

ACADEMIC FACULTY INFORMATION FORM

For the Period September 1, 2017 thru August 31, 2018

Name: Cynthia DuFault

Title: Assistant Professor

Department: Theatre & Dance

I. TEACHING EFFECTIVENESS

A. Courses Taught

FALL 2017

DANC 385 Special Problems: Technique (4 enrolled)
DANC 195 Musical Theatre Dance (16 enrolled)
DANC 390 Special Problems: Composition (20 enrolled)
DANC 234 Intermediate Ballet (23 enrolled)
DANC 421 Modern Dance III (8 enrolled)
DANC 441 Modern Dance IV (4 enrolled)
DANC 309 Performance & Production (40 enrolled)
DANC 344 Stage Management Practicum (1 enrolled)

SPRING 2018

DANC 385 Special Problems: Technique (2 enrolled)
DANC 310 Performance & Production (9 enrolled)
DANC 312 Composition II (19 enrolled)
DANC 235 Intermediate Ballet (20 enrolled)
DANC 322 Modern Dance II (14 enrolled)
DANC 195 Tap Dance (14 enrolled)
DANC 325 New Repertory (11 enrolled)

B. Procedures Used to Evaluate Teaching

I found it important to consider the use of three evaluation formats to distinguish greater pedagogical outcome: class discussions, writing assessments, and a self-derived format. Even though the Provost format is a thorough system which includes calculated percentages, I opted not to use it this year because I wished to have feedback that could greater specify course implementation and instruction within the discipline of dance and composition. The following is the summary of the three formats used:

- **Class Discussion Format:** While taking advantage of the typical beginning of the semester enthusiasm, I asked students what their expectations were for the class and for their own personal growth, and resulting, this helped me better monitor their intention and progress throughout the semester. At midterm, I revisited the discussion by asking students how they felt they were doing thus far. I asked if the class objectives being met in their opinion and how they felt about the overall structure and effectiveness of the class. By gathering these responses, it assisted with refining criteria, organization, preparation, workload, and any possible class rapport issues. During the last week of the semester, I conducted a final discussion for students to comment on the overall strengths and weaknesses of the course and a key “take away” that either challenged them, helped them better understand the subject, and/or was useful for possible future work. Aside from the typical class discussion benefits that it: engaged students; encouraged dialogue among and between them; developed important speaking skills; gave students the opportunity to practice using the vocabulary of the discipline; and provided me and the students with feedback, I feel that these discussions also helped students recognize and investigate their own assumptions in conjunction with others in the class. It also helped students develop skills of synthesis and integration, and it seemed to have initiated new appreciation for likenesses and differences among students. Furthermore, I believe that not only was this format useful for course refinement, it also demonstrated a transparent regard for the experience of the students. I have learned that it is important to demonstrate this type of civility regularly, as many students do not always recognize a teacher’s attentiveness toward student success.

