

PART A: SUMMARY OF WORK ACCOMPLISHED (PREPARED BY THE CANDIDATE)

Background information on the candidate (required)

Candidate's name: Mila Parrish

Candidate's Department and Unit School of Dance

Action Under Consideration: Promotion to Full Professor

Education (including the names of the institutions and the dates when each degree was received)

DEGREE	DATE (MONTH, YEAR)	INSTITUTION
PhD. Art Education	12/2000	The Ohio State University
Master of Arts in Dance Education	5/1997	Columbia University - Teachers College
BFA Dance with K-12 Teacher Certification	5/1984	University of Michigan

Previous positions held:

TITLE	DATE POSITION BEGAN (MONTH, YEAR)	INSTITUTION
Director of Dance Education	8/2008	University of South Carolina
Head of Dance Education	8/2000	Arizona State University

Date joined the UNCG faculty: 8/2012

Total number of years in current rank at UNCG (including current year): 7

A.I: TEACHING

A.I.a. Statement of Teaching Philosophy

As a professor, I have come to believe that I must know my students, how they live, how they learn, and how they apply what they learn in the classroom to their daily lives. I recognize that my students come with varied backgrounds, abilities, and levels of prior knowledge. Accordingly, I know that I must aim to reveal my students' prior experiences so that I can tap into – and build upon – that knowledge. By deepening students' understanding of the core arts standards while creating new frameworks for education that prioritize students' lived experiences, I make available to them more vibrant ways of accessing the world.

I work to facilitate this type of exchange through the development of strong interpersonal mentoring relationships in the classroom. While this connection takes time, it has enormous potential because it is in the practice of human interaction that one finds the essence of learning along with respect for diversity, difference of opinion, and human rights. I also encourage my students to make connections between the subject matter and their past experiences, present interests, and future goals. For example, my issue-based integrative curriculum encourages students to weave together art, music, theater, and dance with overarching topics such as overpopulation, healthy relationships, bullying, body image, and the plight of refugees. Using this inspiration, students then develop their own curricula that they enact in area schools to relay their talents in dance while also fostering inquiry and civic engagement in a younger student population.

Beyond these essential connections developed between myself and my students, and in turn between my students and their larger world, I also ensure that the instructional methods in my classes are informed and augmented by research. A focus on research is applied to student work, an example of which occurs in the Issues in Pedagogy course as part of the Masters in Dance Education program. In this course, students conceptualize, implement, evaluate, and present comprehensive research projects that have in the past included such diverse topics as “Strange Fruit: Developing Student Voice Through Dance and Poetry” as well as “Developing Healthy Relationships Using Karma Circles.”

I also aim to incorporate aspects of my own research, particularly within the realms of constructivist practice and my experience in multimedia development. An advocate for technology integration in the delivery of postsecondary dance education, I encourage students to bring their own device (BYOD) to class. While often considered counterintuitive and taboo, smart technologies used thoughtfully expand the classroom experience by deepening critical thinking and self-reflection. When students BYOD to a dance class they create digital archives: students film their dance experiences, document and analyze creative work, and record self-discovery by tracking thoughts, writing questions, and describing challenges. As a result, they create a digital journal of growth over the course of the semester and beyond as they continue their dance training.

I have found that this documentation proves essential not only for individual growth but also to reinforce my goal to create a student-centered learning environment where I act as a guide working side-by-side with my students. In my classes, I strive to keep participants aware of each other's differing perspectives and shared interests because I believe that greater diversity increases the breadth and depth of learning. I teach my students not what to think but rather how to think critically; I also teach them how to investigate others' ideas so as to inform new ones of their own.

Complementing these practices is my goal to employ various instructional methods to accommodate my students' respective learning styles. For example, a typical class format might begin with a short introductory lecture, followed by a small creative group work exercise incorporating sharing and class discussion, and

conclude with individual journaling. I strive to create a classroom space that is adequately flexible to accommodate my students' needs, and I have found that collaborative problem-solving activities and interactive multimedia are valuable tools for creating such an environment.

Effectiveness as a professor, I believe, rests upon an evolving understanding of her field through engaging in research and participating in professional development conferences and workshops to expand her knowledge base. It also mandates respect for her students and the belief that all are capable and potentially have something novel and valuable to contribute. I encourage my students to take an active role in class by participating in discussions and by discovering and using their new knowledge. Communication is key in my classroom, not only of core concepts and of students' ideas but also of the expectations and evaluation that each course comprises. I believe that when students are made aware of course objectives and goals, they can determine when they have mastered them and therefore realize that the development of knowledge requires hard work and time.

My instructional goals are to:

- Expose students to new ideas and skills, generating excitement, and motivating students' mastery.
- Illustrate the core arts standards through various interesting examples and applications.
- Provide a framework for refining new ideas and skills, either independently or in subsequent coursework.
- Encourage student learning through lively exchanges of opinions that heighten student interests and spark intellectual curiosity.

Consequently, my teaching philosophy can be summarized by the following beliefs:

- Students must be able to see how research, instruction, and evaluation constitute the underlying principles of teaching and learning.
- Students learn when they see how knowledge can be applied in real-life situations.
- Students need to see instructors who are passionate about the field; who convey professionalism and commitment to excellence in and out of the classroom; and who contribute to the professional community.

Teaching is a rewarding occupation to which I am deeply committed. I work diligently to help my students set and achieve goals. It is my job to inspire, critique, correct, and offer solutions. Through observation and experiential instruction, I facilitate the development of imaginative thinking, problem solving, and recognizing connections, all of which give form and meaning to students' experiences.

With every class, I feel that I learn something new about my subject, my students, or myself. I continue to research, analyze, and define new methods along the way. The opportunity to work with students and discuss subjects about which I am passionate is extremely personally rewarding. Above all, however, I endeavor to promote academic excellence and learning as a life-long process, and I seek to inform students of the myriad opportunities they have to contribute to the lives of others.

Awards in Teaching

I was honored with the National Dance Education Organization's 2018-2019 Outstanding Dance Teacher in Higher Education Award, an accolade that acknowledges a stellar dance educator working in the post-secondary realm. Recipients of this award are those who bear an outstanding record of teaching dance as an artistic discipline and have been successful developing, supporting, implementing, and/or promoting dance and dance education in their community. They are also educators who support a collaborative democratic classroom environment, student-centered classroom experiences, experiential work and holistic, authentic approaches to teaching dance. As a recipient this past year, I am humbled by the support of the NDEO in their recognition of my efforts to be such a valuable force for the dance education community.

A.I.b. Summary of Teaching Responsibilities

Criteria for Promotion to the rank of Professor: “An individual’s record represents a unique balance and combination of teaching, research/scholarship/creative activity, and service. The candidate is expected to have substantial and sustained achievement in each area [teaching, research, and service]. The candidate’s record shows evidence of an established national to growing international reputation. There must be an overall outstanding record of achievement, which may be accomplished primarily by the record of contributions in a single area or by a more balanced aggregate of contributions across the three areas.” [School of Dance, Promotion and Tenure Policy, October 2016. I.b. Criteria. Pg. 2-3].

Criteria Description: Consideration of promotion to the rank of professor, “is based upon achievement, distinction, the impact of one’s contributions, and the attainment of a national (if not international) reputation.” As specified, “an individual’s record represents a unique balance and combination of teaching, research/scholarship/creative activity, and service. [School of Dance, Promotion and Tenure Policy, October 2016. I.b. Criteria. Pg. 2].

