FACULTY DEVELOPMENT PLAN

Personal Statement

It has been such a pleasure this first year as part of the BYU Department of Dance become acquainted with the mission of this unique university and to come to understand more fully how dance fits in to that vision. As I have not had any affiliation with BYU before, this year has been an amazing adventure in seeing my field from a new perspective. By seeing dance through the lens of the gospel, I feel that I have grown professionally and personally more this year than in any other year in my career. This year has been a catalyst for accelerated personal and professional growth for me. I hope to keep the excitement and curiosity that I have felt this year with me throughout my career, and I look forward to using this to aid the students in their journey of lifelong learning.

In recent years, there have been exciting changes taking place in the BYU Department of Dance and I look forward to contributing to the climate of growth while honoring the foundation laid by those who came before me. In this full time capacity, I hope to contribute to the university and the field in new ways. I desire to strengthen and enhance both the department and ballet area through developing myself in teaching, scholarship and citizenship on this continuing faculty status track. In addition, I intend to consistently align my professional goals and aspirations with the goals and AIMS of Brigham Young University, the College of Fine Arts and Communications, and the Department of Dance. I look forward to this time of personal growth and contribution to this university as I help to further the purposes of a BYU education.

IN THIS FACULTY DEVELOPMENT PLAN I WILL:

1. Complete a self-assessment addressing strengths, skills, competencies, interests, and opportunities as well as discuss areas in which I wish to develop further.
2. List short and long term goals in the areas of teaching, scholarship and citizenship and the plan to accomplish these goals. In this section I will also report on my activities and accomplishments so far in achieving my goals.
3. Discuss briefly the relationship between these individual goals and the department and university aspirations and needs.
4. Address the resources needed to accomplish my professional goals.

I. Self-assessment

A. STRENGTHS

1. I have the ability to create a rigorous, yet nurturing environment in the classroom which fosters excellence and contributes to student learning.
2. I incorporate a unique movement vocabulary into my choreographic works that is consistent with current trends, thereby keeping the students at the forefront of the field.
3. I possess an in-depth knowledge of classical ballet pedagogy and training, which in turn informs the ballet pedagogy course and overall technical instruction of the students at this university.
A. STRENGTHS, CONT.

4. I have acquired an extensive professional network to benefit the students with guest teachers, guest choreographers and other opportunities.
5. A deep understanding of the relationship between music and dance which informs my creative works and teaching.
6. I have the ability to collaborate in a positive way with my colleagues and move the work of this department forward.

B. AREAS TO DEVELOP

1. I will continue to increase my pedagogical knowledge which will inform how I assess the students both individually and in groups.
2. Continue to develop my choreography and my artistic reach with choreographic opportunities nationally and internationally.
3. I will continue to work towards understanding the mission of the university and how that connects to my citizenship at the university level and beyond.
4. I wish to continue to develop my writing skills through grant writing, proposals, presentations and other opportunities which will better enable me to assist student writing.
5. I will work on articulating my creative scholarship in order to take advantage of internal and external grants to further my scholarship agenda.

II. Goals in the areas of Teaching, Scholarship and Citizenship

A. TEACHING

1. TEACHING PHILOSOPHY

   It has been my goal throughout my career as an educator to demystify the practice of dance and direct my students through the processes that cultivate physical, mental, spiritual and emotional growth. In order for dancers to keep pace with the field as it evolves, they are required to be thinking, feeling individuals who can make intelligent decisions about their artistry, and who bring their life experience to the movement they embody.

   My life in education has been geared toward the clarification of ballet vocabulary and movement theory to any person, with any body, at any stage in their education and to help each student to demonstrate their understanding through their movement. I grew up dancing in a generation where you either had potential as a dancer or you did not and were weeded out and sent off to pursue another career path. I have often thought that this was due to of a lack of knowledge and the inability to deconstruct movement on the teachers part rather than because the dancer was not capable of succeeding. In order to fill in the gaps of my own dance training, I spent much time dissecting the methodology on my own in order to acquire a sound foundation in my technical presentation. I continue this self-directed education even now and I draw from this information daily in the classroom.

