

# **FACULTY DEVELOPMENT PLAN**

for  
Name

Brigham Young University, Department of Dance, World Dance Area  
Assistant Professor, Professorial track, Category of Dance Artist  
August 14, 2016

## **PERSONAL STATEMENT**

A life long pursuit as a dance artist has constantly, but surely, led me to the academic privilege of serving, teaching, and being engaged in scholarly dance works, each one informing the other. As a new assistant professor I offer a unique perspective because of previous completed service at BYU as well as my cultural background as a native of Denmark. My contextual experience has enabled me to discern cultural meaning systems and understanding in my professional assignments locally and abroad. I am proficient in multiple genres of dance, including ballet and world dance. My innate musical ability supports keen artistic movement awareness in my teaching and scholarship. I am committed to use traditions and proven principles to inform new inquiry in the discipline of traditional dance. In this pursuit, my primary motivation is to assist students in their development. I am passionate about helping students apply and understand the AIMS of a BYU education through rigorous current practice and theory in a nurturing environment. I want the outgrowth of the students' academic endeavors to become pillars of excellence in their future careers, but most of all, a means to develop mother- and fatherhood qualities that will strengthen families.

This faculty development plan will, in accordance with the university rank and status policy, include:

- A self-assessment, including my strengths and areas of development
- A detailed description of professional goals in citizenship, teaching, and scholarship, including:
  - A statement of focus, and current assignments
  - A Three-year plan
  - Resources needed
  - Accomplishments Thus Far
  - Long Term goals
  - Relationship between goals and department/university aspirations

## **SELF-ASSESSMENT**

Strengths in my overall department assignments:

- Motivational and optimistic in my relations.
- Capacities to oversee, coordinate, and direct large collaborative projects.
- Organization and order to create a clear vision for progress in both my administrative work assignments and in the classroom.

- Ability to foster a sincere atmosphere in the classroom, in meetings, and in my association with colleagues.
- Technical rigorous effort in the classroom with an emphasis on a nurturing environment.
- Focus on genuine interest in students, to help them feel comfortable when approaching me.
- Focus on discovering individual potential in my students.
- Diverse cultural meaning systems perspective, as a non-native, strengthening students and the professional field.
- Strong understanding of musicality promoting student comprehension with complex cultural dance rhythms.
- Solid technical movement foundation and understanding of crossing genres between ballet, contemporary, world, and ballroom dance.
- Expertise in three cultural dance areas of Hungary, Ireland, and Scandinavia.
- Significant experience and knowledge in many cultural dance areas.
- Choreographic accomplishments in traditional dance.

#### Areas of development:

- More confidence in delegation of assignments, as I tend to find more comfort in completing my own work.
- Continually develop intelligent verbal expression in my communications.
- Focus on giving more positive feedback to the students to empower self-confidence.
- Develop methods and habits that will help students perceive my appearance as less inaccessible and more approachable.
- Find improved methods of developing clear assessment rubrics.
- Find methods to balance teaching and scholarship without losing momentum in either one.
- Develop more scholarly and teaching professional collaboration.
- Continue to develop my choreographic skills.
- Continue a constancy of critical inquiry.
- Continue to develop and improve my scholarly writing.
- Gain more experience with lecture courses.

## **PROFESSIONAL GOALS**

### **CITIZENSHIP**

I see citizenship as an important lifeline relating to my passion and advocacy for dance artistry. For me, citizenship is a natural outgrowth and connection to both teaching and scholarship in moving the discipline forward. I will address my current focus and assignments in the three categories of 1: department, college, and university; 2: profession; and 3: community, as outlined in the Department of Dance Rank and Status Policy. As each category often identifies different needs, I intend to focus my work towards the bridging of each.

### 1. Service to department, college, and the university

- Be of service as a mentor to dance major students, as well as World Dance minor students.
- Strive to contribute to collegial interactions with respect and collaboration, across all areas of the dance department, in the college, and at the university level.
- Serve actively on assigned committees, including attending department and college meetings and new hiring processes.
- Complete administrative assignments and contribute to an atmosphere of collegiality in the world dance area.
- Accept invitations to direct and organize International Folk Dance Ensemble performances for university and church VIP events.
- Serve the Folk Dance Club as an advisor.
- Serve as an administrator in the World Dance Area.
- Instigate and organize collaborative projects with fellow department faculty members and across the college.
- Writing letters of recommendation for students and peers.