List of Courses Academic Classroom and Studio Teaching

Number and credit hour	Course Name	Course Description Interesting scope and pedagogy	Candidates Role in the Course
DCE 230 (1)	Somatic Practices in Dance	The study of somatic practices in dance. Students will explore and discuss issues related to one body practice. Topics include body awareness, alignment, injury prevention, and movement observation.	Faculty
DCE 259 (1)	Laban Movement Analysis	An introduction to Laban Movement Analysis through movement integration, observation, critical research, notation, and analysis.	Faculty - Designed the course
DCE 243 (1)	Beginning Dance Repertory	Development of performance skills for dancers placed at the 200-technique level or higher through rehearsals and performances of a dance work choreographed by dance faculty or professional dance artists.	Faculty -
DCE 300 (1-3)	Faculty Creative Research Project	Directed work with a dance faculty member on the exploration, development, and/or presentation of creative research methods, materials, and works.	Faculty -
DCE 343 (1)	Intermediate Dance Repertory	Development of performance skills for dancers placed at the 300-level technique or higher through rehearsals and performances of a dance work choreographed by dance faculty or professional dance artists.	Faculty -
DCE 359 (2)	Foundations for Dance Educations	Introduction to major issues in the field as they affect decisions about teaching dance.	Faculty –
DCE 461 (11)	Student Teaching in Dance	Supervised student teaching experience in dance education. Full-time teaching in a school setting.	Faculty –
DCE 463 (1)	Seminar in Dance Education	Reflection on student teaching experiences and preparation for future career as a dance educator.	Faculty -
DCE 475 (1-3)	Independent Study	Intensive work in area of special interest in dance. Available to exceptionally qualified students on recommendation of academic advisor and instructor.	Faculty -

DCE 459 (4)	Dance Ed Methods / Field Exp	Methods of teaching dance with observation, participation, and planning/teaching/evaluating at elementary, middle, or high school level.	Taught course when instructor became III
DCE 530 (1)	Pilates: Movement Fundamentals for Dance	Somatic study and practice in Pilates mat. The course is designed to develop core strength, flexibility, posture, and range of motion and covers the fundamentals of Pilates with an emphasis on breathing, alignment, and core stability.	Faculty - Designed the course
DCE 559 (1)	Laban Movement Analysis-	An introduction to Laban Movement Analysis through movement integration, observation, critical research, notation, and analysis.	Faculty - Designed the course
DCE 560 (3)	The Dancer's Body	An introduction to the study of body theories and practices in dance. Topics include somatic theory and practice, and body issues related to dance performance, choreography, and pedagogy.	Faculty –
DCE 611 (3)	Dance: The Phenomenon II /dance technology	Theory and practice related to teaching dance technology, including new media and interdisciplinary relationships. Comprises planning, teaching, and assessing student learning in one unit of study.	Faculty – Developed dance technology class
DCE 614 (3)	New Media technology in dance education	Theory and practice related to teaching dance technology including new media and interdisciplinary relationships. Comprises planning, teaching, and assessing student learning in one unit of study.	Faculty - Designed the course
DCE 624 (1)	Movement for Dance	Opportunities for dancers to practice their craft, developing working knowledge of different styles of contemporary dance, ballet, improvisation, and other movement forms. Style and emphasis will vary each semester.	Faculty -
DCE 646 (3)	Reflective Practice in P-12 Dance Education	Planning and implementation of projects related to master's standards for dance licensure, with ongoing reflection and dialogue.	Faculty - amended course design
DCE 654 (1)	P-12 Dance Ed: Technique / performance	Theory and practice related to teaching dance technique and performance to school-aged populations. Comprises planning, teaching, and assessing student learning in one unit of study.	Faculty -
DCE 655 (1)	P-12Dance Education: Choreography	Theory and practice related to teaching choreography to school-aged populations with an emphasis on collaboration. Comprises planning, teaching, and assessing student learning in one unit of study.	Faculty - amended course design to adapt student need
DCE 656 (1)	P12 Dance Ed: Critical Thinking	Theory and practice related to teaching critical thinking and dance literacy with school-aged populations, including interdisciplinary relationships. Comprises planning, teaching, and assessing student learning in one unit of study.	Faculty - amended course design to adapt student need
DCE 660 (3)	Issues in Planning Dance Curriculum	Curriculum planning for dance in educational settings. Involvement with issues in the field.	Faculty - Updated course
DCE 662 (1)	Practicum in Teaching Dance	Observation of dance teaching and supervised practice at the university or K-12 level	Faculty -
DCE 663 (1-3)	PreK-12 Dance Edu Practicum	Development of teaching portfolio to meet specific requirements for M licensure in dance. Students may substitute National Board Professional Teaching Standards portfolio with prior permission.	Faculty

DCE 693 (1-3)	Portfolio K12 Dance Education	Development of teaching portfolio to meet specific requirements for MA licensure in dance.	Faculty -
DCE 695 (1-3)	Independent Study	Intensive study in an area of special interest in dance.	Faculty -
DCE 698 (1-3)	Project in Dance	Research, development, and completion of approved project which substantially contributes to mastery in MFA or MA concentration and integrates knowledge gained through the degree program.	Faculty -
DCE 803 (1)	Research Extension	DCE 803 Research Extension 1-3 Research Extension.	Faculty -

Summary of Teaching Responsibilities

Background

I attended the University of Michigan and received a BFA in Choreography and Performance with K-12 teacher certification. Rather than immediately pursue subsequent graduate work, I instead went to New York and joined several modern dance companies. The most notable among them was the Jean Erdman Dance Company and Theatre of the Open Eye. Erdman, a soloist with the legendary choreographer, Martha Graham, is widely recognized for her ability to distill human experience into abstract form. In 1990, I formed Koshin Dance Theatre (KDT) a modern dance company. KDT performed in venues such as the Morningside Dance Festival, the 92nd Street Y, and had annual seasons in New York City. During this time, I taught dance from Brooklyn to Harlem, delivering curricular standards-based instruction in some of the most disadvantaged schools. Through these experiences, I began to see the power of children's voices in the craft of choreography.

My exposure to the educational challenges found in the New York Public School System and the profound impact of the arts in the intellectual, social, and emotional lives of young people, encouraged me question standard dance training methods. It was this inquiry that led me to the Teachers College of Columbia University, where I completed a Master of Arts in Dance Education. During my studies, two themes emerged that continue to drive my pedagogical research interests to this day: interdisciplinary child-centered curriculum, and technology for dance education. These two research interests led me to a two-year certification in Laban Movement Analysis and then to a doctoral degree program with The Ohio State University. During this time, I marveled at the potential for technology to influence instructional methodology, amplify curricular content, broaden access to ideas, and expand the potential for expanded collaborative practice and artistic expression. This realization was transformative for me and subsequently instilled the lessons learned into the academic setting.

This passion that spurred my initial investigations continues to inform my most recent work, and it has also be recognized by the larger dance education community. For example, I was honored with the National Dance Education Organization's 2018-2019 Outstanding Dance Teacher in Higher Education Award, an accolade that acknowledges a stellar dance educator working in the post-secondary realm. Recipients of this award are those who bear an outstanding record of teaching dance as an artistic discipline and have been successful developing, supporting, implementing, and/or promoting dance and dance education in their community. They are also educators who support a collaborative democratic classroom environment, student-centered classroom experiences, experiential work and holistic, authentic approaches to teaching dance. As a recipient this past year, I am humbled by the support of the NDEO in their recognition of my efforts to be such a valuable force for the dance education community.

Teaching

My pursuit of a performing career prior to returning to the academic realm broadened my knowledge base and laid the groundwork for each next phase of my professional development. Though the School of Dance has just hired another dance education faculty whose presence will certainly improve my heavy course distribution, my instructional workload at UNCG has at times been particularly substantial. I very often taught over the required faculty teaching load of 3/3 per semester in the School of Dance when the undergraduate and the graduate dance education programs experienced an enrollment surge in 2014-2016.

While the Directors in the School of Dance, (the Director of Undergraduate Studies, the Director of the Graduate Studies, and the Director of Dance Education) are afforded a course release to manage heavy administrative workloads, the Director of Dance Education has not been relieved of teaching duties as there are so few faculty in the academic area. When faculty become ill or when students need specific courses to graduate, the burden has fallen on me to take on another course. The School of Dance is a small department and adaptation to the ebb and flow of enrollment is common. It is my understanding that with a new hire in Dance Education (Fall 2019) that the School of Dance will be able to adhere to my contract, and I will be afforded a course release to manage heavy administrative workload.