   I believe in rigor and I expect an engaged mental and physical commitment from every class member. I don't believe it is necessary to "water down" the technique for anyone.
1. TEACHING PHILOSOPHY, CONT

Whether a dancer will go on to dance professionally or to another unrelated career path, there are many life lessons to be learned in the study of technique in its most pure form. I have come to recognize that if artists want intelligent, knowledgeable, sympathetic and supportive audiences and donors, we need to give each student a professional experience in our studios no matter their potential. Meaningful life lessons learned in the studio will inform their other pursuits, and a community educated in the arts can only be beneficial to all involved.

An emotionally safe environment, which fosters excellence without restraint, is the ideal atmosphere for personal growth. I take great care to thoughtfully create such an environment as I teach. A safe environment is also void of unnecessary physical risks. Although it is not possible to avoid every injury in such an athletic field, I take great care that the training my dancers receive is built upon solid principles of technique to avoid injury. In the last year, I have collaborated with an applied kinesiologist in studying how to stretch properly for dance and have seen an explosion of growth in my students as a result.

It is a privilege to work in the field of dance. It is a marvelous opportunity to preserve the traditions of this inherited art form while utilizing current research to help it grow and maintain relevancy in the world today.

2. TEACHING SHORT TERM GOALS:

Local level:
- a. Create and teach the Dance 396-Ballet Teaching Methods course***
- b. Create and teach the Dance 39TBallet Choreography course*
- c. Restructure and teach the Dance 264-Music for Dancers course**
- d. Direct Ballet Showcase Company***
- e. Teach a local master ballet technique class*
- f. Continue to utilize technology in my teaching
- g. Restructure the Ballet Showcase Company by initiating a proposal process and involving more student works***
- h. Mentor at least one student per year in choreographic projects, leading to ORCA or MEG grants
- i. Develop a teaching portfolio

Regional level:
- j. Teach a master ballet technique class at American College Dance Festival, Northwest Region*
- k. Teach a master ballet technique class at a Regional Dance America, Pacific festival

National/International level:
- l. Teach a master ballet technique class at the contemporary dance festival Chop Shop: Bodies of Work in Bellevue, Washington*
- m. Teach a master ballet technique class for Ballet Arkansas
- n. Continue to teach master classes at a national level.
- o. Foster professional relationships to bring in master teachers***

* denotes a project that has been completed  ** denotes a project that is in process or ongoing
3. TEACHING LONG TERM GOALS:

Local level:
   a. Continue directing Ballet Showcase company and move into directing Theatre Ballet
   b. Continue teaching as many ballet technique courses as possible
   c. Continue to teach and develop Dance 396-BalletTeaching Methods, Dance 264-Music for Dancers and Dance 39T Ballet Choreography
   d. Continue to teach master ballet technique classes
   e. Continue mentoring at least one student per year in their choreographic projects**
   f. Continue developing a teaching portfolio

Regional level:
   g. Continue to teach master ballet technique classes

National/International level:
   g. Attend Central Pennsylvania Youth Ballet’s Teacher Training Program to inform my instruction in Ballet Teaching Methods.
   h. Continue to foster professional relationships to bring in master teachers

B. SCHOLARSHIP

r. SCHOLARSHIP SHORTTERM GOALS:

Local level:
   a. Choreograph works for Theatre Ballet as invited*
   b. Choreograph for Ballet Showcase Company*
   c. Choreograph one work inside and one work outside the university yearly*
   d. Create a site-specific work**

Regional level:
   e. Restage original choreographic work on Idaho Regional Ballet*
   f. Adjudicated at American College Dance Festival, Northwest Region and have the work chosen for the gala performance*

National/International level:
   g. Present choreographic work at CORPS de Ballet, International conference in Paris in June 2013**
   h. Create a new commissioned work for Santa Cruz Ballet Theatre*
   i. Present a new work at contemporary dance festival entitled Chop Shop: Bodies in Motion by invitation**

2. SCHOLARSHIP LONG TERM GOALS:

Local level:
   a. Collaboration and educational projects through funding from the Laycock Center**
   b. Continue to apply for grants to support research opportunities
   c. Choreograph a work for Contemporary Dance Theater**

Regional level:
   d. Continue to seek out opportunities to choreograph for regional companies

* denotes a project that has been completed  ** denotes a project that is in process or ongoing
2. SCHOLARSHIP LONG TERM GOALS, CONT

National/International level:
   a. Continue to strengthen my ties to the professional world that will lead to choreographic opportunities**
   b. Continue to choreograph for professional companies**
   c. Attend and choreograph at a national choreography festival**