### 2. Service to the profession

- Membership, participation, and presentation in professional organizations directly related to the promotion of critical inquiry, networking, and advocacy of traditional dance.
- Teach master classes at workshops/conferences that promote dance advocacy in higher education and the performing arts.

### 3. Service to the community

- Provide teaching, choreography, and workshops to the LDS church community at the different levels of organization.
- Teach recreational dance for local community gatherings and events.
- Teach master classes and workshops to educational entities at all age levels.

### **Three-year plan**

- To fulfill these outlined efforts in accordance with the University and Department Rank and Status Policies.

### **Resources needed**

- Adequate administrative load to accomplish assignments with excellence.
- Funding to cover membership fees for national and international professional organizations.
- Travel funding to support attendance and presentations at national and international conferences to promote professional progress and participation.

### **Accomplishments Thus far**

Previous to this year I have laid the foundation in citizenship so I can be prepared as I begin my new assignments. I plan to continue these projects.

### 1. Service to department, college, and the university

- Serving on the department funding committee.
- Serving as a contributing member of the department 261/459 course re-organizing committee.
- Serving on the Contemporary Area faculty search committee.
- Guest taught Jewish, Russian, and Contra dance section for Musical Dance Theater Choreographic Styles winter semester 2016.
- Guest taught Jewish and Greek dance experiences for two sections of D-260, Dance History, during the fall and winter semesters of 2015.
- Chair the International Folk Dance Ensemble scholarship committee; distributing, collecting, reading, evaluating, and awarding the student performer scholarship awards.
- Accept invitations and organize International Folk Dance Ensemble performances for visiting ambassadors to the university.
- Direct folk dance performances and teach dance at the annual VIP Western Picnic for invited ambassadors to the United States, and their families, held at the Marriott Ranch in Virginia.
- Directed a folk dance performance in November 2015 for the university PLC members and VIPs, including selected PLC members who participated in the performance.
- Advisor to the Folk Dance Club – working to restructure the club building upon tradition while identifying limits.
- Administrator of the World Dance Area and ethnic courses.
- Submit suggestions for guest artists for the BYU Arts BRAVO performing series.

### 2. Service to the profession

- Member of CID, International Dance Council, and attended a conference in St. Petersburg, Russia in March of 2015.
- Taught a Hungarian dance master class at the CID conference.
- Serving as a board member of the National Folk Organization, and attended their annual conference in San Jose, CA in March of 2016.
- Member of ICTM, the International Council for Traditional Music, as part of the study group on Ethnochoreology, and I plan to attend and present at their worldwide conference in the summer of 2017.

### 3. Service to the community

- Choreographed, taught, rehearsed, and mentored a dance work for the Provo City Center Temple Cultural Celebration between December and March of 2016.
- Call dances for church Trek's, and stake/ward/youth activities.
- Dance caller and organizer for monthly community barn dances in Mapleton.

**Long-term goals**

- To continue to fulfill and grow in these outlined efforts, in accordance with the University and Department Rank and Status Policies.
- Service on adjudication boards in the profession.

**Relationship between goals and department/university aspirations**

- As I strive to adhere to the highest standards of personal behavior, exemplifying honor, integrity, civility, and respect I hope to have a direct impact on my influence on students, colleagues, and community members.

**TEACHING**

My current teaching assignment includes artistic direction of the International Folk Dance Ensemble, with the addition of one other course each semester. This additional course has typically included an advanced ethnic dance technique course such as D-374 Irish, D-373 Hungarian, or D-370 World Dance.

