PERSONAL STATEMENT
As an artist within academia, my citizenship, teaching, and scholarly pursuits correlate and mutually inform one another. I want to offer students an access point to the professional field of dance creation and performance so that they will be prepared to enter it upon graduation. I find this orientation particularly urgent as an LDS artist in that I may offer and cultivate a voice to our unique and largely under represented perspective within artistic communities, through both my own performance work as well as that of my students.

In accordance with both the University Rank and Status Policy (URSP) and the Department of Dance Rank and Status Policy (DDRSP), this document will include:
• A Self-Assessment, addressing my overall strengths and areas of development
• A detailed narrative of Citizenship, Teaching, and Scholarship including:
  • A statement regarding my philosophy, focus, and/or assignment
  • Five-Year Plan
  • Accomplishments thus Far toward achieving this plan
  • Resource Needs to aid in achieving this plan

SELF-ASSESSMENT
Strengths
• A passion for making performance work and coaching students in their creative endeavors
• Initiation of big ideas; personally, for my students, and for the department
• An attitude that ever seeks for new ways of approaching teaching, learning, and art-making
• A perspective rooted in current trends in the experimental/post-modern dance aesthetics and colored by popular culture and theatrical modalities
• High level of enthusiasm and work ethic
• A capacity to swiftly redirect teaching plan, class exercises, or points of discussion based on the needs of the students

Areas of Development
• I will increase in my organizational skills in order to work more efficiently and maximize student learning
• I will increase my focus on teaching without losing momentum on my scholarship
• I will broaden and deepen my knowledge of dance history
• I will continue developing and clarifying my methodologies of teaching technique
• I will more deeply understand, apply, and contribute to the mission of the university
**CITIZENSHIP**

As a member of the university community, the performing arts field, and the LDS church, my efforts lay within advocacy, propagation, and bridging of these potentially discordant cultures. In correlation with the DDRSP section 3.3.2 (applicable sub-sections listed parenthetically below), my citizenship efforts include:

1. Service to students
   - Providing opportunities, mentoring, advising, and advocacy in their artistic pursuits both within and beyond the University (under “Department/College/University,” sections 2, 7, 8, & 13)
   - Providing a diverse exposure to professional artists; their works, and creative methodologies (2)
2. Service to the Department, College, and University
   - Making a positive contribution to the collegiality and overall affirming atmosphere within the department and college, offering encouragement and support to other faculty members in their various academic and professional pursuits
   - Active engagement in assigned committee roles, department and college meetings, new faculty hiring processes and any other related services (3, 5, 6)
   - Creative collaborations with fellow faculty members (2)
   - Offering service to BYU Arts by suggesting guest artists to present through the Bravo, and Off The Map series, as well as through the Department of Dance
3. Service to the profession and community
   - Membership and/or participation in professional conferences and organizations that contribute to the intellectual life of the field and the church including attendance, teaching and presenting (under “Profession,” sections 1, 2)
   - Teaching master classes at workshops/festivals for organizations that foster appreciation, exposure, and/or development in the performing arts (under “Community,” section 3)

**Five-Year Plan**

- The fulfillment of these efforts, as evaluated by processes outlined by the University and Departmental Rank and Status Policies.

**Accomplishments Thus Far**

- Committee assignments: Departmental Scholarship, and Recruitment committees, College Technology committee
- Faculty advisor for Dance in Design student showings
- Other miscellaneous service to students including senior capstone advising, facilitating summer workshops scholarships, writing letters of recommendation, facilitating guest master classes on campus, and procuring student group rates for professional performances.
- Currently in process: I have cast 15 students as ensemble performers to be in my work *You* which will premier in SLC in January, 2015. I have also employed a student marketing designer for the show
- dancEnsemble concert faculty collaborations: Kori Wakamatsu, fall 2013; Caroline Prohosky, fall 2014
Citizenship Accomplishments Thus far continued

- Member of National Dance Education Organization. Will present in a panel with other Dance faculty members at the national conference in October, 2014
- Taught at several festival and workshops including the Utah Dance Education Organization High School Day
- Invited participant in the Mormon Arts Foundation retreat

Resource Needs

- Funds to cover membership fees for local or national organizations
- Travel funds in support of national teaching/presenting/conference attendance that aligns with my assignment
- Adequate citizenship load for these endeavors

TEACHING

My teaching assignment includes instructing 2-3 courses per semester within three distinct categories: Dance Technique, Creative Workshops/Mentoring, and a stewardship over the Dance History curriculum.

