and media (January 2019) 2. Creative Arts Grant (Sept 23, 2018) 3. Laycock Grant (Jan 2019) Budget estimate: \$25,000 Fundraising/Grant needs	Film: Winter and Spring 2019		1. Apply Creative Works (Oct 15) 2. Apply Laycock (Sept. 27) 3. Creating/Designing a 15 minute work merging water, pollution, life-cycle Based on the theme that plastics even effect the sea salt we eat.
Become a Registered Somatic Therapist	\$400 for fees	Summer 2019	CLMA	Complete 100 hours in hands on touch for repatterning and apply for RST
Dance Technique Manual and Music library	\$10,000 to pay for student illustrators and page designer to create "Dance Sheets" that can be used as a manual for technique class (LMA based)	Ongoing but put online a substantial amount of Material February 2019	Created sample pages with students	1. Gather funding to pay student illustrators and page designers/ cost for color copy binding (Fall 2018) - Fulton Grant/ORCA/Creative works 2. Ask student teachers/Kori if interested in using some worksheets in the studio 3. Research Manual Impact (Winter 2019) - Use in technique & school sample - Need to get IRB approval 3 Write findings and improvement (co-author with students) 4. Present at a conference about Manual Impact
<b>Goal: 2<sup>st</sup> year Creative Research/Writing</b>	<b>Resource/Budget:</b>	<b>Deadline for Completion:</b>	<b>Completed Steps</b>	<b>To Do:</b>
<i>Lake Salt Final Film Dance Film/ documentary that investigates the three R's (Reduce, Reuse, Recycle) and the plastics/salts/earth</i>	TBA Budget but estimated amount \$25,000	Fall 2019	None	Create 3 sections: 1. Emily W/ large women cast 2. 3 Duets (acapella) 3. Alastair Music (Mixed gender)

movement humans create/change				
<b><i>Soul of Us- Dance</i></b> stage production that celebrates the interwoven movement/verbal amplification of witnessing and testimony	Begin the stage production and initial stages to <i>Soul of Us</i> - 15 minute dance that explores acts of witnessing & Testimony.	Winter 2020	None	Original live music of gospel songs
Publish or co-author 2 articles (1 with student collaboration)	None	Winter 2020	Continual rough draft	
<b>Goal: 3rd year Writing/Creative</b>	<b>Resource/Budget:</b>	<b>Deadline for Completion:</b>	<b>Completed Steps</b>	<b>To Do:</b>
<i>Soul of Us</i> film that explores the journey of body and spirituality (Stems from witnessing paper) 1 <sup>st</sup> year.	\$30,000 Documentary style film that explores faith and performance (Testimony “What I know” as reflective in “What I do”)	Spring, Summer, Fall 2020		

**Faculty's accomplishments so far in achieve the goals**

<b>Creative Research Goals</b>	<b>Completed Steps</b>	<b>To Do:</b>
<i>Air Transit</i>	All Creative Aspects are done	Release and enter the films to festivals
<i>Lake Salt</i>	Music acquisition & initial movement phrases & costuming. Collaborator in Life Science and Textile Artist	Stage production/rehearsal
<i>Soul of Us</i>	Initial idea and paper research of Witnessing and Belongingness Collaborator: religious department and psychology	Angle, concept, dance writing,
<b>Written Scholarship/ Mentorship Goals</b>	<b>Completed Steps</b>	<b>To Do:</b>
Dance Technique Sheets	Initial Brainstorming and sample pages with students	Secure Funding
Dance Science Research on Inversional Work	Found collaborator and co-presenter/researcher with Athletic Trainer: Brenda Crutchfield	Continue to develop a curriculum of inversional work with Brenda and get feedback from students in the classroom.

**Data for measuring success towards professorial responsibilities and goals**

<b>Creative Research Measures</b>	<b>How to Measure Success:</b>	<b>Check Box in Process</b>	<b>Check Box when Complete</b>
<i>Air Transit (Stage &amp; Film Adaptation)</i>	Film Festival Entries and Social Media Response	<input type="checkbox"/>	<input type="checkbox"/>
	Reflection and Report of Process and Product Efficacy through statistical numbers and comments on social media platform.	<input type="checkbox"/>	<input type="checkbox"/>
<i>Lake Salt (Stage &amp; Film Adaptation)</i>	Internal Peer Review of Stage Production	<input type="checkbox"/>	<input type="checkbox"/>
	Film Festival Acceptances	<input type="checkbox"/>	<input type="checkbox"/>
		<input type="checkbox"/>	<input type="checkbox"/>