I believe dance can serve as a vehicle for expression, creativity, cultural identity, communication, critical thinking, and gaining self worth. My classroom serves to bridge these values into life long attributes. As a dance educator I value the individual as I take each one on a literal journey of crossing cultural boundaries. Through my non-native ethnic lens, as a Danish citizen, I offer a unique perspective of insight in the classroom. My ongoing research in cultural representation and preservation within context specific frameworks permeates my philosophical approach. World dance fosters unique awareness of cultural values through practice and theory as it widens the student's perspective and movement competency.

When teaching world dance styles, I use genre specific movement vocabulary to transmit thorough technical embodiment. I see ballet, modern, and percussive forms to be important foundations in such a pursuit. My extensive ballet training has allowed me to apply a uniquely technical approach to teaching world dance. Rhythmic intricacy, musicality, specific movement articulation/expression, and body weight placement are important principles in my teaching. My students progress towards kinesthetic competency of expression through examination of cultural identities and traditions.

Methodical technical progression is important in my classroom creating a layering, which naturally uncovers the students' ability to achieve the desired skill. I am very detail-oriented in my movement approach, repetition, and deconstruction. My students learn that inner connectivity directly feeds and encourages outer expressivity. Hands on guidance, imagery, and body-mind connection become the medium to awaken the path to expression.

My classroom serves as a constant exchange between the teacher and the learner. I look for potential in each student as I help him or her reach a greater level of achievement through a motivational, disciplined, loving, and sincere atmosphere. My world dance students demonstrate an expanded movement vocabulary through

application and global perspective. Together, we create a diorama of representation through culture specific embodiment.

I delight in seeing my students develop profound appreciation for dance and fine arts, as they acquire self worth and desire for lifelong learning.

### **Three-year plan**

- Create a teaching portfolio, beginning fall semester 2016.
- Complete a midterm evaluation fall semester 2016, in collaboration with the Center for Teaching and Learning.
- Use SCOT winter semester 2017, for an in-class interview or videotaping.
- Complete peer reviewing fall semester 2017.
- Complete peer reviewing winter semester 2018.
- Attend D-377, World Dance Composition, fall semester 2016 in preparation of future possible teaching. Deepen my understanding for content of future curriculum development.
- Attend D-477, Dance a Reflection of Culture, winter semester 2017 in preparation of future possible teaching.
- Read professional publications and journals within cultural dance studies.
- Be engaged on-line and with social media, sharing professional sources and information to students and colleagues alike.
- Attend ICTM, International Dance Council for Traditional Music conference in Limerick, Ireland in July 2017.
- Invite and commission visiting scholars and guest choreographers to work with the International Folk Dance Ensemble and/or world dance students.
- Continue to be engaged, prepared and well organized in my teaching.

### **Resources needed**

- Funding for purchasing necessary journals, books, and DVDs for developing class curriculum.
- Travel funding for the ICTM conference attendance. I will apply for department travel funding and Fulton grants.
- Funding to bring in visiting scholars and guest choreographers to work with the International Folk Dance Ensemble and/or world dance students. I will apply for visiting scholar funding through the department.
- Adequate time for training in technical support to keep up with the current technical computer demands for the classroom.

### **Accomplishments Thus far**

Previous to this year I have laid the foundation in teaching so I can be prepared as I begin my new assignments. I plan to continue in this same direction.

- Taught D-478 International Folk Dance Ensemble fall and winter semesters 2015-16.
- Taught D-273 Hungarian Dance, practice and theory, tech. I winter semester 2016.

- Commissioned Chinese guest choreographer Jiamin Huang to set a new Chinese work on the International Folk Dance Ensemble students in August of 2015.
- Commissioned guest choreographer Gary Larsen to re-stage a Haitian-Creole dance work on the International Folk Dance Ensemble students in October of 2015.
- Commissioned Mexican guest choreographer Miguel Peña to set two new Mexican dance works from Veracruz on the International Folk Dance Ensemble students in October of 2015.
- Rigorously studied multiple scholarly publications, including but not limited to:
  - “Cultural Tourism, *Meitheal*, and re-presentation of heritage” by Catherine E. Foley
  - “Nationalism and Scholarship in Transylvanian Ethnochoreology” by Colin Quigley
  - *Ukrainian Dance. A Cross-Cultural Approach* by Andriy Nahachewsky

### **Long term goals**

- Continue to attend, participate, serve, and present at NFO and ICTM conferences, including Congress on Research in Dance and Dance History Scholars conferences.
- Guest teaching and/or exchange opportunities abroad.