As the Director of Dance Education and the Director of the Master of Arts in Dance Education (MA DE) Distance Education program, I am responsible for all curricular planning and program changes. I also maintain all University of North Carolina – Greensboro (UNCG) School of Education program evaluations for both initial and advanced K-12 dance teacher licensure as they relate to dance education including NCATE, CAPE, SACS and NASD accreditation. I track all BA, BFA, PBL, MA and MFA students through the phases of initial teacher licensure, student teaching, and successful edTPA progress as well MA DE student thesis projects and advanced dance teacher's licensure projects. In addition, my duties include:

Director of Dance Education

- Adhere to and implement all state (NCDPI) and national (NCATE) requirements for licensure as they are interpreted by UNCG.
- Write the NCATE/DPI reports for program accreditation.
- Attend Teachers Academy Council of Program Coordinators meetings and contribute to various initiatives as requested/required.
- Review and/or contribute to sections of School of Dance annual report, School of Dance accreditation reports (NASD, SACS), and all other administrative reports related to the Dance Education programs MADE, MA theories and practice (dance education), Post Baccalaureate (PBL) and BA/BFA k-12 Licensure when requested.
- Propose and develop new/amended courses when necessary.
- Regularly review and correct dance education program information on the web.
- Establish and maintain relationships in community with teachers, principals, district and state arts coordinators and seek appropriate opportunities for collaboration.
- Advise and mentor students in dance education.

Since I arrived in 2012, the dance licensure degree candidates have grown more than 300%, an exponential increase that is thanks not only to increase in fulltime job opportunities skilled students in the field but also is owed to instructional innovation that has worked to deepen the program's connections to the community. Recent substantive changes to the licensure curricula include the university-wide adoption of the edTPA K-12 teacher assessment, which has necessitated multiple adjustments and realignments including course revision, curricula development, and the temporary reallocation of faculty teaching loads. I will discuss these changes in the curricula section of the document A.I.c.

The MA DE program bears a hybrid structure with both online and on-campus instruction. I serve as the single advisor for our 2 MA DE cohorts, advising up to 23 graduate students each semester. MA DE students are professionals working in both university and K-12 instruction from all over the world. The program reflects the diversity of student expertise, training, and pedagogical style, and it underscores innovation and professional leadership with a focus on national conference dissemination of MA DE students' pedagogical research.

As a professor of dance pedagogy at both the graduate and undergraduate level, and a research scholar who uses the classroom as her laboratory, I combine the teaching and research strands of my work in 3 ways: (1) technology integration; (2) practical hands-on learning; and (3) pedagogical initiatives.

(1) Technology Integration

Current practices in K-12 dance pedagogy mandate technology integration in students' comprehensive dance education. Limitations in quality instruction, staff development, and evaluation, however, hinder the appropriate acceptance of these technologies. The result is that few universities offer technology pedagogy coursework within their dance curricula.

As a one of the few teachers of dance technology in the nation, I receive numerous invitations to speak nationally and internationally on the subject of interactive instruction that integrates this component. When hired to direct the Dance Education program, I created DCE 614: New Media in Dance Education, a dance education course that offered an in-depth exploration of these technologies. In the course, students learn social media tools for instruction, video analysis and assessment techniques, image manipulation, interactive multimedia, video shooting and editing, and live interactive performance. DCE 614 is offered as part of our MA DE program and is also open to the community of K-12 and university teachers nationwide.

At UNCG, technology is woven into each of my courses as a means to enhance student's instructional methods and artistic voice. For example, in DCE 459 and DCE 646, students create technology enhanced issue-based pedagogy that connects dance with larger social activist themes, such as ideas of prejudice and tolerance. My undergraduate and graduate curricula that employ these innovative instructional methods have been presented nationally and internationally and as keynote research presentations in China, Taiwan, and Utah.

Integrating technology through the use of video, imagery, and audio creates rich resource material that supports the comprehension of difficult and complex topics. In DCE 461: Student Teaching in Dance, students use video-based coding software to analyze their instruction and deepen their capacity to accurately reflect on instructional content in the field. Other applications, such as Evernote, have been instrumental to student growth as reflective practitioners. Examples of student work and photos documenting technology integration can be found in my instructional support materials and on my website. As I continue to explore and teach dance using technology I have begun to focus my inquiry on themes of student choreographic inspiration, clarifying difficult concepts, self-reflection, and productive dance thinking through the use of social media applications such as Twitter and Instagram.

As an arts educator, I have a unique opportunity to nurture creative thinking, self-direction, and personal efficacy before, during, and after instruction. Interactive web based "smart" technologies assist in this process. When students are in charge of their own learning and assessment, their work is more focused and self-directed. As a result, students learn to take initiative and to be responsible and accountable for their work. In dance, where traditional assessment modalities cannot address the complexity, the creative process technology apps give students a way to document, examine, discuss, evaluate, and share work. They support a metacognitive mashup of ideas, visual literacy, and flexible thinking. My pedagogical research in dance technology has been both published in scholarly journals and presented at the last nine NDEO conferences

and the last three Dance and the Child International (daCi) conferences, respectively. Specific keynote addresses and residency details are found in my CV.

(2) Practical hands-on Learning

Because successful teachers are made largely by their experiences, I have created numerous opportunities for my students to try various teaching methods and curricula. Each course has a practical component to give students applied learning experiences because this helps students develop understanding for other students' needs, empathy for their differences, and practical skills for handling difficult situations.

When hired at UNCG in 2012, I created Dancers Connect (DC) as a hands-on research and training laboratory where dance education students could hone their skills and develop pedagogical expertise. The DC program served as an effective training ground for dance pedagogy, fostering in-depth practical inquiry and access to University personnel and technology resources rarely found in K-12 schools. UNCG dance education majors, when enrolled in DCE 459 and DCE 359, are afforded the opportunity to develop and implement original curricula under the guidance of program faculty and staff. Such immersive opportunities with access to university resources, technology, and staff are not found in public school.

Students in the DC program come year after year to study with master teachers, graduates, and undergraduates. The success of the program necessitated the development of a class for young dancers to learn the craft of choreography, which became the origin of the Dancers Connect (DC) Company. In the DC Company, young dancers create original works on issue-based themes and perform them for the community.

The success of this company can be noted in their invitation to participate in the daCi Open Space Conference in Salt Lake City, Utah, at the renowned Tanner Dance Center. In addition, the DC Company was honored by being selected to perform a dance on the life of legend Josephine Baker; this piece was created by 8 DC students, graduate student Isabelle Collazo and myself. Participating in the daCi conference was an incredible experience that provided students with the chance to work with master teachers of various dance traditions: Indian Bharatanatyam dance, African dance from New Guinea, Scottish Highland Dances and Tinikling Dance from the Philippines. The DC students also enjoyed the opportunity to network and connect with dancers from all over the world. The DC dancers returned to North Carolina with renewed desire to train in dance, with one of the students eventually entering the DC dance teacher training program for high school students.

Entry into the professional community through the dissemination of research is crucial in the development of dance educators. Over the years, I have collaborated with and presented research with numerous students at national and international conference presentations and workshops. I believe that by presenting such collaborative work, students begin to view research as an integral aspect of curriculum design and instruction and are able to see their impact on the profession of dance education. A complete list of collaborative presentations and student grants can be found on my CV.

One of my most notable achievements occurred during coaching and staging the Repertory Etudes, a series of short dances developed by Julie Adams Strandberg and Carolyn Adams that are based on signature works of American choreographers that are available to the public with unprecedented access for study, viewing, and performance. Between 2012 and 2018 I collaborated with master teachers to bring three of the Repertory Etudes to UNCG students with six different casts. I am particularly proud of my coaching and staging of *The Parsons Etude*, which celebrates David Parsons' own tendency toward athleticism and humorous choreography.