C. CITIZENSHIP

r. CITIZENSHIP SHORTTERM GOALS:

Local level:
   a. Serve on Teaching and Learning Committee**
   b. Chair the Music for Dancers restructure task force*
   c. Mentor students for Sr. Capstone projects*
   d. Continue to serve as Ballet Club Advisor**
   e. Accompanist coordinator/educator for the ballet area**
   f. Full time faculty search committee member for the contemporary faculty search committee*
   g. Serve on the Funding Committee**
   h. Serve on the scholarship committee*
   i. Participate in 1-2 additional committees in the next few years

Regional level:
   j. Applying for company membership for Theatre Ballet into Regional Dance America, Pacific and contributing to that organization**

National/International level:
   k. Participate in a professional organization committee in CORPS de Ballet, International or Regional Dance America
   l. Present in the "Reading Dance" lecture-demonstration Chop Shop: Bodies of Work contemporary dance festival about the choreographic process*

2. CITIZENSHIP LONG TERM GOALS:

Local level:
   a. Serve on committees at the department or college level as needed

Regional level:
   b. Continue the relationship with Regional Dance America and participate in that organization
   c. Work towards hosting a festival for Regional Dance America/Pacific

National/International level:
   d. Serve in leadership positions of the professional organizations to which I belong
   e. Design and direct the ballet study abroad program**
   f. Direct the ballet Study Abroad program

* denotes a project that has been completed    ** denotes a project that is in process or ongoing
III. Explanation of the relationship between my individual goals and the department and university aspirations and needs:

BYU’s mission statement states that students who graduate from BYU should be capable of competing with the best in their fields. In order to do my part in producing students of this quality, I will continue to improve my teaching, raise the level of my creative works, and serve the church, the university, and my field in a variety of capacities. I will continue to maintain a high standard of teaching as I share knowledge and experiences from the professional field with the students at BYU. I will continue to create a classroom environment wherein the commitment to excellence is expected and the full realization of human potential is pursued. I will contribute to the university and my profession creatively as I present choreographic works and continue to develop my choreographic skills. Through citizenship opportunities I will be able to serve others and work to constantly improve the BYU Department of Dance and the ballet area as a result of these efforts to move the university forward in its artistic reach in this discipline. I hope to contribute and serve in all of these areas, however, my overriding desire is to serve the students and help them to find the joy of dance in this enlightened educational setting, providing them with the necessary skill set that is needed for them to achieve their goals. I feel that my goals evolve from the department and university expectations of excellent teaching, strong scholarship, and commendable citizenship.

IV. Resources needed to achieve my professional goals:

A. Funding to attend the week-long teacher training program at Central Pennsylvania Youth Ballet.
B. The funding to attend the Fall Directors Meeting and/or the ballet festivals for Regional Dance America. Attendance at the Fall Directors Meeting is mandatory so that Theatre Ballet can be members of the organization. I also hope that this will help me to achieve my goal of becoming a board member in this organization.
C. Continued funding to attend professional conferences and other opportunities
D. Continued research load support for creating choreographic works on BYU dance companies as well as potentially other university productions.
Course Development Project Grant Proposal  
Department of Dance

I am working on developing Dance 396 (Teaching Methods of Ballet) as my course development project. The course is half lecture, half practical lab work as students learn first the theory behind teaching each level of ballet training and then put it into practice by teaching that level in a practical lab setting. Each lab in the course will be videotaped and used for the following purposes:

1. Use of the footage by the professor for grading purposes  
2. Use of the footage by the students for peer-evaluation  
3. Use of the footage by the students for self-evaluation

For this reason, I would like to purchase a video camera and accessories for use by the professor and students.

In addition to the above listed uses, the camera will be used:
1. By students to tape other class assignments  
2. To record guest instructors lectures for the benefit of current and future students of the course

*Intended use of funding:*

<table>
<thead>
<tr>
<th>Resources to purchase</th>
<th>Cost</th>
</tr>
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<tbody>
<tr>
<td>Flip SlideHD Video Camera – 16 GB, 4 Hours</td>
<td>$269.99</td>
</tr>
<tr>
<td>Flip video power adaptor</td>
<td>$6.99</td>
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<td>Flip video tripod</td>
<td>$19.99</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$296.97</strong></td>
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</table>

(source: Amazon.com)

*How will this improve student learning?*

Ellen Sarkisian, an associate director of the Bok Center for Teaching and Learning at Harvard University, states that “[videotaping classes taught is] a chance for people to observe their own teaching to see if they’re teaching the way they believe they are or the way they believe they should be. Then they can decide for themselves what they want to work on.”