- **Written Assessment Format:** Part of the midterm process was implemented through self-assessment papers and journal writing. These two forms of assessment were effective ways for students to reflect on how well they achieved their goals and what they learned about themselves through the process. I believe that it even strengthened their own principles for learning skills and work habits, assisting them in identifying personal areas for improvement, developing plans of action, and setting goals for improvement. It assisted me in defining the strengths of both organized thoughts through their papers as well as streams of consciousness in the journal writing. It was also an integral part in determining whether or not the goals of the class were being met, and it affected decisions about grades, instructional needs, and curriculum. Most importantly, it inspired me to ask these hard questions: "Am I teaching what I think I am teaching?" "What is working for the students?" "Are students learning what they are supposed to be learning?" "Is there a way to teach the subject better, thereby promoting better learning?" "In what direction should I go next?" Additionally, I believe it motivated students to think about their own questions like: "Now that I'm in charge of my learning, how am I doing?" "Now that I know how I'm doing, how can I do better?" "What else would I like to learn?" I believe that this type of assessment worked because it provides diagnostic feedback of the student's knowledge base, their performance base, their needs, and what has to be taught. Overall, this format was paramount at setting standards and revealing such conclusions as how the student's performance demonstrated understanding, knowledge, and mastery. Yay!
- **End of Semester Self-Derived Format:** I endeavored to refine my evaluations from the year prior. As the goal remained to further pinpoint questions for improving teaching and learning within the discipline of dance, I found it necessary to extend toward equity and transparency in teaching. I modified the evaluation to twenty questions in the following categories: motivates students, communicates lesson, demonstrates knowledge of the curriculum, sets high expectations for student achievement in accordance with needs and abilities, and interacts with students. The evaluation allowed students to select three categories for each question: (1) accurate or consistent, (2) somewhat accurate or consistent, and (3) not accurate or consistent. Based on feedback from 128 students: 94/128 or 73% of students marked all questions with (1); 32/128 or 25% of students marked both (1) and (2); 2/128 or 0.05% of students marked (1), (2), and (3). Although, there was not a tremendous consistency in one area, common questions marked (2) were: makes an effort to know each student as an individual (13/128 or 10% students); praises, elicits, and responds to student progress (13/128 or 10% of students); gives criticism and praise which are constructive (11/128 or 8% of students). One student marked (3) for provides opportunities for each student to meet success regularly, and one student marked (3) for demonstrates enthusiasm, vigor, improvement, and interest in lesson presentation. Regarding the (2) and (3) ratings, I feel that the odds are fairly low and keeping the lines of communication open to students have and will help them understand my interest and willingness to work with them. The evaluation also asked questions about reasons for taking the class, expected grade, and anything positive and/or anything that needed improvement that they wished to share. Overall, students appreciated my enthusiasm and energy, the positive working environment, the challenging material and clear explanation of it, the helpful and affective

feedback, and my knowledge about the subject. Some students thought there needed improvement resulting from the mixed levels of the classes, particularly tap. Throughout the semester, however, I explained that tap was a fairly new class to the campus, and until we have more interest and ultimately, more faculty, the class will have to remain for all levels. Teaching multiple levels in one class can be tricky, but I feel that students generally understood and accommodated.

Additionally, on the days of the evaluations, I asked students if they understood the significance of filling out evaluations and learned that many did not. I felt that it was important to assure them that evaluations were not only effective in improving classes and instruction, but they ultimately benefit students in years to come and the Department as a whole. Furthermore, I asked them to take the necessary time and be thorough when explaining their opinions; resulting, I received useful information through noteworthy comments.

C. Other Observations Regarding Teaching

Course reflection helped to better assess good teaching characteristics such as content expertise, instructional delivery skills, and instructional design skills. Specifically, my focus areas included knowledge of subject, explaining clearly, guiding students to be individual learners, giving adequate feedback, and criteria. Within these areas, I considered the following: student reactions; my strengths and weaknesses as a teacher; what specific teaching behaviors led to the higher or lower student ratings; the relevance in areas where students rated me lower and what led to those ratings; and targeted items for improvement for future classes. In comparing the various formats that I used this year, I concluded that it was the combination that gave me the best consensus to determine the scope of student success.

My overall goal was met in assisting students who effectively recognized, discussed, and critically appraised dance technique and choreographic concepts. The majority of students responded enthusiastically to the process of both creative and critical thinking. Not all students responded the same to one particular style, and transference of knowledge to some students required diversifying on my part. I experimented with different teaching styles to meet various objectives and always challenged myself to find ways to reach each student.

Based on feedback, I believe that I played multiple roles in the classroom, tailoring my approach to student needs and suitable subject matters. With that said, it was crucial that I primarily remained focused on my teaching objectives and avoided trying to be all things to all students. I feel that this can easily dilute learning. This could be where some students rated me lower, as it is possible critical thinking can still be a developing process for them, especially in lower-level technique students. Overall, students felt challenged and motivated, and they could clearly recognize their own progress through my methods of teaching. And, by the end of the semester, students felt confident and prepared to take dance technique and composition to the next level of difficulty.