The project, funded by East Carolina University, UNCG School of Dance, and CVPA, brought together many divergent members of the North Carolina Dance community, including University dance education

students from UNCG and ECU, professional dance teachers, students from Penn Griffin performing arts high school, and visual arts students who served as participant observers. The work was selected for performance at NCDEO's Dance Across the State: Engage – Educate – Empower performance in Charlotte, North Carolina. During the entire process of reconstruction, these multiple layers of mentorship and dynamic instruction relationships evolved. I have since begun analyzing the early data and working on a manuscript tracking participants' experience and the learning modalities of motivation, professionalism, authentic expression, and personal connections as employed to fully embody the dance.

In order to address the undergraduate and graduate dance education students' deficiencies in training and experience, I instituted workshops with the leading choreographers and specialists in dance education, among them Yvonne Rainer, legendary choreographer and founding member of the Judson Dance Theatre; David Dorfman, a New York choreographer, and Saza Dimmick, a prominent Hip Hop artist. In addition to their shared insights, I encouraged my students to advocate for their needs; to participate in national and state dialogues on dance education; and to create a student dance education organization at UNCG.

In 2014, MA DE students formed the UNCG student chapter of the National Dance Education Organization (NDEO), where I serve as the Faculty Advisor. NDEO @ UNCG serves to create relationships across campus with other students interested in dance exploration and performance art. In October 2019, NDEO @ UNCG members will attend the NDEO Conference in Miami to share their research and participate in master classes. This summer NDEO @ UNCG has instituted the Artistic Luminance 3-day residency with Bill Evans exploring his unique community-based LMA-focused instruction of contemporary dance.

(3) Pedagogical Initiatives

I have written about and led conference workshops and presentations on pedagogical investigations. In these various venues, I have shared the successes, surprises, and challenges faced generated in my courses. Below are some of the primary pedagogical initiatives:

21st-Century Skills: While the significance of communication, critical thinking, collaboration, and cooperative peer support is aligned with the School of Education benchmarks, I see these skills as having a direct impact including building positive relationships, improving communication, and enhancing social skills as well as improved attention and retention. Further, my experience, reinforced by the DC three-tiered mentoring program, has been that this type of collaboration helps students create a stronger peer support system and greater confidence in their instructional skill.

Student Voice: It has always been my priority to embolden students by reserving time for open-ended conversations, peer evaluations, peer feedback, and collaborative teaching and curricula development (even though at times it may not be the student's favorites assignments).

Student Leadership: At the undergraduate level, I have seen the impact of the focused and content-specific sequence of DCE 459 classes (DCE 459A: Teaching Creative Dance; DCE 459B: Creative Process: Teaching Improvisation and Choreography and DCE 459C: Dance Technique: Teaching Ballet and Modern Dance). In a recent session of DCE 459C, for example, I noted progress in student's leadership during challenging tasks alongside increased instructional confidence and technical skill development. I believe that the integration of the DC program as a teaching laboratory has strengthened student's knowledge construction, passion, and commitment to dance education because they see the results immediately in the work of the children.

Student Self-Efficacy: In all courses, and most recently in DCE 259/DCE 559: Laban Movement Analysis and DCE 530: Pilates courses, I employ different technology-centered instructional strategies in my classes. In the Fall 2018 and Spring 2019, I pursued further investigation of the use of handheld technology for self-efficacy combining video documentation and reflective journaling using Evernote software. I have

continued to investigate specifically how the responsive technologies may support the students' knowledge construction using self-reflective journaling, video analysis, peer assessment, and personal reflection. In DCE 259 students use Evernote software to build what is in essence a digital portfolio of creative and choreographic problem solving from DCE 259 that can prove critical to their future inquiry in dance making.

I aim to continue researching technology pedagogy for dance to further contemplate how these resources can assist student self-efficacy and develop increased opportunities for students to customize their learning. I also want to continue to consider how I can use these technologies to develop collaborative ways of working together and sharing information with a wider audience. I ground these innovative explorations in instructional methods in my classes that are informed and augmented by research where students conceptualize, implement, evaluate, and present comprehensive research projects. The culmination of this component of the course is the student's dissemination of their work at national and international conference venues.

Teaching is a rewarding occupation to which I am deeply committed. I work diligently to help my students set and achieve goals. My work at UNCG is aligned with the mission of the UNCG Schools of Dance and the CVPA. To that end, I facilitate the development of imaginative thinking, problem solving, and recognizing connections, all of which give form and meaning to students' experiences.

A.I.c. Summary of contributions to curriculum development

My work at UNCG is aligned with the mission of the UNCG Schools of Dance and the CVPA to that end, I facilitate the development of curriculum and programs that support imaginative thinking, problem solving, and recognizing connections, all of which give form and meaning to students' experiences.

When hired in 2012, as the Director of Dance Education and the Director of the Masters of Arts in Dance Education Distance Education program, I conducted a needs assessment of the dance education coursework and programming. The assessment identified several areas for improvement including enhanced community engagement, faculty development, new faculty hires, increased access to performance, instructional opportunities for all dance education students, as well as increased professional participation at conferences and workshops. National teacher assessments NCATE and NASD self-studies have been implemented and as a result dance education curricula has been reviewed and streamlined, and benchmarks in the areas of leadership, educational environment, professional knowledge, practice, professional growth, data driven decision making, technology, diversity, special needs, and content literacy have been identified.

Programmatic and pedagogical changes have been implemented to help realize new community partnerships and professional development initiatives both large and small. I advocate for the CVPA's School of Dance curricular needs by writing grants to provide student access to experts, to raise the quality of education programs overall, to increase program visibility, and to increase national and international awareness identifying UNCG School of Dance as the leader for dance education. Below is a summary of curricular initiatives and curriculum development in which I have participated.

Master of Arts in Dance Education Distance Education (MA DE)

Over the last seven years, I have made several curricular changes to the Master of Arts in Dance Education (MA DE) Distance Education program. The changes implemented relate not only to the curricula through the inclusion of interactive technology but also span the inclusion of pedagogical strategies to increase interactivity between and among students. Curricular changes to the MA DE program include:

- Updated and revise online interface for all MA DE courses on Canvas.
- Updated key assignments to support collaborative learning by increasing collaboration between students, peers and instructor including developing collaboration teams, online pair share circles, the inclusion of critical response methods within presentation of creative work.
- Integrated interactive tools for practicum self-assessment with Acclaim, Evernote, Arc Media software.
- Developed and implemented video observation of teacher practice within practicum setting using Google Talk.
- Developed community-engaged practicum and leadership projects within coursework and as a part of practicum experiences. Students earning Advanced Dance Teacher licensure create and implement school-based community project emphasizing the development of collaboration and leadership skills, engaging in professional development, involving communities and family for school improvement. Increased research inquiry within pedagogy projects. Teachers develop a proposal for the project that identifies the need to be addressed, the project that will address it, how the project will benefit students, how community resources will be involved, and how communication will be maintained. Students determine how to involve families throughout the project, and involve collaboration with other community resources, such as the local arts council, community dance groups and ethnic communities, local artists, nursing homes, day care centers, and social service resources. This project is significant in scope and generates data demonstrating a trend toward improvement.

- Developed seminars and curricular projects addressing innovations in dance scholarship including culturally responsive practice, critical thinking and dance literacy, reflective practice, and technology for dance. In these curricula, students identify a topic of need that should be addressed in order to promote student growth, 21st-century skills and knowledge and/or global awareness. Students develop and implement program and analyze results.
- Increased access to dance specialists and master teachers within the community and across the US by bringing them to UNCG to lead semester long courses, short intensive courses and day long workshop in summer. Dance specialists are selected based on the distinct interests and curricular needs of the program and cohort. In the past seven years, they have included: Dr. Doug Risner, Dr. Martha Eddy, Clarence Brooks, EE Balcos, Michelle Pearson, Diane McGhee and others. Not only does expert involvement offer increased professional connection to the professional community but also the overall quality of the program curricula.
- Increased participation at national conference by amending the alternate technique curricular requirement to include conference attendance as applicable for the completion of 20 hours experience in dance. In addition, I offer conference mentorship, support, and funding when available. Including credit for Since 2012, I have supported 28 graduate and undergraduate student's attendances at national conference and have collaborated and mentored student work reviewing applications and counseling student submission as needed.
- Since UNCG may not be able bring Master Teachers to UNCG due to cost or availability, during national conferences I set up two-hour seminars with leaders in their field to increase MA DE student access to leading scholars.