Like so many throughout modern dances’ brief history, I often find myself questioning the traditions of the past. I am ever searching for new methods of training that speak to the current social and aesthetic culture, and to my own unique artistic perspective. Within this spirit of inquiry, I seek to sharpen and focus my pedagogical methodologies and artistic frame of reference in facilitating continual and unexpected discovery.

My perspective on dance practice and performance has been informed by a number of post-modern sensibilities including improvisation, choreographic methods, and urban pop-cultural forms. More recently I have been influenced by various somatic forms and theatrical techniques and practices. As I develop as a teaching artist I am interested in enhancing my pedagogical offering through deeper information from: House Dance, Alexander Technique, Yoga, and voice and theatre work. I believe this will:

- Offer a more organized system of training in technique and performance
- Improve my capacity for addressing unhelpful habitual movement patterns
- Offer more effective ways of conveying complex movement ideas to students
- Expand my offering to the department

In terms of academic courses, I aim to develop teaching practices that foster pro-active learning and individuality in students’ navigation through course materials. In re-designing the Dance History curriculum, I am interested in utilizing as many resources as possible, both online and through the local and national dance community. I am interested in looking at new course models including the flipped classroom. I want to provide as many diverse, authentic movement experiences as possible, positing the course material into the bodies and creative psyches of the students. Structurally, I am eager to examine the scope of the current courses that address dance history, and offer suggestions to more effectively inform student learning.
Teaching Accomplishments Thus Far
Following is a list of courses taught in my first year, summer term, and scheduled for the upcoming fall semester:

- dancEnsemble (student choreography focused performance group)
- Contemporary Dance Technique levels 2, 3, and 4 (partial semesters)
- Contemporary Choreography Intermediate
- Dance History From 1850 (co-taught)
- Senior Capstone Advisor
- Dance and Identity

Five-Year Plan

- Develop more effective organizational skills by seeking mentoring from the Center for Teaching and Learning and soliciting student feedback through mid-course evaluations and candid in-class discussions. This will be measured by a significant reduction in student comments regarding disorganization
- Participate in significant training experiences both within my current fields of expertise and in the above listed areas of interest. Implement this information into movement course materials/teaching methodologies
- Explore innovative national trends in Dance History in order to inform the updating of BYU's Dance History curriculum
- Stay current with historical and contemporary dance work by regularly attending local, touring, and out-of-town professional performances

Resource Needs

- Funding to cover tuition and travel costs to training experiences, workshops, and performances
- Adequate teaching load for these endeavors
SCHOLARSHIP

My scholarly pursuits exist within the realm of professional choreography and performance. As supported by the DDRSP, section 3.4.4.4, this includes (applicable subsections listed parenthetically below):

1. Creating original evening-length performance work (F) that is premiered locally and presented nationally (G), potentially developing into an established performance entity (Q)
2. Performing the work of professional choreographers and companies on either a freelance or consistent basis (E)
3. Working as a choreographer/movement coach for works of theatre
4. As time and resources allow, choreographing short works (10-30 minutes) for universities and professional dance companies upon invitation (O)
5. As time and resources allow, and in a manner that supports the above research, teaching at professional workshops and festivals upon invitation (P)

Of the five areas listed above, #1 is the primary thrust of my scholarly pursuits. I am interested in developing and presenting locally and abroad, live evenings of performance that blend the physicality of dance with the storytelling methodologies and organizational modalities of theatre. To this end, I will seek partnerships with non-profit organizations and presenters who support the work of independent artists, as well as theatre companies who are interested in presenting new experimental work. I am aware that it may become necessary to create a performance entity of my own in order to facilitate this research but it is not my first priority, rather it is the creation and dissemination of said work by whatever means is most effective.