D. Academic Advising

This was the first year that I advised students at SUNY Potsdam. First semester, I was assigned five students and second semester, eight students. As many of my advisees were freshmen, I asked when they meet with me for the first time, come prepared with a list of the classes they would like to take, with back-up choices in case their first choices were not available, any questions regarding classes and/or the dance major or minor, and ideas about their long-term academic plan. This helped with getting to know the students and their school objectives, and they were better prepared to talk about the following subjects when we met:

- **The Future:** I explained that they did not have to be certain about their career path as a first-year students, but they should start thinking about it. I also asked them to start identifying their interests and try to envision where they will be in the next four years and beyond.
- **The Core:** I let students know that core courses may help them decide on a second major or a minor and a long-term interest, but that their deeper purpose was to broaden their perspective. I asked students to acquaint themselves with the Core requirements and feel free to ask questions how they might fulfill them. Some questions by students included: “Do I understand the Core requirements?” “Which parts of the Core should I pursue first?” “Which Core classes have I fulfilled through my high school AP classes?”
- **Advising/Registration:** I told students to find out, each semester, when advising begins and when registration begins and ends for each group. Then, do not forget to schedule a pre-registration advising meeting each semester when they hear from me via email.
- **Majors:** I explained to be prepared to talk about the requirements of the major or minor. Questions mainly asked by students were: “What are the requirements for the major/minor?” “In what order should I take the required courses?” “How do I add, drop, or get instructor permission for classes?”

II. MASTERY OF SUBJECT MATTERS & SCHOLARLY ABILITY

A. Research & Other Scholarly/Artistic Activities

1. 2017-2018: Vice President of New Dance Foundation for the Arts, Incorporated. Attended meetings consulting with other board members throughout the year regarding fundraising, grant writing, and production of upcoming activities including the 20th annual Las Vegas Dance in the Desert Festival.
2. July-August 2018: Faculty/Choreographer for Perry-Mansfield Performing Arts School and Camp, Steamboat Springs, Colorado. Taught ballet, modern dance, and composition for both the Pre-Professional Intensive program and the Young Artist Intensive program as well as choreographed/reconstructed for the P-M Evening of Dance a recent new work from the Department and Theatre and Dance 2018 Faculty Dance Concert, entitled *Shinrin-yogu*.
3. June 2018: Choreographer for the musical revue, *Pump Boys and Dinettes* with Director Elaine Kuracina for the Community of Colton's Sunday Rock Legacy Community Entertainment.

4. May 2017: Choreographer for the 2018 Faculty Dance Concert at SUNY Potsdam, Department of Theatre and Dance and the Loughheed-Kofoed Festival of the Arts. Choreographed as well as designed and constructed costumes for a new work entitled, *Shinrin-yoku*. Eighteen cast members performed to music by Finnish artists/composers Kimmo Pohjonen and Samuli Kosminen and in collaboration with Set Designer Todd Canedy, MFA, Associate Professor in Theatre and Light Designer Don Borsh, MFA Associate Professor/Chair of the Department of Theatre and Dance.
5. May 2018: Costume Designer/Constructor for the Spring Dance Concert 2018 with choreographer, Kelly Roth, MFA, Professor in Dance/Head of Dance Program at the College of Southern Nevada. Designed and constructed costumes for a new dance work in tribute to Leonard Bernstein entitled, *Dear Lenny*.
6. May 2018: Author of the article, "Inside the Dancer's Art" for *Journal of Dance Education*, Volume 18(2), p. 87. Wrote a book review on *Inside the Dancer's Art* by author/photographer Rose Eichenbaum, who combines thirty years of stunning imagery ranging in movement genres and settings and reveals the humanity, the spirit, and even the purest essence of hundreds of dancers.
7. May 2018: Coordinator for the Informal Dance Concert at SUNY Potsdam, Department of Theatre and Dance. Assisted in coordinating a presentation of student choreographers, who presented finished pieces, works in progress, and improvisational studies in an informal performance setting. Additionally, choreographed a tap piece for the DANC 195: Tap students and presented it as their final practical presentation.
8. April 2018: Presenter for the Cross-Disciplinary Workshop Day (in preparation for a TEDx talk in Fall 2018) through the cooperation of SUNY Potsdam Crane Institute for Music Business and Entrepreneurship and the Arts Management Program of the Department of Theatre and Dance. Presented a lecture, "How Technology has Affected Dancers and the Choreographic Process," including a live performance with seven dance students of excerpts from *Shinrin-yoku*.
9. March 2018: Faculty Representative, Instructor, and Peer Evaluator for the American College Dance Association Northeast Regional Conference at Montclair State University. As Faculty Representative, coordinated with Dance Ensemble and colleagues to arrange for twenty-eight students and faculty to participate and present work in the conference. Taught two intermediate/advanced level rhythm tap courses, both with over thirty participants. As a peer evaluator, observed masterclasses by Stephanie Oakes from SUNY Brockport and Matt Pardo from Elon University and wrote peer responses of their inventive classwork.
10. December 2017: Presenter for the Informal Dance Concert at SUNY Potsdam, Department of Theatre and Dance. Choreographed a melody of tunes for the students of the DANC 195: Musical Theatre Dance Forms class and presented the work as the student's final practical presentation.
11. December 2017: Faculty Mentor for the 2017 Student Choreographers' Concert at SUNY Potsdam, Department of Theatre and Dance.
12. November 2017: Movement Coach for *Blood Wedding* with director Rivka Rocchio, MFA, Assistant Professor at SUNY Potsdam, Department of Theatre and Dance. Coached students with characterization through movement improvisation and body language awareness as well as staged scenes that required movement tableaux.