BA BFA and PBL Initial teacher licensure

Significant change to the BA BFA licensure track include:

- Updated all dance education licensure curricula aligning objectives with outcomes and developed detailed scoring rubrics for key activities. Classify the curricular content in each of the three core pedagogy classes, including DCE 459. Organized each of the classes defining three distinct content areas (dance technique, children's dance, creative practice-improvisation and choreography) and aligned each course with best practice in teacher education and dance standards.
- As with specialized fields of study and other arts disciplines, the dance program at UNCG has a limited number of practicum sites within one-hour driving distance from campus. UNCG Director of Dance education and coordinator must rotate our student teachers and clinical interns conducting practicum opportunities into and out of schools so as to not overburden the same dance teachers. This rotation schedule makes it impossible to offer placement in the same school for two successive semesters. Incorporated smart technology within curricula for preservice student observations. Since UNCG does not have enough placement sites close to campus, students may drive up to 50 minutes from campus to placement and university supervisors are known to travel over 1000 miles in a given semester to visit student teachers. By integrating video technology practicums within the curricula, we have decreased drive time of mentors and supervising teacher while maintaining quality instruction.
- Developed programmatic alignment with the Dancers Connect (DC) program and dance education courses (DCE 259 and DCE 459 sections) to support the needs of students in teacher education using DC as a practicum site. (A detailed description is below)
- Revised the BA& BFA K-12 teacher licensure curriculum to meet 120 credit hour regiment.
- Curated 13 professional development workshops, performances and celebrations of dance in the community. Graduate and undergraduate students participate in these workshops alongside practicing dance education professionals as way for increased collegial and professional learning activities prior to graduation.

Dancers Connect (DC) Practicum Integration

Substantive practicum experiences are established in a faculty directed community dance enrichment program. The Dancers Connect (DC) program is a laboratory classroom for dance education program where students working in teaching teams, create and implement engaging interdisciplinary dance instruction. Dance education students complete 70+ additional instructional hours teaching and assisting in the program. In DC, UNCG pre-service dance students obtain access to innovative instructional and pedagogical research, unlike those possible in K-12 schools. The inclusion of DC as a K-12 practicum teaching opportunity vastly increases the student's opportunities to practice their skills on campus without the cost of gas or drive time.

NDEO's Online Professional Development Institute (OPDI)

Understanding the needs of dance educators across the nation for access to high quality substantive professional development the then Director of the National Dance Education Organization (NDEO) Dr. Jane Bonbright conceived of and developed the Online Professional Development Institute (OPDI). In 2012, as the newly hired Director of Dance Education, I worked with Bonbright, the Interim SMDT Dean, Dr. Sue Stinson, and the Director of the School of Dance, Janet Lilly to conceive and structure by what means UNCG would be able to provide academic credit from UNCG for select OPDI courses. OPDI is a strong partnership offering professionals across the world a way for professional to demonstrate academic advancement for to administrators and principals. There are five UNCG courses where students enrolled in the OPDI program are able to receive university credit from UNCG. Not only is this partnership highly effective for dance educators, it is also financially beneficial for UNCG School of Dance (SOD). Funds generated assist SOD ability to hire guest artists and other programmatic needs within a program. While the OPDI/UNCG partnership is currently managed by the Director of the School of Dance, my participation was important during OPDI/UNCG partnership inception.

New Course Development

In the past seven years, I developed four new courses: DCE 259/DCE 559: Laban Movement Analysis; DCE 460: Assessment in dance education; DCE 530: Introduction to Pilates; and DCE 614: Dance Education new media. I also amended DCE 676 to address issues in developmental learning and movement analysis. Courses described are more fully below.

DCE 259/559 Laban Movement Analysis - Theory and practice of Laban Movement Analysis and Bartenieff Fundamentals through movement integration, observation, critical research, notation, and analysis. Students apply and LMA and BF principles to multiple populations and different purposes which include choreography art making technique, therapy, historical analysis and dance education. Individual investigations based on students' area of interest are encouraged.

DCE 460 Assessment in dance education- An introduction to portfolio and performance assessment. Reliability, validity, and bias in the construction of classroom assignments and practice the cycle of planning, instructing, assessing for instruction in dance. This course is designed to help students understand the importance of valid and reliable classroom assessments to support student learning, the interplay between classroom assessments and how to gather and make sense of classroom assessment data.

DCE 530 Introduction to Pilates - DCE 530 course is for graduate and undergraduate dance students to develop core strength, flexibility, posture, and range of motion and covers the fundamentals of a Pilates with an emphasis on breathing, alignment, neutral spine, and core stability. It is an exploratory introduction to Pilates through investigation and movement integration.

DCE 614 New Media and Technology in Dance Education - This course addresses innovations in the field of dance education and address teacher needs. Course is offered in the MA Dance Education Distance education sequence. Theory and practice related to teaching dance technology, including new media and interdisciplinary relationships. Comprises planning, teaching, and

assessing student learning in one unit of study.

DCE 676 Special topics - Problems Seminar - The course is offered in the MA Dance Education Distance education sequence developmental learning, somatics, body theories and practices in dance. Topics include cognition and stages of learning, human development, developmental learning, anatomy and body issues related to dance performance, choreography, and pedagogy.

Curricular changes resulting from edTPA implementation

The newly implemented national assessment in teacher education edTPA is significant in its rigorous analysis of teacher preparation. As a result, my responsibilities in teacher education have recently included the following curricular changes. Due to the implementation of edTPA the dance education student teaching curricula has been revised in order to align and scaffold learning each class with the needs of the national assessment. In 2018-2019 considerable curricular revisions were made to our online module content and mentor/mentee preparations in order to affirm that dance education licensure students would receive a passing score for edTPA. The importance of this work cannot be underestimated due to the life altering consequences: if a dance licensure student does not pass edTPA, they do not receive K-12 initial teacher licensure.

CVPA Curricula Design

UNCG CVPA Teaching Artistry / Community Arts

Certificate program in community practice and teaching artistry

Spearheaded by UNCG Director of the Community Arts Collective, Erika Rauer, Sunny Spillane, CVPA Assistant Dean Dr. Lawrence Jenkins, and CVPA Arts faculty, CVPA developed a certificate program and Undergraduate Minor in community practice and artistry. Partnering with the Dreamyard Project, an arts advocacy and community organization conducting impactful work in communities of hardship in NYC, university students and community artists will learn strategies and experience first-hand how to create socially conscious activist partnerships. CPVA faculty, Sunny Spillane, Mila Parrish and Janet Allard and Dreamyard project staff developed curricula and foundational coursework for the program.

Short Seminar Courses - Master Classes – Workshops

Seminar courses

Ed TPA Seminar course

I developed an EdTPA seminar course for offering online classes using Google Talk. The curricula support student awareness of the three key tasks relating to planning, instruction an assessment, the 15 corresponding rubrics for assessments and commentaries involved in the process. Assignments are aligned with the work students completed in DCE 459 coursework and provided context to the substantial changes and inclusions required with edTPA. Extensive sources were developed in the preparation of the course. The seminar provides the opportunity for students and faculty a clear view at what the students know and where gaps and issues exist regarding dance content knowledge. As a result, we have scaffolded curricula changes and identified where deeper investigation is required

COMMUNITY RESIDENCIES

- 6/2015 **Dancers Connect – COOL MOVES**
Summer 2-week program supporting instruction in dance. The University of North Carolina Greensboro (2015) Program Director and Lead Teacher
- 6/2014 **Dancers Connect – COOL MOVES**
Summer 2-week program supporting instruction in dance. The University of North Carolina Greensboro (2014) Program Director and Lead Teacher
- 7/2012 **Guest Artist Residency**
Kinesthetic literacy and interactive dance games
92nd Street YMCA. Master classes and 5-day workshop
New York City
- 7/2012 **Guest Artist Residency**
Dance pedagogy, technology and performance
92nd Street YMCA. Master classes and 5-day intensive training
New York City
- 6/2012 **Guest Artist Residency**
Dance Education and Technology
10-day workshop University of North Texas Denton, Texas.