### **Relationship between goals and department/university aspirations**

As a very recent MFA graduate in Performing Arts Dance from the University of Wisconsin-Milwaukee, I was the eager student again after many years of being the teacher. I wish to never lose my thirst for learning and inquiry, and to strive for engaged and well prepared teaching of the highest caliber with the motivation to inspire my students towards the AIMS of a BYU education. As I strive for the best results possible in the outcome of my goals, the focus of a high quality student education is bound to emerge as a priority.

### **SCHOLARSHIP**

My scholarship pursuits exist primarily within the realm of artistic directing and creating choreography, though I also have a strong interest in scholarly research and writing. As supported by the Department of Dance Rank and Status Policy this includes:

1. Artistic direction of the International Folk Dance Ensemble (IFDE), including concept creation and direction of new productions.
2. Peer-reviewed creative works to be presented on campus and abroad in public performances.
3. Juried presentations of research at professional conferences related to my creative work.

4. Collaborate with others on a cinematography dance project through university production.
5. Re-staging and preserving traditional choreography.

The pursuits listed above reflect my primary focus of scholarship as it relates to my current assignments and interest. As the artistic director of the International Folk Dance Ensemble I create, direct, and re-stage full-length dance productions. I create new choreography as well as re-stage traditional dance works. Research is an integral part of creating, choreographing and/or re-staging my creative work, and I intend to show that scholarly writing, and conference presentation is a direct outcome of this research. Beginning last year, I collaborated on the first of a series of film projects for the purpose of creating more awareness of BYU folk dance on social media.

#### Artistic direction of IFDE

I produce two full-length productions each year. One is the annual *Christmas Around the World* concert, initiating the creative process in collaboration with the production team one year in advance, each year creating a new concept. The other full-length production is the International Folk Dance Ensemble touring production entitled *Journey*. Each year I re-stage and re-structure this production to implement new dance works while rotating others out. I plan to initiate the creation of a new concept for an entire new production with a new title. This includes collaboration with a scriptwriter and technical director to establish storyline and production elements. This project will undergo peer review and/or be adjudicated by external reviewers. In producing and directing full-length productions I use theatrical modalities and principles to enhance the storyline and the dance transitions, desiring to establish an artistic experience with integral connectivity.

#### Peer reviewed creative works

I plan to create new choreographic works based on my current research in traditional dance contexts of immersive, preservation, innovation, and personal interpretation. This research is a direct outcome of my recent MFA choreographic thesis work investigating context inquiry. I intend to set these works on the International Folk Dance Ensemble to be performed locally and internationally. These projects will undergo peer review and/or be adjudicated by external reviewers.

#### Research presentations at professional conferences

Scholarly papers will be direct outcomes of the choreographic research. I will submit a proposal for presentation to the 44<sup>th</sup> ICTM, International Council for Traditional Music, World Conference, 13-19 July, 2017, in Limerick, Ireland. One of the conference themes is, "Past, Present, and Future." This paper will undergo a blind peer review as part of the conference selection process.

#### Dance film project

I plan to collaborate with cinematography experts and student film majors on a dance film project entitled: "Hopak." This is to be filmed at the Ice Castles in Midway with the International Folk Dance Ensemble in Dec. of 2016. I plan to be an integral part of the entire process, including, concept development, and pre, on-site, and post production. This will likewise include the re-staging of choreography for on-site filming purposes. This film project will result in a YouTube release and could possibly be entered into a film contest, or a dance and film conference.

The scholarship projects outlined above will create new knowledge and contribute to current inquiry in the field of traditional dance expression. These will most importantly create increased professional opportunities for students.