	Dance Festival Acceptance		
<i>Soul of Us</i>	<p>Film Festival Acceptance</p> <p>Dance Critic Review</p> <p>Internal Peer Review of Stage Production</p> <p>Reflection &amp; Report of Process and Product Efficacy</p>	<p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>	<p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
<b>Written Scholarship/ Mentorship Measures</b>	<b>How to Measure Success:</b>	<b>In Process</b>	<b>Check Box when Complete</b>
Dance Technique Sheets and Manual for Student Learning Improvement	<p>Practical application and student usage within dance technique and assessment measures for testing.</p> <p>Student Survey on effectiveness of Dance Sheets</p> <p>Assessment of Material (Do students improve in body and written retention)</p>	<p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>	<p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
Dance Science Research on Inversional Work to Improve technique	<p>Conference Presentation and practical application in the studio through research, feedback (from students and specialists)</p> <p>Publication of material in journal and/or book publication. Desirable to create a book on Inversional Work</p>	<p><input type="checkbox"/></p> <p><input type="checkbox"/></p>	<p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
<b>Teaching Improvement measures</b>	<b>How to Measure Success:</b>	<b>In process</b>	<b>Check Box when Complete</b>



**BRIGHAM YOUNG UNIVERSITY**  
**COLLEGE OF FINE ARTS AND COMMUNICATIONS**  
**Department of Dance**

Student Syllabus for Dance 243R  
 Studio Workshop in Contemporary Dance  
 Technique and Theory

Instructor: Name Email:

[Name@byu.edu](mailto:Name@byu.edu)

Office: 1118 RB

Phone: 422-3283

Office Hours: Mon 9:00am – 10:00am and Tu/Thu 9:30am – 11:30 am and by appointment

**1. Catalog Course Description:**

This course is intended to be an immersive studio experience in the practice and theory of modern dance as a technical and creative discipline. The technique portion of the course focuses on developing skills and concepts introduced in Dance 241R, with an added focus on locomotor skills, building strength and flexibility, developing mechanically sound reflexive movement habits, and increasing performance skills.

**Course Purpose:** The purpose of this course is to experience joy within the human capacity to move and improve through the medium of contemporary dance.

**2. Prerequisite(s):**

Dance 241R(B- or above) or equivalent; instructor's consent

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

This course is required for Dance Majors, Dance Education Majors, and Musical Dance Theater Majors. Having completed the introductory levels of modern dance technique, the student enrolls in this course to have a foundational intensive in technique, theory, composition and improvisation. Students should register concurrently for 243R & 244R the first time enrolled and must register for the appropriate matching section number of each portion. It is hoped that this semester students will experience the joy found in skillfully relating mind, body, and spirit. It is my goal as a teacher to structure your learning and teaching activities to provide experiences that are spiritually strengthening, intellectually enlarging, and character- building. Furthermore, I hope these experiences will lead you toward an attitude of life-long learning and service.

**4. Required Materials:**

1. Appropriate, modest dance attire and additional warm-ups
2. Filming device for evaluation days. Phones or tablets with this capability will work.

**5. Program Learning Outcomes:**

This course contributes to the following Dance Program Learning Outcomes:

- BA in Dance: Students will demonstrate advanced technical and artistic skill in one dance genre, and intermediate skill in another.
- Dance Education: Students will demonstrate proficiency in contemporary modern dance technique, performance, and choreography.

- BFA in Dance: Students will demonstrate proficiency in dance technique and performance in ballet and contemporary dance.

This course also contributes to the following Program Learning Outcomes for the BA, BA in Dance Education, and BFA degrees:

- Students will model professional behavior and practice.

This course contributes to the following BFA in Music Dance Theater Program Learning Outcomes:

- Students will demonstrate professionally competitive performance skills in acting, singing, and dancing.