INVITED MASTER CLASS ARTIST RESIDENCY & WORKSHOPS

- 3/2019 **Guest Teacher**
Ab-olicious Dancing: Coaxing and Kicking the Core into Action
UNCG School of Dance High School Dance Day. Greensboro, North Carolina
- 6/2018 **Guest Teacher**
Motif Writing & Dance Making
Mindful Dancing. University of North Carolina, Greensboro
- 9/2018 **Guest Teacher**
Assessment and EdTPA
Dr. Mila Parrish with Melinda Waegerle.
Artistry in Action- PD workshop University of North Carolina, Greensboro
- 6/2017 **Keynote Address**
Flipped dance class technology and assessment
Keynote presentation at the Professional Teachers Conference, Provo, Utah
- 6/2017 **Guest Teacher**
WRITING DANCE: Using dance notation in the choreographic practice
American Dance Festival. Raleigh, NC
- 6/2017 **Guest Teacher** - Professional Development workshop
Kinetic Literacy
Mindful Dancing Professional Development Conference, Greensboro
- 10/2016 **Guest Speaker**
Community Arts
Arts Summit Panel Discussion with Jody Kaizen, Janet Allard, Rebecca MacLeod, Mila Parrish and Lee Watson. Greensboro, North Carolina
- 10/2016 **Guest Speaker**
Community Based Practice and Inclusiveness
Adam Carlin, Heike Currie, Sheryl Oring, Mila Parrish, Tom Phillion, and Lee Walton
Greensboro, North Carolina
- 6/2016 **Guest Speaker**
WRITING DANCE: Using dance notation in the choreographic practice
American Dance Festival Raleigh, North Carolina

- 11/2014 **Guest Speaker**
Imagery and Understanding: Issues in secondary dance education
Utah Dance Education Organization Workshop Presentation, Provo, Utah
- 11/2014 **Guest Speaker**
Culturally Responsive Instruction in primary grades
Utah Dance Education Organization Workshop, Provo, Utah
- 10/2014 **Guest Artist**
Practical Assessment and interactive video technology
2-day Guest Artist presentation on K-12 teacher training. Brigham Young University. Provo, Utah

CURATION & DIRECTION OF PROFESSIONAL DEVELOPMENT WORKSHOP
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- 6/2018 **Mindful Dancing**
2-day professional development workshop with Renay Aumiller, Diane McGhee, Michelle Pearson, and Mila Parrish in Greensboro, North Carolina
- 6/2017 **Mindful Dancing –**
2-day Professional Development workshop: Faculty: Sayward Grimsley, Robin Gee, Betsy Ward Hutchenson, Mila Parrish
- 10/2016 **NDEO workshop with Margot Faught and Mary Harding**
Professional development workshop with Margot Faught and Mary Harding for UNCG alumni and MADE students given at the NDEO conference, Arlington, Virginia.
- 6/2016 **Summer Somatics**
Week-long professional development workshop Martha Eddy
Greensboro, North Carolina
- 10/2016 **Developmental workshop with Mary Harding**
Professional development workshop with master teacher Mary Harding for UNCG alumni and MADE students given at the NDEO conference, Arlington, Virginia.
- 10/2016 **Developmental workshop with Margot Faught**
Professional development workshop with master teacher Margot Faught for UNCG alumni and MADE students given at the NDEO conference, Arlington, Virginia.
- 10/2015 **Developmental workshop with Anne Green Gilbert**
Professional development workshop with master teacher Anne Green Gilbert for UNCG alumni and MADE students given at the NDEO conference, Phoenix, Arizona.
- 1/2014 **DaCi Day of Dance Hip Hop for Hope**
Professional Development Workshop with Saza Dimmick
Greensboro, North Carolina.
- 1/2014 **Rainbow Masterwork**
Professional Development Workshop with Diane McGhee
Greensboro, North Carolina.
- 2/2013 **Evolving Dance through Connectivity:**
Professional Development Workshop with Bill Evans.
Greensboro, North Carolina.

A.I.d. Summary of Advising Responsibilities
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Semester	Number of Students Advised	Advising Duties
Spring 2019	18 graduate students	MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation) MA DE Program Advisor and Dir of Dance ED advisor BA/BFA Initial teacher licensure - Student teacher supervision three students
Fall 2018	17 graduate students 6 undergraduate students	MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation) MA DE Program Advisor and Dir of Dance ED advisor BA/BFA/PBL Initial teacher licensure - Student teacher supervision four students
Summer 2018	17 graduate students 6 undergraduate students	Incoming MA DE cohort MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation) MA DE Program Advisor and Dir of Dance ED advisor
Spring 2018	9 graduate students 6 undergraduate students	MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation) MA DE Program Advisor and Dir of Dance ED advisor
Fall 2017	9 graduate students 6 undergraduate students	MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation) MA DE Program Advisor and Dir of Dance ED advisor
Summer 2017	9 graduate students 6 undergraduate students	MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation) MA DE Program Advisor and Dir of Dance ED advisor
Spring 2017	18 graduate students 14 undergraduate students	MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation) MA DE Program Advisor and Dir of Dance ED advisor
Fall 2016	18 graduate students 14 undergraduate students	MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation) MA DE Program Advisor and Dir of Dance ED advisor
Summer 2016	25 graduate students 15 undergraduate students	Incoming MA DE cohort MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation) MA DE Program Advisor and Dir of Dance ED advisor
Spring 2016	25 graduate students 15 undergraduate students	MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation) MA DE Program Advisor and Dir of Dance ED advisor
Fall 2015	15 graduate students 2 undergraduate students	MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation) MA DE Program Advisor and Dir of Dance ED advisor
Summer 2015	12 graduate students	MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation) MA DE Program Advisor and Dir of Dance ED advisor
Spring 2015	17 graduate students	MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation) MA DE Program Advisor and Dir of Dance ED advisor
Fall 2014	17 graduate students	MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation) MA DE Program Advisor and Dir of Dance ED advisor

Summer 2014	17 graduate students	Incoming MA DE cohort MA DE Program Advisor and Dir of Dance ED advisor (Only advisor for thesis and advanced teacher licensure preparation)
Spring 2014	7 graduate students	MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation)
Fall 2013	7 graduate students	MA DE Program Advisor and Dir of Dance ED advisor MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation)
Summer 2013	7 graduate students	MA DE Program Advisor and Dir of Dance ED advisor MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation)
Spring 2013	9 graduate students	MA DE Program Advisor and Dir of Dance ED advisor MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation)
Fall 2012	2 graduate students	MA DE Program Advisor and Dir of Dance ED advisor MA DE program and student thesis research advisor (Only advisor for thesis and advanced teacher licensure preparation)

Advising Description

As the Director of Dance Education and the Director of the MA in Arts in Dance Education - Distance Education (MA DE) my advisement responsibilities are detailed below.

Listed Advising Duties:

- Advising for all enrolled MA DE students as well as for students enrolled in the MA theories and practice and MFA students seeking initial K-12 teacher licensure.
- Advise BA/BFA K-12 Licensure students transfer students as necessary.
- Prepare each students' Plans of Study, provide instruction and guidance on course selection, gather campus signatures and review non-UNCG online course requests before they go to the Graduate School for all MA DE students as well as for students enrolled in the MA theories and practice and MFA students seeking initial K-12 teacher licensure.
- Track student progress and use data to make recommendations to the School of Dance Director regarding course offerings and programmatic needs.