### **Three-year plan**

- Develop the concept for and create a new International Folk Dance Ensemble touring production to be peer reviewed.
- Choreograph new works for the International Folk Dance Ensemble to be peer reviewed. This will include detailed documentation processes.
- Present a research paper at ICTM, the International Council for Traditional Music, world conference, 13-19 July, 2017, in Limerick, Ireland, on the subject of "Past, Present, and Future" in regard to traditional dance expression. This research will be a direct outcome of my recent MFA choreographic thesis work of context inquiry in traditional dance expression. This research paper will undergo a blind review process.
- Collaborate with film experts and students to create the concept to film "Hopak" at the Ice Castles in Midway, in December 2016, resulting in a YouTube release to increase awareness of the BYU International Folk Dance Ensemble on social media.
- Re-staging the International Folk Dance Ensemble *Journey* production for the upcoming Southeast Asia tour, scheduled for May 2017.
- Re-staging my recent choreographic work "Rábaközi Lakodalmas" for the upcoming *Christmas Around the World* concert, in Dec. of 2016.
- Develop, create, and direct the annual *Christmas Around the World* Folk Dance concerts taking place each December.

### **Resources needed**

- Adequate scholarship load for these projects, understanding that part of my load for artistic directing of the International Folk Dance Ensemble includes scholarship load.
- Funding to travel to the ICTM conference in 2017, by applying for department and/or college funding.
- Costume funding for my new choreographic work, by applying to the Fulton grant committee.
- Film funding for the International Folk Dance "Hopak" film project, by applying to the College Digital Media grant.

### **Accomplishments Thus far**

The following accomplishments have laid the foundation for my goals. I am building on these past experiences to make my faculty dossier strong and relevant.

- Initial planning stages completed for re-staging the International Folk Dance Ensemble production *Journey*.
- *Christmas Around the World* 2016, "Festival", has been in production planning stages since March of 2016.
- Initial Hopak film planning took place during the fall of 2015.
- Directed the annual *Christmas Around the World* concerts from 2011-2015.

### **Long term goals**

- Application for external grants.
- Presentation of creative work at prestigious external festivals
- Application for the IMS (Integrated Movement Studies) Certification Program to become a Certified Laban/Bartenieff Movement Analyst.

### **Relationship between goals and department/university aspirations**

The goals listed above are in alignment with my current department and university assignments. My scholarly projects are expected to contribute to the discovery of new knowledge and understanding in the discipline of traditional dance expression and dancechoreology. Through rigorous and thorough creative and traditional scholarship of high quality they also support the mission of BYU "to assist individuals in their quest for perfection and eternal life."

**Course Development Project Grant Proposal**  
for  
Name

Brigham Young University, Department of Dance, World Dance Area  
Assistant Professor, Professorial track, Category of Dance Artist  
August 14, 2016

In order to gain a more in depth understanding of Hungarian dance ethnography, choreology, and cultural history I request the \$ 300.00 grant money to purchase more books and films that I can share in the classroom with the students to gain deeper meaning and discovery. I wish to purchase books written by the most esteemed Hungarian dance researchers, and video's of ethnographic dance and music material, as well as professional dance works. This will support teacher development and generate additional student resources.

**Brigham Young University**  
**College of Fine Arts and Communications**  
**DEPARTMENT OF DANCE**

**Course Syllabus for D-373R**  
**Hungarian Dance: Practice & Theory, Tech 2**  
**Fall Semester 2016**

Professor: Name  
BYU Phone: 2-5013  
E-mail: Name@byu.edu  
appointment

Office: 2216 RB

Office Hours:  
1:00 pm M-F  
and by

Teaching assistant: Name  
E-mail: name@gmail.com

*The World Dance program in the Department of Dance cultivates a cultural dance community through performance, practices, and training in dance technique and theory rooted in the traditions of Europe, North America, and other cultures.*

### **COURSE DESCRIPTION**

This course is one in a series of seven ethnic dance classes (Chinese, Hungarian, Irish, Polynesian, Spanish, Ukrainian and Indian) offered in the World Dance Area and is the second in a series of two levels of traditional Hungarian dance. This course studies Hungarian dance technique at an advanced level using principles of patterning, rhythm, partnering, improvisation, and coordination. Students will learn traditional group and partner dances from throughout the Carpathian Basin. Culture specific theory such as, information about topography, dance traditions, customs, music, and costumes will enhance immersion and comprehension.