In so doing, I intend to offer students throughout the University with creative, performance, and administrative opportunities wherever appropriate. Examples of this may include employing student performers, assistant choreographers, stage managers, theatrical designers (scenic, lighting, costume), marketing designers, potentially even students in business strategies, financial planning, etc.

By remaining actively and professionally engaged in the creative process, my teaching and citizenship offering will greatly increase, it will keep me current in the field, and create opportunities for students (3.3.2 M). I recognize that my first priority is to my students and therefore acknowledge that this work, including touring, will not interfere with my teaching and citizenship commitments, but rather enhance them.

Five-Year Plan

- Create, premier, and potentially tour nationally my work You
- Write, create, and premier another evening-length work
- Take advantage of opportunities to choreograph for theatre productions at the university or professional level
- Take advantage of other performance, choreographic, and teaching opportunities that arise (such as touring with PEARSONWIDRIG DANCETHEATER) time and resource permitting
Scholarship Accomplishments Thus Far

- Premier of *You* is being presented by Repertory Dance Theatre's LINK Series in SLC, January 2015. Creation, production, and marketing have been funded by grants from the BYU Department of Dance and the College of Fine Arts and Communication, with additional support from Rowland Hall St. Marks School in SLC.
- I have received funding from the Department and College to tour to NYC and Russia this summer with PWDT.

Resource Needs

- Funding for the creation and performance of my work including rehearsals, designers, materials, promotion, and travel expenses. This will be at least partially covered by a producer/presenter, but often there are costs beyond what they will offer. For these I will seek funding from outside granting organizations, the Department, College, and University.
- Travel funding for freelance performance or choreographic invitations, as time and resources allow.
- Funding for professional development through attendance to related theatre and dance-theatre productions locally and nationally, as time and resources allow.
- Adequate scholarship load for these endeavors.
Scholarship Strategies Project proposal  
Brigham Young University Department of Dance, Contemporary Area  
Assistant Professor, Professorial Track  
06.04.14

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To be completed by February 2015

- Premier of my evening-length performance work *You* at the Rose Wagner Performing Arts Center, SLC. A press packet will have been created and disseminated to target presenters and initial conversations will have been had about touring the work to these venues
- Script for my next work *Apple Falling* will be about ½ way completed
- *The Winter’s Tale* by William Skakespeare, directed by Lindsay Livingston, for which I will be choreographer/movement coach, will be in rehearsal. Show will open in the Pardoe Theatre in March.

Strategies of scholarly productivity that will be used (taken from the Inventory of Strategies for Increasing Scholarly Productivity from the 2014 FDS Spring Seminar Binder, tab 10 p. 13)

- Discuss ideas for research and creative works with colleagues
- Share key parts of research in classroom teaching
- Regularly involve students in research and/or creative works
- Set aside daily blocks of time to write or work on creative activities—at least 15-30 minutes each day
- Have "writing office hours." Don't answer the phone, email, or the door during your writing hours. Post a sign on your door so visitors will know when you will be available.
- Share early drafts of work with colleagues
- Talk to a potential presenters/producers about work I am making. Find out if it will be suitable for that venue

Methods of evaluation

- Public reviews of *You* (newspapers, etc)
- Successful creation and dissemination of press packets and initial conversations with presenters
- Faculty informal peer review of incomplete draft of *Apple Falling*
- Informal review of the collaborative process with director and other collaborators in *The Winter’s Tale*
Citizenship Project proposal
Brigham Young University Department of Dance, Contemporary Area
Assistant Professor, Professorial Track
06.04.14

To be completed by February 2015
• Team teach Contemporary Technique classes
• Collaborate with faculty member Caroline Prohosky in creating the fall 2014 dancEnsemble concert
• Panel presentation with faculty members Pam Musil, Kori Wakamatsu, and Kate Monson at the National Dance Education Organization conference in Chicago, IL
In order to more deeply inform my teaching of Dance History, I would request the $300 Course Development Project grant to be used for purchasing of video materials of significant choreographers throughout history, which I will show in class. I would also like to purchase related books to enhance my knowledge and offering to students as well as to generate resource materials to provide to students for their research.
1. **Catalog Course Description**
   Experiences in Contemporary Dance Performance and Choreography

2. **Prerequisites:** Audition

3. **Course Alignment with University Program Mission and Aims:**
   It is the goal of this class to offer choreographic and performance experiences that are spiritually strengthening, intellectually enlarging, and character building. Further, these experiences should lead toward an attitude of lifelong learning and service. These are the Aims of a BYU Education.