As the only Graduate Thesis advisor for all students enrolled in MA DE program, I also:

- Mentor, review and approve of all MA DE student thesis and Advanced Dance Teacher Licensure work (detailed below).
- Review all MA DE prospective program applications and the selection of incoming students.
- Lead all UNCG MA DE Recruitment efforts, including online and in print.
- Attend state and national conferences, advertise program in magazines and list serves, and respond to calls, e-mails, and campus visits.
- Review in collaboration with the Graduate Dance Director all of the MA Dance Theories and Practice and MFA in Dance applications for students seeking initial K-12 teacher licensure.
- Solicit, review, and guide the hiring and instruction of all non-UNCG Faculty who teach within the MA DE program.
- Attend to all state (NCDPI) and national (NCATE) requirements for licensure as they are interpreted by UNCG and ensure they are implemented in the program.
- Review relevant sections of Departmental Handbook relating to student advisement, revise as needed, and communicate changes to all dance education students.

Masters of Arts Dance Education - Distance Education MA DE

I am the graduate thesis advisor for all students enrolled in MA DE program. I mentor, review and approve of all MA DE student thesis projects and advanced dance teacher licensure work.

I expand upon these specific responsibilities below.

The Director of Dance Education supervises student successful completion of advanced dance teacher licensure and graduate thesis projects. UNCG is the only program where graduate students can earn advanced teacher licensure in North Carolina. In my seven years at UNCG leading the MA DE program, I have worked closely with the School of Education and the Graduate School to update thesis projects by modifying project requirements to create pedagogical research that illustrates culturally responsive, activist, and inclusive teaching practice wherein technology is infused. Examples of this work include: Lisa Wilder's "*Emerging Artist*," community performance program, illuminating the creative work of dance legacy, Lester Horton and Erica Locke's, "*Dance and Social Justice*," a community program investigating dance making as an agent of social change.

Two key projects make up the evaluation: The Teacher Leadership Project (TLP) and Pedagogy Research Project (PRP), both of which are evaluated progressively by the Director of Dance Education as a measure of a candidate's proficiency in advanced dance education standards. These evaluations focus on impacting student learning, meet all five North Carolina Teacher Standards, and focus on 21st-century skills including creativity and innovation, critical thinking and problem solving, and collaboration and communication. See the description of the procedures below.

MA DE students complete a TLP that requires them to be active collaborative leaders in their classrooms, schools, and/or professional organizations. MA DE students prepare a TLP-proposal that includes the following: a problem's significance, a literature review, a plan for data collection and analysis, a research timeline, a plan for implementation, and the required permission forms for the project. TLPs are substantial investigations implemented in the candidate's community. Within these supportive and respectful communities, teaching candidates teach and later mentor fellow teachers about a need in their classroom or school. Both in the TLP proposal and TLP implementation hours it is expected that teachers engage in reflective practice on their own and with their colleagues to improve students learning.

In addition, teacher candidates conduct a PRP that investigates ways to improve student learning. Teacher candidates develop an original project and then collect data, such as student work samples, researcher field notes, student assessment scores, and or audio/video tapes of interactions. One goal of any PRP is to investigate and improve student learning and/or school policies and practices. To plan an PRP, teacher candidates must critically analyze data to determine needs and plan instruction that is rigorous, coherent, and substantiated within a theoretical and philosophical base.

Teacher candidates also engage in critical reading, thinking, and writing about evidence-based practices and include knowledge of child and adolescent development, cognitive development, content knowledge, and pedagogical content knowledge to plan and carry out their PRP. Technology is integrated into the PRP at many points, including the research process, instructional design and delivery, and evaluation methods. Self-reflection and self-assessment are integral parts of any PRP. When collection and analysis is complete, candidates write up their finding and complete a manuscript worthy of submission to an educational journal or for presentation at a national dance conference.

A.I.e. Chronological List of Grants, Awards, Publications, and other Achievements Relating to Teaching and Curriculum Development

Arriving from a performance career prior to entering graduate school and the academy, I hold intersecting perspectives of the artist, educator, and scholar. Consistent threads in my practice are dance pedagogy and teacher training, the integration of technology in the teaching and learning of dance, movement cognition using movement analysis, somatic practice, and curricula development. For the past 20 years I have been highly active as a researcher of pedagogy. My work, for example, with the Dancers Connect community programs (Dancers Connect Saturday program and iDance Company) has been recognized as an exemplar for community engagement. Curricular community-based research has been highlighted in trade publications, such as Dance Magazine and Dance Teacher Magazine, and academic journals. I have received numerous grants both large and small, knowing that a \$300 Innovative Teaching and Learning grant can support a master class and, in turn, transform the professional trajectory of students experience at UNCG. I have received several USDOE and Federal Professional Development for Arts Educators grants focusing on innovations in technology, instructional methods and professional development as well as \$60,000 for my research at UNCG.

Mentorship, guidance, and leadership skills cultivated by fearless passionate teachers is life altering. Educator Rita Wilson speaks about the need for teachers to be champions for their charges, however, in this age of technology, I encourage my students to become change agents and leaders in their classrooms. Believing in the power of dance to change lives, I advocate for the voiceless and seek to break classroom norms that do not serve students. As a result of my ongoing efforts, I have received several major professional awards in dance education. In 2018, I received the NDEO Outstanding Dance Educator Award for Higher Education and in 2015 I received the NDEO Outstanding Leadership Award for these efforts.

Media publications such as Interactive Gateway Dance, Process Based Dance Documentation, and my groundbreaking work with Discover Dance established new trends in dance education and the use of technology in the dance classroom. Current investigation in dance technology, including the use of handheld and distance pedagogy for dance, are noteworthy. Serving the needs of teachers and developing teacher resources has long been an area of scholarship and include Dance Literacy Games, whose sales have exceeded over 700 units. I am currently working on a conference presentation and article addressing the pedagogical benefits challenges real time video analysis in teacher education and research in distributed instruction using social media and in April, I submitted a one year UG research grant on the topic.

In this optional section I provide a listing of awards, grants, publications (media and curricular), professional development works, and other achievements in teaching and curricula development. A full list of academic publication is listed in AII.b. Chronicle list of Achievements in Research and Creative Activity.

Awards in Teaching

- | | |
|-------------|---|
| 2018 - 2019 | NDEO Outstanding Dance Educator Award
The award is given to a stellar dance educator in higher education who has had a significant impact in their school community and inspires and motivates their students |
| 2018 | UNCG Online Award for Excellence in Online Learning (Nomination)
Award for excellence in the developing, supporting, and teaching online courses and programs at UNCG. |
| 2012 | Advisor of the Year Award
University of South Carolina Leadership and Service Council. |

- 2012 **MUNGO Teaching Excellence Award (Nomination)**
University of South Carolina
- 2010 **Magellan Faculty Mentorship Award (Nomination)**
University of South Carolina Magellan Faculty Mentorship Award nomination
- 2007 **Excellence in Dance Education Award**
Arizona Dance Education Organization
Excellence in Dance Education Award is presented to individuals for outstanding dedication to dance in Arizona.
- 2015 **NDEO Awarded Speaker**
Topic: “The Art of Choreography Creating What Works in K-12”
Selected by the NDEO Student Leadership
- 2009 **NDEO Dance Educator of the Year Award (Nomination)**
- 2002-2005 **Outstanding Faculty Mentor**
ArtsBridge America ASU Chapter
- 2002 **Centennial Professorship Nomination**
Association of Students, Arizona State University