### **COURSE PURPOSE**

This course will develop student's movement competency of traditional Hungarian dance through practice and theory.

### **PRE-REQUISITE**

Dance 273R: Hungarian dance, or equivalent experience.

### **REQUIRED COURSE MATERIALS**

1. Hungarian Dance packet is available on BYU Learning Suite
2. Dance shoes (\$15.00-50.00)
3. Dance clothing (\$5.00-30.00)

4. Concert attendance (\$10.00-15.00)

### **COURSE ALIGNMENT**

The course objectives and expectations align with the AIMS document of a BYU education. All activities in this course are designed to be spiritually strengthening, intellectually enlarging, and character building, leading to life-long learning and service.

### **PROGRAM LEARNING OUTCOMES**

This course contributes to the BA in Dance Learning Outcome 1:

1. Students will demonstrate advanced technical and artistic skill in one dance genre, and intermediate skill in another.

*If you are a dance major, this class will generate potential artifacts for your ePortfolio, which is a requirement for graduation. For example:*

*Practical dance exams throughout the semester listed under the sub-heading of "technique" in the "assessment" section.*

### **COURSE LEARNING OUTCOMES**

*Each student will:*

1. demonstrate proficiency in more than five Hungarian and Transylvanian couple, solo, and group dance dialects and theoretical information
2. show accurate movement patterns, step combinations, partnering skills, and rhythms
3. develop improvisational skills in selected traditional couple and solo dances
4. increase in cultural knowledge on Hungarian dance music, costumes, and history

### **LEARNING ACTIVITIES**

*Each student will:*

1. learn advanced traditional Hungarian couple, solo, and, group dances
2. learn advanced Hungarian dance movement combinations and rhythms
3. perform self-evaluations and analytical observations and practice
4. learn improvisational skills in partner and solo dances
5. complete practical and written test evaluations
6. learn to identify music rhythms, costumes, and Hungarian dance history
7. view video footage of experienced Hungarian dancers
8. attend a designated dance concert, and complete a written evaluation

### **ASSESSMENT**

**Technique: 90%**

1. Partner dances (60%)

2. Group dances (20%)
3. Solo dances (10%)

**Written Assignments: 10%**

1. One written final quiz (5%)
2. Two self-evaluations of a practical exam (1.5%)
3. One concert attendance and 1 page response paper (2%)

*BYU Dance in Concert, Sept. 15-17, DeJong Concert Hall, \$7.00-12.00*  
*Christmas Around the World, Dec. 2-3, Marriott Center, \$10.00-15.00*

**Attendance**

It is important to participate in class on a regular basis. There is an allowance of 3 absences with no penalty. After 3 absences, the final grade will drop one-third grade for each additional absence. After 7 absences a student is issued a failing grade.

Three tardies or early departures will equal one absence. If a student arrives more than 20 minutes late to class, their attendance will be recorded as an absence.

Absences will not be affected by “university excused” activities, tours, or performances.

**ATTIRE**

**Women**

1. Folk style character shoe (2 inch heel or lower)
2. Opaque black dance skirt
3. Black dance tights
4. Comfortable shirt (such as a t-shirt)
5. Hair should be pulled away from the face, preferably in a pony-tail or bun

**Men**

1. Character shoes or Hungarian style boots (athletic shoes are also acceptable)
2. Comfortable pants (such as sweat pants or athletic pants)
3. T-shirt

\*Green insoles are recommended and can be purchased from Dance Trainers office, located in 173 R.B.

**COMPLETION OF ON-LINE STUDENT RATINGS OF INSTRUCTION**

This is a very important process to the improvement of both teachers and courses. Please take time to complete these online.

## UNIVERSITY POLICIES

### **Preventing Sexual Misconduct**

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 includes any 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. 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.

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; however, it may also pursue any Honor Code violations surrounding the assault. (Note: this is not always the case and the BYU administration is currently reviewing this practice.)