B.) Awards & Honors

1. March 2018: Received a \$500 grant from the Office of the Dean of Arts and Science and a \$300 grant from the Department of Theatre and Dance to attend the American College Dance Association Northeast Regional Conference at Montclair State University.
2. June 2018: Received a \$5,000 grant from the Office of the Dean of Arts and Science and a \$1,000 grant from the Department of Theatre and Dance upon a student travel funding request for Caitlyn Lane, Sarah Olsen, and Genevieve Oritz to attend Perry-Mansfield Performing Arts School and Camp, Professional Dance Intensive in Steamboat Springs, Colorado. This effort was made in collaboration with Department colleagues, Department Secretary Leslie Delosh, Robin Collen, PhD/CMA, Professor in Dance, Associate Dean, School of Arts & Sciences, and Don Borsh, MFA Associate Professor in Dance/Chair of the Department of Theatre and Dance.

C.) Professional Meetings Attended

1. Dec. 2017: Vice President of New Dance Foundation for the Arts, Inc. Attended the 2018 Foundation Retreat in Lake Placid, New York.

III. UNIVERSITY SERVICE

A.) Administrative/Committee Assignments

At mid-semester of my second year, it was encouraged by my Chair to reach out to the greater campus community as committee service beyond the Department was a very important part of a my institutional work. Furthermore, it was essential at this point to interact with colleagues from other programs and areas on campus and learn about campus governance. In March 2018, it was suggested by a colleague that I join the Open Education Resource (OER) Task Force Committee. In so doing, I learned quickly that this committee consisted mainly of faculty from STEM departments, where needs for such resources were prevalent. The focus of the task force was mainly on large populated classes, where few and expensive publications have been written. Faculty felt that a collaborative forum for continuing dialogue and support of free digital resources could help students reduce their expenses on textbooks and other education materials. Additionally, OER materials can reside in the public domain and is released under an open license that permits access, use, repurposing, reuse, and redistribution by others with no or limited restrictions. With this knowledge, my first OER task was go back to my department and promote it. Consequently, our department does not have large classes, and so much of what we already do implements OER in a variety of ways that would not necessarily be useful for STEM courses. The arts is a different bread, altogether. I began to find myself not very effective or a convincing match for this task force. In May, I stepped down and joined the Faculty Senate Admissions Committee, where I feel that I will serve as a greater, more effective member to the campus community.

1. 2018-2020: Committee member for SUNY Potsdam, Faculty Senate Admissions Committee.
2. 2017-2020: Committee member for SUNY Potsdam, Department of Theatre and Dance Handbook Committee.
3. 2017-2020: Committee member for SUNY Potsdam, Department of Theatre and Dance Publicity/Technology Committee.