It is for this reason that I feel that a video camera is a necessary resource for the course. In helping the students see what is actually happening as they are teaching, student learning will be magnified as they learn to teach themselves through observation of their own and their peers’ instruction. This is a tool that I hope will become a habit for them throughout their teaching career.
DANCE 396 - Methods of Teaching Ballet

Fall 2013

Section 001:
Name:
Office Phone:
Office Location:
Email:

Course Information

Description
The study of teaching classical ballet from pre-ballet through advanced levels including pointework, men's technique and pas de deux. Includes (but is not limited to) analysis of Balanchine, Bournonville, Cecchetti and Vaganova methods.

Material

<table>
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<th>Item</th>
<th>Vendor</th>
<th>Price (new)</th>
<th>Price (used)</th>
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<tbody>
<tr>
<td>Classical Ballet Technique Required by Warren, Gretchen W.</td>
<td>BYU Bookstore</td>
<td>$39.95</td>
<td>$30.00</td>
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<tr>
<td>Ballet Pedagogy: The Art of Teaching Required by Foster, Rory</td>
<td>BYU Bookstore</td>
<td>$26.95</td>
<td>$20.25</td>
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Learning Outcomes
Ballet Curriculum

1. Students will demonstrate a knowledge of ballet class structure and progression between levels by writing an 8-year ballet curriculum.

Ballet Class Observation and Analysis

2. Students will experience practical observation of ballet classes and analyze teachers at work.

Music in Teaching

3. Students will apply sound musical principles in practical teaching experiences.

Methodology Analysis

4. Students will philosophically and historically analyze each of the major ballet methodologies: Balanchine, Bournonville, Cecchetti, Vaganova, etc.

French Ballet Terminology

5. Students will demonstrate a working knowledge (both written and verbal) of ballet French terminology for the technique appropriate for each level of ballet instruction.

Attendance Policy
Class attendance is crucial for students to realize Learning Outcomes for this course.

For students who actively participate in classroom discussion/activities:

- Students will earn 6 points per day for attendance.
- Students will earn 5 points per day if they are up to 7 minutes late.
- Students will earn 4 points per day if more than 7 minutes late.
- Students will earn 3 points or less if more than 15 minutes late, at the discretion of the professor.

For less than full participation in classroom discussion/activities:

- Students will be marked down in participation points at the discretion of the professor.

**Study Habits**

Students are encouraged to set up an appointment with the instructor to discuss any questions with the course or in learning course materials. Please make sure you get a "study buddy" in this course. This person can help you review for tests/quizzes as well as prepare effective assignments. In the case that you are absent from class on any given day, please contact your "study buddy" to get any missed assignments, lectures, etc.

**Teaching Philosophy**

"Education is not the filling of a pail, but the lighting of a fire." -(mis)attributed to William Butler Yeats

When dealing with Pedagogy, I believe that the best way to learn is to discover for oneself what works and what does not. Ballet instructors carry much responsibility to maintain safety for their students while building strength, flexibility, musculature, discipline, artistry, musicality and a solid foundation of ballet technique. The main outcome of the course is that students will have written an 8-year ballet curriculum. The purpose of this curriculum is two-fold: 1) to develop skills in critical analysis and logic as students determine progression throughout levels, and 2) to serve a resource for students for the rest of their careers as they continue to learn and grow as teachers.

**Assignment Descriptions**

Observation paper-A 2-3 page paper with analysis of observation of a ballet instructor teaching ballet technique class

Lab-Students will teach in a practical setting and will receive feedback from peers and the professor.

Curriculum-Written lesson plans for each level including level appropriate steps to be introduced throughout the course of the year being studied

Peer evaluation of curriculum-Following a rubric, students will evaluate their peers lesson plans for clarity, musicality, progression, level-appropriate movement, french terminology, spelling and accents, purpose of exercise, etc.

**Course Dress Requirements**

Student should come prepared to move on lab days (e.g. clothing that will not restrict movement, proper foot wear, etc.).