If you need support but are unsure about whether you are ready to report the assault or are concerned about an Honor Code investigation, 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. 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). 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) 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. This office is also available to help students who are feeling overly stressed, depressed, or having academic or personal issues.

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 (and are comfortable if the Title IX and Honor Code offices learn about the assault), the BYU Police (801-422-2222) are well-equipped to handle sexual assault cases with sensitivity and professionalism. Always remember that sexual assault is not your fault, and you are a beloved child of God.

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

**Scholarship Strategies Project**  
for  
Name

Brigham Young University, Department of Dance, World Dance Area  
Assistant Professor, Professorial track, Category of Dance Artist  
August 14, 2016

**1. Themes, topics, methods, and applications of organizing framework for scholarship:**

My scholarship pursuits exist primarily within the realm of artistic directing and creating choreography, though I also have a strong interest in scholarly research and writing. As supported by the Department of Dance Rank and Status Policy this includes:

- a. Artistic direction of the International Folk Dance Ensemble (IFDE), including concept creation and direction of new productions.
- b. Peer-reviewed creative works to be presented on campus and abroad in public performances.
- c. Juried presentations of research at professional conferences related to my creative work.

- d. Collaborate with others on a cinematography dance project through university production.
- e. Re-staging and preserving traditional choreography.

## **2. Scholarly goals I wish to accomplish by July 2017:**

- a. Develop, create, and direct *Christmas Around the World* scheduled for Dec. 2-3, 2016.
- b. Re-stage my recent choreographic work “Rábaközi Lakodalmas” for the upcoming *Christmas Around the World* concert, Dec. 2-3, 2016.
- c. Collaborate with film experts and students to create the concept to film “Hopak” at the Ice Castles in Midway, in December 2016, resulting in a YouTube release to increase awareness of the BYU International Folk Dance Ensemble on social media.
- d. Re-stage the International Folk Dance Ensemble *Journey* production for the upcoming Southeast Asia tour, scheduled for May 2017.
- e. Present a research paper at ICTM, the International Council for Traditional Music, world conference, 13-19 July, 2017, in Limerick, Ireland, on the subject of “Past, Present, and Future” in regard to traditional dance expression. This research will be a direct outcome of my recent MFA choreographic thesis work of context inquiry in traditional dance expression. This research paper will undergo a blind review process.

## **3. Specific strategies of scholarly productivity:** (selected from the Inventory of Strategies for Increasing Scholarly Productivity from the 2016 FDS Spring binder)

- a. Discuss ideas for research and creative works with colleagues
- b. Set aside a regular time for creating, staying current, and networking
- c. Share key parts of research in my classroom
- d. Stay within deadlines for conference registration, attendance, participation, and presentation
- e. Involve students in creative works
- f. Learn to access databases relevant to my discipline
- g. Create works and write in a setting away from my office
- h. Identify established scholars in my discipline for future peer reviews
- i. Work closely with my faculty mentor
- j. Share my work with peers for regular feed back
- k. Regular scrutiny of organizational skills: prioritize, simplify, and delegate

## **4. Methods of evaluating success:**

- a. Possible public reviews of *Christmas Around the World* and *Journey*
- b. Solicit informal faculty peer reviews of work
- c. Successful creation and dissemination of marketing efforts of work
- d. Informal review of collaborative efforts
- e. Reviews from faculty mentor and department chair

**Citizenship Project**  
for  
Name

Brigham Young University, Department of Dance, World Dance Area  
Assistant Professor, Professorial track, Category of Dance Artist  
August 14, 2016

**To be completed by July 2017:**

- a. Observe Colleen West fall semester 2016, and Ed Austin winter semester 2017
- b. Collaborate on *Christmas Around the World* and *Journey* productions
- c. Direct performance and teaching at the Western Picnic in at the Marriott Ranch in Virginia for ambassadors to the US and their families in Oct. 2016
- d. Serve on department contemporary faculty search committee
- e. Serve on department funding committee
- f. Administrator of the World Dance Area
- g. Advisor to the Folk Dance Club
- h. Attend the National Folk Organization annual conference in March 2017, as a board member
- i. Direct community barn dances on a monthly basis