4. **Required Course Materials:**
   Appropriate dance attire, $50 Dues per semester of membership

5. **Program Learning Outcomes:**
   This course contributes to the following BA in Dance learning outcomes:
   - Students will create dance works that demonstrate compositional depth and refinement, while uniquely expressing their individual voices.
   - Students will demonstrate artistry and advanced ability in dance performance.

   This course contributes to the following BA in Dance Education learning outcomes:
   - Students will demonstrate proficiency in dance technique, performance, composition and improvisation.

   This course contributes to the following BA in Music Dance Theater learning outcomes:
   - Students will demonstrate professionally competitive performance skills in acting, singing, and dancing.

6. **Course Learning Outcomes:**
   Students will:
   - Demonstrate increasing performance skill, including skills of concentration, discipline, focus and stage presence.
   - Demonstrate increasing technical skill, focusing specifically of the refinement of nuance, projection, dynamics and the ability to dance within the context of an ensemble.
   - Create and evaluate dances, giving increased attention to the ability to see and respond to the possibilities within any given choreographic situation.
   - Investigate and refine individual choreographic and performance voice.
7. **Learning Activities/Course Requirements:**
DancEnsemble is a contemporary dance company that provides students the opportunity to develop and refine their performance and choreographic skills through studio work, outside class-time rehearsals, and performances. Involvement in dancEnsemble also provides an environment where professionalism in the field of dance is fostered. The following expectations apply:

- Be on time and fully present for all rehearsals:
  - T & TH, 3-4:30,
  - W & TH evenings either 6-8pm or 7-9pm. 2 total per week. May vary week to week
  - Sat September 27 and Oct. 11, 12-5PM
- Officers and choreographers each meet weekly for an additional half-hour
- Enroll in and attend a Contemporary Dance Technique class (audit not permitted)
- Help with marketing (about a 1-hour time commitment)
- The concert is November 21-22 with tech in the evenings of the 18-20. All dE members MUST be available for all tech rehearsals and performances
- Attend personal interviews, which will be conducted at least once per semester at a time agreed upon in class by both the student and faculty advisor
- Exemplify professional behavior at all times (e.g., showing respect and courtesy to other dancers, care and maintenance of costumes, following through on any and all commitments made)
- Pay dues within the established time frame for payment

8. **Assessment Procedures:**
The grade for dancEnsemble cannot be divided into percentages as may be done in traditional academic classes. Professionalism is the major determining factor for the grade and includes the following:

- Performance – evaluation based on product and process as reviewed by faculty advisor and peers
- Choreography – evaluation based on product and process as reviewed by faculty advisor and peers
- Rehearsal Attendance (including concert week)
  - Any extenuating circumstances that will result in absence from any rehearsals (in class or outside rehearsals) must be communicated and cleared with the director and secretary prior to absence
  - Any unexcused absence will result in a grade drop (A to A-, etc)
  - If there is an emergency or illness, student must communicate with director and secretary as soon as possible
  - Three tardies equal one unexcused absence
- Participation in required marketing assignment
- Missing a tech or dress run without the artistic director’s consent (only given in extenuating circumstances) constitutes one full grade drop and risks future membership in the company
9. University Policies:

Preventing 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. BYU’s policy against sexual harassment extends not only to employees of the university but to students as well. If you encounter unlawful sexual harassment or gender-based discrimination, contact the Equal Employment Office at 422-5895 or visit the website at http://www.byu.edu/hr/eeo/info.html.

Students with Disabilities:
Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability that may impair your ability to complete this course successfully, please contact the Equal Employment Office at 422-5895 or visit the website at http://www.byu.edu/hr/eeo/info.html.

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

- 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 regularly in church services
- Encourage others in their commitment to comply with the BYU Honor Code
- Academic Honesty
- Dress and Grooming Standards