**Course Purpose**

Students will produce a comprehensive curriculum for teaching ballet from pre-ballet to advanced levels, including pas de deux, pointe technique and men's technique.

**Schedule**

<table>
<thead>
<tr>
<th>Date</th>
<th>Course Activities</th>
<th>Assignments due</th>
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</thead>
<tbody>
<tr>
<td>T - Sep</td>
<td>Introduction to course, French terminology</td>
<td></td>
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<tr>
<td>Date</td>
<td>Course Activities</td>
<td>Assignments due</td>
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<tr>
<td>Th - Sep 05</td>
<td>Introduction to the 8 year curriculum, French Terminology quiz</td>
<td>French Terminology quiz</td>
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<tr>
<td>T - Sep 10</td>
<td>Overview of ballet training, class progression, 8-year progression, french terminology</td>
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<tr>
<td>Th - Sep 12</td>
<td>French terminology quiz, introduction to major ballet methodologies of the world</td>
<td>French Terminology quiz</td>
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<td>T - Sep 17</td>
<td>French terminology, Study of methodologies: Cecchetti, Vaganova, French, Balanchine, Kneeland, RAD</td>
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<td>Th - Sep 19</td>
<td>French terminology quiz, the use of music in the classroom (live accompaniment and recorded music)</td>
<td>French Terminology quiz</td>
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<td>T - Sep 24</td>
<td>Pre-ballet curriculum discussion</td>
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<td>Th - Sep 26</td>
<td>Pre-ballet lab/curriculum due-recorded music</td>
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<td>T - Oct 01</td>
<td>Level 1 curriculum discussion, peer evaluation of pre-ballet curriculum due</td>
<td>Peer evaluation of pre-ballet curriculum due</td>
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<td>Th - Oct 03</td>
<td>Level 1 lab/curriculum due-recorded music</td>
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<td>T - Oct 08</td>
<td>Level 2 curriculum discussion, peer evaluation of level 1 curriculum due</td>
<td>Peer evaluation of level 1 curriculum due</td>
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<td>Th - Oct 10</td>
<td>Level 2 lab/curriculum due-recorded music</td>
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<td>T - Oct 15</td>
<td>Level 3 curriculum discussion, peer evaluation of level 2 curriculum due</td>
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<td>Level 3 lab/curriculum due-recorded music</td>
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<td>T - Oct 22</td>
<td>Level 4 curriculum discussion, peer evaluation of level 3 curriculum due</td>
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<td>Th - Oct 24</td>
<td>Level 4 lab/curriculum due-recorded music</td>
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<td>Curriculum discussions on pointe work, men's techniuqe and</td>
<td>Peer evaluation of level 4</td>
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<td>Date</td>
<td>Course Activities</td>
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<td>Oct 29</td>
<td>pas de deux, peer evaluation of level 4 curriculum due</td>
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<td>Lab on pointe work, men’s technique and pas de deux</td>
<td>Lab on pointe work, men’s technique and pas de deux</td>
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<td>curriculum due-recorded music</td>
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<td>T - Nov 05</td>
<td>Level 5 curriculum discussion, peer evaluation of pointe</td>
<td>Peer evaluation on pointe work, men’s technique and</td>
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<td>pas de deux curriculum due</td>
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<td>Level 5 lab/curriculum due-recorded music</td>
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<td>T - Nov 12</td>
<td>Level 6 curriculum discussion, peer evaluation of level</td>
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<td>Level 7 lab/curriculum due-live accompaniment</td>
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<td>T - Nov 26</td>
<td>Friday Instruction</td>
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<td>Level 8 lab/curriculum due-live accompaniment</td>
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<td>Final discussion on utilizing the curriculum, owning your</td>
<td>Peer evaluation of level 8 curriculum due</td>
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<td>own studio vs. teaching for an existing studio, copyright</td>
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<td>Th - Dec 12</td>
<td>Final exam preparation</td>
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<td>F - Dec 13</td>
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<tr>
<td>Th - Dec 19</td>
<td>Final Exam: 162 RB 7:00am - 10:00am</td>
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**University Policies**

**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 my own 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.
Citizenship Strategies Project

Department of Dance

The citizenship goals below are taken from my Faculty Development Plan. Highlighted in yellow are the goals that I wish to complete by February 2014. My priorities for the next academic year (2013-2014) will be seated in continuing citizenship at BYU and a continuing service to Regional Dance America.