B.) College-Related Public Serve

1. 2017-2018: Volunteer Faculty Advisor for Dance Ensemble at SUNY Potsdam, Department of Theatre and Dance. Assisted board members with both leadership and organizational development including assisting in arranging for twenty-eight students and faculty to participate and present work in the American College Dance Association Northeast Regional Conference at Montclair State University.
2. June-July 2018: Faculty Mentor in support of a dance internship (\$200 plus college credit) for SUNY Potsdam Dance and Theatre major Zoe Loveless supported by the Canfield Scholarship, the Community of Colton's Sunday Rock Legacy Community Entertainment, and SUNY Potsdam. Choreographed for the Community of Colton's Sunday Rock Legacy Community Entertainment production of *Pump Boys and Dinettes* and Zoe worked closely as Dance Rehearsal Assistant, where she learned all of the choreography and then rehearsed it throughout the production.
3. April-June 2018: Faculty Representor for Perry-Mansfield Performing Arts School and Camp in Steamboat Springs, Colorado. Arranged funding in Colorado and held auditions for three open positions in the Professional Dance Intensive as well as two \$250 merit scholarships for SUNY Potsdam dance students. Caitlyn Lane, Sarah Olsen (\$250 Merit), and Genevieve Oritz (\$250 Merit) were chosen. Assisted these students with a fundraising plan, where they sold items at dance events, had bake sales, as launched a Go Fund Me page and earned \$4,000. Additionally, Steve Marqusee, Dean of Arts and Sciences and the Office of Arts and Sciences generously contributed \$5000 and \$1,000 was also kindly contributed from the Department of Theatre. Resulting, the three students reached their goal of \$10,000 and are literally attending their first classes at Perry-Mansfield as this is being written. The Professional Dance Intensive gives these students the opportunity to experience life in a professional company setting working alongside internationally recognized choreographer Peter Chu and his dance company members from Chuthis.
4. April 2018: SUNY Potsdam, Department of Theatre and Dance, *Senior Choreographic Concert*, PAC Dance Theatre Guest Faculty Mentor. Mentored student choreographers in the creative process toward concert performance.

C.) Community Service

2017-2018: Board member/Adviser for New Dance Foundation for the Arts, Incorporated.

June 2018: Choreographer for the musical revue, *Pump Boys and Dinettes* with Director Elaine Kuracina for the Community of Colton's Sunday Rock Legacy Community Entertainment.

IV. CONTINUING PROFESSIONAL GROWTH

A.) Professional Membership

B.) Professional Meetings Attended

2017-2018: Board member of New Dance Foundation for the Arts, Incorporated. Attended meetings consulting with other board members throughout the year regarding fundraising, grant writing, and the production of the upcoming activities including the 20th annual Las Vegas Dance in the Desert Festival.

C.) Courses, Seminars, Workshops, or Degrees Completed

March 2018: American College Dance Association Northeast Regional Conference at Montclair State University. Engaged in four days of performances, workshops, panels, and master classes taught by instructors from around the region and country, including attended choreographic feedback discussions with a adjudication panel comprised of three of today's most influential members of the international dance community: Gerri Houlihan, Gerald Casel, and James Sutton.

D.) Describe Future Goals & Plans

1. Join a second college community committee beyond my department.
2. 2018-2019: Write more articles for the *Journal of Dance Education*.
3. September 2018: Present for the Cross-Disciplinary TEDx talk through the cooperation of SUNY Potsdam Crane Institute for Music Business and Entrepreneurship and the Arts Management Program of the Department of Theatre and Dance. Present a lecture, "How Technology has Affected Dancers and the Choreographic Process," including a live performance with dance students of excerpts from *Shinrin-yoku*.
4. Fall 2018: Become a member of National Dance Education Organization.
5. Fall 2018: Collaborate with SUNY Potsdam Crane School of Music Professor Brian Doyle and my colleague, Rivka Rocchio in the Department of Theatre and Dance in staging Igor Stravinsky's *L'Histoire du Soldat* by (The Soldier's Tale), a theatrical work "to be read, played, and danced" by one/three actors and one or several dancers, and accompanied by a septet of instruments.
6. November 2018: Movement Coach and/or Assist in Costuming for *Much Ado* with Director Josh Vink, MFA, Lecture in Theatre and Arts Management at SUNY Potsdam, Department of Theatre and Dance.
November 2018: Choreograph *Awakening Spring* with Director Jennifer Thomas, PhD, Assistant Professor in Performance and Communication Arts at St. Lawrence University, Potsdam, New York.
7. December 2018: Travel to Europe and attend a performance and rehearsal/talk of the Netherlands Dance Theatre and choreographers:
8. Spring 2019: Choreograph *Wiley and the Hairy Man* with Director Jay Pecora, PhD, Professor in Theatre at SUNY Potsdam, Department of Theatre and Dance.
9. Summer 2019: Be on faculty and choreograph for Perry-Mansfield Performing Arts School and Camp, Steamboat Springs, Colorado.



Signature Faculty Member

August 31, 2018

Date