## 6. Course Learning Outcomes

Students will:

1. Demonstrate increased body connectivity and kinesthetic awareness, including the following Bartenieff Fundamentals (both in vertical and inversional work):
  - Breath
  - Core-distal
  - Head-tail
  - Upper-lower
  - Body-half
  - Cross-lateral connections
2. Demonstrate increased technical refinement in the areas of:
  - Strength
  - Flexibility
  - Endurance
  - Core engagement
  - Dynamic alignment
  - Grounding, weight sensing
  - Mobility
  - Agility
  - Coordination
  - Balance, Etc
3. Demonstrate performance skills including intent, nuance, dynamics, and sense of ensemble.
4. Articulate and analyze the above principles of technique using accurate anatomical and dance elements language (BESS and BEST).
5. Experience a love and appreciation for the human body and the gift of the atonement of Jesus Christ. The atonement allows each of us to begin anew and this gift of beginning resonates as we enter the dancing space.

## 7. Learning Activities/Course Requirement:

### Classroom Procedures:

1. This course requires daily attendance for 14 weeks – 69 total classes.

2. Assessments will be skill-based. Students will be evaluated on demonstrated skill in daily technical exercises, combinations, locomotor sequences, concept applications and videotaped evaluations. Students should expect to write and speak about their own dance achievement in this class.
3. It is expected that students will maintain professionalism in attitude, demeanor, and interpersonal interactions at all times.
4. Unless stated, no cell phones or other electronic devices should be utilized during class or within the dance space (Before or after class starts). Professionalism points will be deducted.
5. Documentation of Technique journey through digital and written journaling.

### **Assignment Descriptions:**

Movement Sequences: Daily technique will include full-body warm ups, joint articulations, range of motion, strength building exercises, center floor combinations, locomotor sequences, conditioning, and other principle-based movement experiences.

During the semester, there will ongoing informal evaluations and three or more movement evaluations based on learned combinations. These evaluations will take place during class time. They will test your ability to remember, apply and perform the principles practiced and discussed in class.

Filmed Evaluations: Movement sequences done on movement evaluation days will be evaluated through self-, peer- and/or instructor-assessment.

Key terms and concepts definitions worksheet: Students will complete a Terms and Definitions worksheet to demonstrate knowledge of BEST and BESS vocabularies (Final Written Exam).

Concerts and Written Work: Attendance at one modern dance concert is required for 243R and another for 244R. One should be a university based concert (DancEnsemble, CDT, Kinnect) and the other a professional company concert. Both concerts MUST be a traditional modern or contemporary modern based concerts. You MUST have your concert approved before attendance. (Full explanation on concert reviews below) Other written work will include self-evaluations through short journaling and goal setting.

Final Examination: The final examination consists of a practical movement exam which will be held on the final dance of course work and an exit interview which is held on the official final day scheduled through the university.

### **8. Assessment Procedures:**

#### 90% Skill

Throughout the semester the instructor will evaluate sequences informally and formally. Personal reflection and evaluations will also take place. Ongoing feedback is provided informally in class daily. It is the student's responsibility to listen to comments given both to individuals and to the group as a whole and to incorporate the feedback in their dancing.

**While effort is acknowledged and appreciated, it is ultimately the skill which must be physically demonstrated and which is evaluated for this portion of the grade. The**



student will be graded at an advanced technique II level with an A being an exceptional grade not the average. If more feedback is desired it is the student's responsibility to make an appointment with the instructor to receive desired feedback.

While we will have formal evaluations of movement phrases around midterm and final times (and possibly other times) these evaluations will not be weighted separately but will be an ongoing observation and reflection tool to illuminate your progress throughout the semester.

## **DIGITAL MEDIA DOCUMENTATION**

We will be creating a Digital Movement Journal Each Wednesday which entails a video recording of the sequences learned and a journal entry for performance improvement. This will help to catalog your movement journey/improvement in an eclectic and often muddy dance world.

### 10% Professionalism and Written work

#### **Class preparation:**

Be in class promptly, dressed appropriately, and ready to participate fully. It is the student's responsibility to come ready to commit fully from the beginning of class. This means that you are responsible to begin warming your body, mind, and spirit up before class begins. This process should begin as soon as the student enters the studio space. Sitting against the wall texting or talking is not considered professional behavior, and should not happen. Upon entering the space students should quickly store their personal items and enter into the center of the space and begin their own personal warm up process. This warm up process should NOT include static stretching but should focus on rolling out to relax fascia and/or large muscle movement and breathing exercises to increase blood and oxygen circulation. It could also include imagery and mind/body centering work. This is NOT a time to just sit and chat with friends. Participation grades will reflect the student's ability in following this important step of the technique process.