1. Citizenship short term goals:
   Local level:
   a. Serve on Teaching and Learning Committee**
   b. Chair the Music for Dancers restructure task force*
   c. Mentor students for Sr. Capstone projects*
   d. Continue to serve as Ballet Club Advisor**
   e. Continue to serve as accompanist coordinator/educator for the ballet area**
   f. Full time faculty search committee member for the contemporary faculty search committee*
   
   g. Serve on the Funding Committee**
   h. Serve on the scholarship committee*
   i. Participate in 1-2 additional committees in the next few years
   j. Work towards hosting a festival for Regional Dance America/Pacific
   
   Regional level:
   k. Apply for company membership for Theatre Ballet into Regional Dance America, Pacific and contributing to that organization*
   
   l. Attend Regional Dance America/Pacific Artistic Directors meeting in Spokane, WA in September 2013.
   
   m. Continue the relationship with Regional Dance America and participate actively in that organization

   National/International level:
   n. Participate in a professional organization committee in CORPS de Ballet, International or Regional Dance America
   o. Present in the “Reading Dance” lecture-demonstration at Chop Shop: Bodies of Work contemporary dance festival about the choreographic process*
   p. Prepare to direct the ballet study abroad program in Italy (Summer 2014)

* denotes a project that has been completed   ** denotes a project that is in process or ongoing
Scholarship Strategies Project
Department of Dance

1. Identify the themes, topics, methods, or applications that will serve as the organizing framework of your program of scholarship

For my research in creative works, I will be continuing to work with my contemporary choreography. I also would really like to continue to work with my neo-classical choreography. However, most of my commissions are for contemporary choreography. So I will continue to search to find a venue for the neo-classical. I will be continuing to search for opportunities to have my work shown internationally. This will most likely come about with my contacts at BYU, CORPS de ballet International and Regional Dance America. I will continue to strengthen my network in these organizations by attending conferences and festivals, choreographing on member companies and inviting members of the organization to review my work periodically.

2. The goals below are taken from my Faculty Development Plan. Highlighted in yellow are the goals that I wish to complete by February 2014.

   1. Scholarship short term goals:
      Local level:
      a. Choreograph works for BYU Theatre Ballet as invited*
      b. Choreograph for BYU Ballet Showcase Company*
      c. Choreograph one work inside and one work outside the university yearly*
      d. Choreograph a work for BYU Contemporary Dance Theater**
      e. Create a site-specific work*
      Regional level:
      a. Restage original choreographic work on Idaho Regional Ballet*
      b. Adjudicated at American College Dance Festival, Northwest Region and have the work chosen for the gala performance*
      c. Adjudicate a work for Regional Dance America/Pacific and have it accepted for Festival 2014 in Spokane, Washington.
      National/International level:
      a. Present choreographic work at CORPS de Ballet, International conference in Paris in June 2013**
      b. Create a new commissioned work for Santa Cruz Ballet Theatre*
      c. Present a new work at contemporary dance festival entitled Chop Shop: Bodies in Motion by invitation**
      d. Choreograph a commissioned work for Ballet Arkansas**
* denotes a project that has been completed  ** denotes a project that is in process or ongoing

3. Consider various strategies of scholarly productivity you would like to incorporate in your work to reach your desired goals.

Since the Spring Seminar, I have set up a daily open class for local student and professional dancers. In exchange for the class, dancers agree to stay to a rehearsal period so that I have bodies to choreograph on. In this way, I can work on my scholarship throughout the summer. For me, this is the equivalent of writing every day for traditional scholars. I have already been able to accomplish much towards meeting my goals for the next academic year. I have also been sharing my work with a colleague and receiving feedback from her.

I will continue this strategy during Fall and Winter semesters by setting aside 2 days a week to consistently work on my choreography. I hope to keep this habit throughout my years here at BYU.

4. Methods that will be used to evaluate my success in using these strategies by the conclusion of the FDS program.

My department chair and mentor have counseled with me and have confirmed that I am on track in my scholarship to being ready for my 3rd and 6th year review. Therefore, I need to simply follow through with my plans for next year. If I can accomplish my goals and also receive positive evaluations from professionals in the field through peer, blind and formative evaluations, then I will have achieved success in my scholarship for the 2013-2014 year.