#### **Appropriate dress:**

The instructors cannot comment on or evaluate what she or he cannot see. Student are expected to wear BYU Department of Dance appropriate, but tight clothing both in the upper body and lower body so that the instructor can see the articulation of the body. This means NO baggy shirts, shorts, or pants. This dress requirement is also expected on conditioning days. Again, the ability to follow this expectation will be reflected in your final grade. Please abide by the BYU Dress code standards for dance which requires no shorts shorter than mid-thigh

#### **Building Community:**

Devotionals, majors meetings, concerts and other art and dance events all contribute to our community of learning. Plan to connect what you learn in those settings to this class. Thank you for turning off cell phones and leaving other distracters outside of class.

#### **Concert Critique:**

Students are required to attend two concerts during the semester; one university based concert and one professional concert. (1 in 243, 1 in 244) Both concerts MUST be

contemporary modern or historical modern genre. If you have questions as to what will or will not count for a concert please talk with the instructor BEFORE you attend.

Within **one week** of having attended the second concert the student will be required to turn in a two page response paper. If the student does not turn in the paper within one week after attending the second concert then the student will not receive credit for the written portion of the assignment. All response papers must be turned in hard copy form to Kate. Email attachment will not be accepted. (It is the student's responsibility to follow up that the instructor received their assignments.)

**Dance Critique Paper Guidelines: 3 page essay/12 point font Times New Roman with 1inch margins:**

This is a critique, not a musing, or a journal entry, but a well written paper that synthesizes the concert in an evocative and sequential progression. Concert Critiques will be graded on the following structural and informational materials evident in the paper (These guidelines can be found in the book *Writing About Dance* by Wendy R Oliver).

1. Introduction: Providing the context of the performance including who, what, when, and where.
    - a. An interesting assertion (thesis) about the performance as a whole
  2. Body (2-3 Dances MAX for analysis)
    - a. Dance 1: Thesis sentence about this specific piece (Analytical, Interpretative, or evaluative) The Thesis Statement should focus on outstanding features of that dance- not the concert as a whole
      - i. Performance details
        1. This includes the content of the dance. Even though the reader has not seen the show they should be able to have a clear picture of what it might look like. The trick is not to do a blow-by-blow but to highlight outstanding features that might include prominent movement patterns, motifs, gestures, costumes, use of the space/stage, body phrasing/patterning etc. Include minute details along with a broad overview. Be succinct and comprehensive without being vague. In a 3-4 page summary every description, image, analysis is essential so be wise!
    - b. Dance 2: Thesis Sentence (Analytical, Interpretative, or evaluative)
      - i. Performance details (See above)
    - c. Dance 3: Thesis Sentence (Analytical, Interpretative, or evaluative)
      - i. Performance details (See above)
3. Summary of Points
4. Response to Concert as a whole
5. Any New Insights

Notes: For ALL Dance Descriptions use these guidelines:

- Use Strong and varied action verbs (slice, wring, coil, disintegrate). We are a medium of evocative actions so use it in your writing.
- Interesting adjectives (floating turns, piercing leaps) and colorful adverbs (briskly turned)
- Avoid the redundant and overused adjectives: Nice, good, bad, wonderful, beautiful

- Avoid hyperbole such as the worst, the best, the most.
- USE ACTIVE RATHER THAN PASSIVE VOICE

As dancers, we need to be articulate both in our bodies and our words. Therefore, I will ask for re-writes of these concert critiques if they do not meet the guidelines above.

**The "A" student** will complete the papers by:

\*Attending appropriate concerts. (pre-approved by your instructor)

\*Complete papers that:

- Are submitted within one week of the second concert attendance
- Include important reflections and applications
- Are well written in voice, syntax, and grammar
- Clearly reflect the assignment description and purpose

### **Student Ratings Feedback:**

In addition to the Concert Critiques, all students in the course are expected to provide feedback on the instructors' teaching when prompted by the University. Note: the student should remember that constructive feedback is very helpful in improving the overall course and instruction. Students should be honest and compassionate in their constructive feedback. Students will have the chance to evaluate the course during mid-term review and final student rating feedback. We all desire to improve as both teacher and student and as we give constructive feedback to each other we build a culture and community based on respect.

**Letter grades** are assigned based on the following grade breakdown.

A 100-93.3	A- 93.2-90	B+ 89.9-86.7
B 86.6-83.3	B - 83.2-80	C+ 79.9-76.7
C 76.6-73.3	C- 73.2-70	D+ 69.9-66.7
D 66.6-63.3	D- 63.2-60	E Below 60

The following guidelines briefly illustrate the profile of dancers who most often achieve:

**A to A-:** This student consistently and punctually attends class, and motivates other classmates to greater achievement by working proactively, patiently and independently to push personal limits. S/he accurately replicates movement with excellence and improves in the technique and performance learning objectives of the course. This student demonstrates excellent understanding of underlying principles of the movement given and can discuss, write about and dance with full investment and clarity using those principles. S/he considers each correction offered to any student a personal correction, and can also provide peer feedback, ask questions and offer insights articulately. S/he works with professionalism and works very well with others.

**B+ to B:** This student regularly attends class, and replicates movement phrases proficiently most of the time. S/he shows increasing understanding and application of the technique and learning goals of the course. S/he responds to corrections positively and improves in technical and/or performance skills throughout the semester. S/he demonstrates very good written and verbal understanding of underlying principles of the

movement given using those principles. This student participates with professionalism and shows respect to others. They fall in the B range due to the needing improvement of the subtle technique that may need to develop in time and season.

B- to C+: This student may attend regularly or may be in this grade category because of attendance/punctuality problems. S/he addresses movement in class with a fair level of accuracy, but may also have moderate to significant technical problems. Strength, flexibility, and alignment improve moderately through the course but do not meet the requirement for successfully moving to the next level. This student may show high to moderate levels of effort but struggle with achievement of goals. S/he may be inconsistent with professionalism and/or peer interactions.

C-D: Attendance/tardiness habits and/or frequent struggling with movement in class describes this student. Movement phrases are addressed, but lack accuracy. S/he shows minimal understanding of dance elements and principles. Strength, flexibility, and alignment improve very little or not at all through the course. This student shows low effort and may struggle with professionalism.

E: This student has frequent attendance/tardiness problems, or rarely executes movement accurately. Demonstrates an attitude of indifference during class exercises and may be regularly disruptive to the class.

I: In rare instances, such as an injury or extended illness, an Incomplete or I grade may be given. Students must arrange for an incomplete grade, pay the required fee, and complete a contract for completion before the end of the semester.

## 9. Course Policies:

- Enthusiastic daily participation is essential for success. This includes being punctual and demonstrating the ability to transcend preoccupations and outside distractions. It also includes a willingness to persevere through challenges.
- Each student is allowed **five** discretionary absences without negative consequences. Every absence after five results in a 2% drop in the overall course grade. Up to six additional absences are allowed for pre-approved BYU dance performance tours.
- 80% attendance is the absolute minimum for a passing grade. (Fifteen absences or 20% of class meetings will result in failing the course.) University excused absences are counted toward this total. University excused absences mean that your teacher agrees to help you cover material missed. They do not mean the absence does not count toward your total.
- Three tardies or early departures are considered as one absence.
- There is no way that a specific experience can be recreated for the absent student; therefore, there are no make-ups.
- Each student may observe class twice during the semester without negative consequences. Observations must be written and turned into the instructor immediately following class and should include evaluations of what was taught, how various students applied the instruction, and personal application.
- Injury recovery is a good time to complete an observation. If more than 2 observations are warranted due to serious injury, a pre-arranged schedule of rehabilitation work may be implemented. This would be determined on a case-by-case basis and agreed upon by *both* teacher and BYU dance trainer, with close monitoring and follow-up in the training room. Individual

teachers will have discretion to allow this option based on individual circumstances, but are not obligated if injury is serious enough to interfere significantly with participation time in class. In such cases, alternative measures (Incomplete, withdrawal from the course, etc) should be implemented.

- Ill students should stay home and therefore use an absence – not an observation.

### **Dress:**

Neatness and modesty as outlined by the BYU Department of Dance Dress Standards are expected. Women may wear leotards with sleeves or 1-inch wide straps, long T's (as long as midriffs are covered) and dance pants or tights. Men should wear tank-tops or T-shirts and free-moving, stretchable pants as approved by the instructor. Both sexes need appropriate underclothing and no over-sized, loose-fitting items. Hair and jewelry need to be such as to avoid any movement encumbrance. Dressing rooms with lockers are located in the main corridor of the Richards Building. The Department of Dance Dress Policy can be found at: <http://dance.byu.edu>.

## **10. University Policies:**

### **Preventing Sexual Misconduct:**

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

### **Non-official Language:**

BYU interprets Title IX in a way that classifies most employees as "responsible employees," which means that they are required to inform the Title IX office if they know of or have reason to suspect any sexual misconduct experienced by or perpetrated by BYU employees, students or visitors, regardless of whether the misconduct happened on or off campus.

This means that if you share with a faculty member that you have experienced sexual assault while affiliated with BYU, they are obligated to report it to the Title IX office, regardless of your wishes. The Title IX office will follow-up with you and provide you with resources.

BYU has recently instituted a new policy in regards to the relationship of the Title IX office with the Honor Code office. It is:

Brigham Young University (BYU) exists to provide an educational environment consistent with the ideals and principles of the restored gospel of Jesus Christ. The Church Educational System (CES) Honor Code and its observance by the campus community are essential components of BYU's mission. The university will not tolerate Sexual Misconduct (defined in this policy as sexual harassment, sexual violence, domestic violence, dating violence, and stalking). Anyone

found to have committed Sexual Misconduct as defined in this policy is not entitled to confidentiality or amnesty.

Being a victim of Sexual Misconduct is never a violation of the CES Honor Code. BYU strongly encourages the reporting of all incidents of Sexual Misconduct so that support services can be offered to victims (see Section III.C) and Sexual Misconduct can be prevented and stopped.

**Confidentiality.** The university recognizes that victims or witnesses of Sexual Misconduct might be hesitant to report an incident to university officials if victims or witnesses fear the discovery of honor code violations, such as alcohol use, drug use, or consensual sexual activity outside of marriage. To help address this concern and to encourage the reporting of Sexual Misconduct, the Title IX Office will not share the identity of a victim or witness with the Honor Code Office or any Responsible Administrator (defined in Section IV.B.4) unless requested by such person or a person's health or safety is at risk.

**Amnesty.** Anyone, including a victim, who reports an incident of Sexual Misconduct will not be disciplined by the university for any related honor code violation occurring at or near the time of the reported Sexual Misconduct unless a person's health or safety is at risk. However, with victims or witnesses who have violated the honor code, the university may offer and encourage support, counseling, or education efforts to help students and benefit the campus community.

**Leniency.** To encourage the reporting of Sexual Misconduct, the university will also offer leniency to victims and witnesses for other honor code violations that are not related to the incident but which may be discovered as a result of the investigatory process. Such violations will generally be handled so that the student can remain in school while appropriately addressing these concerns.

In applying these principles, the university may consider any applicable facts and circumstances of each case, including the rights, responsibilities, and needs of each of the involved individuals.

If you need support but are unsure about whether you are ready to report the assault, here are some resources that are confidential:

A) The Center for Women and Children in Crisis ([cwcic.org](http://cwcic.org)). The CWCIC has a 24-hour Sexual Assault Hotline available at [1-888-421-1100](tel:1-888-421-1100). They will provide you with a victim advocate who will compassionately walk you through all of your options. The CWCIC has no relationship with either BYU or the police, and they will keep all information you share totally confidential.

B) BYU Counseling and Psychological Services ([caps.byu.edu](http://caps.byu.edu) or [801-422-3035](tel:801-422-3035)). Counseling and Psychological Services is the only fully confidential resource on campus. They have crisis counselors available 24 hours a day; if you are calling after hours, call the BYU Police ([801-422-2222](tel:801-422-2222)) and ask to speak with the crisis counselor on duty. You do not need to inform the BYU police that you are calling regarding a sexual assault.

Please seek help from these sources. They have highly-trained staff who will believe you and

support you. If you decide you would like to report the assault, the BYU Police ([801-422-2222](tel:801-422-2222)) are well-equipped to handle sexual assault cases. Always remember that sexual assault is not your fault, and you are a beloved child of God.

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

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

### **Students with Disabilities:**

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

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

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

[http://www.byu.edu/honorcode/honor\\_code.htm](http://www.byu.edu/honorcode/honor_code.htm)

- Be honest
- Live a chaste and virtuous life
- Obey the law and all campus policies
- Use clean language
- Respect others
- Abstain from alcoholic beverages, tobacco, tea, coffee and substance abuse
- Observe Dress and Grooming Standards
- Participate in regular church services
- Encourage others in their commitment to comply with the BYU Honor Code
- Maintain academic honesty
- Uphold and abide by dress and grooming standards