Awards in Research – leadership – advisement

- 2016 **Provost Faculty Excellence in Research and Creative Activity Award**
University of North Carolina Greensboro
- 2015 - 2016 **NDEO Outstanding Leadership Award**
Demonstrated excellence in creating programs, curriculums, or projects that have had a significant impact on the field of dance education. Leadership Award recipients inspire and cultivate vision and leadership in others.
- 2015 **Awarded Speaker NDEO Student Leadership**
Topic: “The Art of Choreography Creating What Works in K-12”
Selected by the NDEO Student Leadership
- 2016 **Provost Faculty Excellence in Research and Creative Activity Award**
University of North Carolina Greensboro
- 2015 - 2016 **NDEO Outstanding Leadership Award**
Demonstrated excellence in creating programs, curriculums, or projects that have had a significant impact on the field of dance education. Leadership Award recipients inspire and cultivate vision and leadership in others.
- 2015 **Awarded Speaker NDEO Student Leadership**
Topic: “The Art of Choreography Creating What Works in K-12”
Selected by the NDEO Student Leadership
- 2014 **Chancellors Award**
University of North Carolina Greensboro for Dancers Connect community initiative
- 2014 **Presidential Award Nomination**
Nominated for Dancers Connect programs outstanding service to the community 2013-2014 Dancers Connect program totaling over 1500 hours UNCG student volunteers
- 2011 **South Carolina State Dance Advocacy Award**
South Carolina Dance Association

Keynote Speaker

2017	<p>Keynote Speaker Dance technology and reflective practice Professional Teachers Conference DaCi.</p>
2015	<p>Keynote Speaker The Legacy of Dance in North Carolina Artistic and Program Directors from the Beijing Dance Academy, Beijing, China North Carolina State University</p>
2015	<p>Keynote Speaker Utah Dance Education Organization Literacy in Action Imagery and Meaning</p>
2008	<p>Keynote Speaker - Citation of Merit Keynote Scholar- Dance Research Society of Taiwan Taipei, Taiwan</p>
1999	<p>Keynote Speaker Symposium on Instructional Technology. Hong Kong Innovation and Excellence in Physical Education.</p>

Elected Professional Positions

2017	<p>Director of Research National Dance Education Organization</p>
2015 - 2020	<p>President North Carolina Dance Education Association</p>
2004-2007	<p>Board Member- Newsletter Editor.</p>
2012-2021	<p>DaCi, 2004-7, 2012-17, 2018-2021</p>
2006-2009	<p>Director of Technology Board Member National Dance Education Organization.</p>
2006-2007	<p>Board Member Arizona Dance Education Organization.</p>
2003-2006	<p>Board Member. National Dance Education Organization.</p>
2001-2004	<p>Professional Advisory Board. Dance Notation Bureau.</p>
2005-2007	<p>Board Member-Newsletter Editor. Dance and the Child International.</p>
2004-2006	<p>Founding Board Member Arizona Dance Education Association.</p>

Program and Grant Evaluation

2016-2017	<p>Program External Evaluator Pedagogy Specialist University of Washington, Seattle Washington External Program Evaluation BA/MFA Dance Review Dance Program</p>
2003	<p>Outside Evaluator National Endowment for the Humanities Research Grant – Technology in the arts</p>
2002	<p>External Evaluator – Public Broadcasting Service (PBS). Evaluate PBS websites on healthy eating and physical education.</p>

Grants		
2014 - 2019 ongoing	Dancers Connect Community Dance Program SMTD Support for Arts and Community programs	Awarded 7,500 annually
2019	Cross Training Pilates for Dance Scholarship of Teaching and Learning – UTLC Grant - Advancement of Teaching and Learning	Requested 300 Awarded
2018	Dynamic Alignment and Neuromuscular Facilitation for Dance Education Scholarship of Teaching and Learning – UTLC Grant - Advancement of Teaching and Learning	Requested 500 Awarded
2018-2019	Proprioceptive Neuromuscular Facilitation for Dance Education Pedagogy Research CVPA Deans Faculty research and scholarly activity	Requested 1,200 Awarded 1,000
2018	Bridging Cultures: Windows, bridges and mirrors in the dance class Scholarship of Teaching and Learning – UTLC Grant - Advancement of Teaching and Learning	Requested 500 Awarded
2018	Accessibility, participation, belonging - Community Dance as pedagogy laboratory Scholarship of Teaching and Learning – UTLC Grant - Advancement of Teaching and Learning	Requested 300 Awarded
2018	Critical Response Process Creating dialogues between artists, educators and community Scholarship of Teaching and Learning – UTLC Grant - Advancement of Teaching and Learning	Requested 300 Awarded
2017-2022	The Arts Integration Academy (AIA) USDOE Federal Professional Development for Arts Educators UNCG CVPA and Guilford County Schools	Requested 1.3M Awarded
2017- 2018	Building responsive cultures in the dance class CVPA Deans Faculty research and scholarly activity	Requested 1,500 Awarded 1,000
2017	Advocating with our thumbs Scholarship of Teaching and Learning Travel Grant UNCG- Advancement of Teaching and Learning	Requested 500 Awarded
2017	A+ Global Arts Integration Scholarship of Teaching and Learning – UTLC Grant UNCG- Advancement of Teaching and Learning	Requested 300 Awarded
2017	Until Learning Has No Limit Achieving Equity: Access Diversity Initiatives UTLC Grant UNCG- Advancement of Teaching and Learning	Requested 300 Awarded
2017	Zeroing in on Core Innovative Teaching Strategies UTLC Grant UNCG- Advancement of Teaching and Learning	Requested 300 Awarded
2016-2017	Dance Conditioning for Teachers Eastern Carolina University and NCDEO Dr. Marissa Nesbitt PI, with Dr. Mila Parrish & Beth Fath for NCDEO	Awarded: 25,000
2016-2017	Open Space – Handheld Access and reflective practice CPVA Deans Faculty research and scholarly activity	Requested 1,500 Awarded: 1,300
2015 - 2016	iDance: Digital Partnerships & 21st Century Skills in motion UNCG Undergraduate research	Requested 4,000 Awarded 4,000
2015	iDance - Digital Partnerships UNCG New Faculty Research Grant	Requested 5,000 Not Awarded

2014-2015	Connecting Communities: Dancers Connect: SMTD Faculty Research Grant	Requested 1,500 Awarded 1,000
2014 -2015	Interactive Videoconferencing UNCG Faculty Research with Undergraduate Research	Awarded 4,000
2014	Connecting Communities: UNCG Undergraduate Research Grant with Marielle Abbott and Sam Carranza	Requested 2,000 Awarded 2,000
2014	DaCi Day of Dance Dance and the Child International – Greensboro, NC	Awarded 300
2013	Rainbow Etude Community Partnership Community Arts Grant with Penn-Griffin School for the Arts Dance Educator Cheri Stokes	Awarded 500
2012 -2013	iDance Digital Partnerships Interactive Videoconferencing UNCG New Faculty Research Grant	Requested: 5,000 Not Awarded
2012 - 2013	Community Engagement Redefined <i>UNCG Undergraduate Research Grant</i>	Requested: 2,000 Awarded: 2,000
2012	Dancers Connect Community programs SMTD Dean’s Grant for Arts and Community programs	Requested: 1,500 Awarded: 1,500
2012-2013	The Green Table: Jooss’s dance of death, politics, war, and art in our time. University of South Carolina Provost Research Grants Creative and Performing Arts	Request: 19,328 Awarded: 20,000
2011-2012	Community in Action Theatre and Dance Faculty Creative Endeavor Awards University of South Carolina Deans Award	Request 7,000 Awarded: 7,000
2011-2012	Hip Hop for Humanity- Grant Community Program. USCNDEO University of South Carolina Office of Student Government	Request: 6,000 Awarded: 1,850
2011-2012	Intergenerational Dance: Reaching, Connecting and Building Community Magellan Research Grant. University of South Carolina Office of Student Engagement	Request: 6,000 Awarded: 5,000
2011-2012	iDance Community Performance University of South Carolina Provost Research Grants Creative and Performing Arts	Request: 20,000 Awarded: 6,275
2010-2011	Moving Inventions Dance Service Grant University of South Carolina Deans Award	Request: 5,000 Awarded: 5,000
2010	Creating and performing build digital neighborhood in dance with iDanceSC University of South Carolina Art Institute Grant	Request: 5,000 Awarded: 5,000
2010	Re-Mix Hip Hop Community Program. USCNDEO University of South Carolina Office of Student Government	Request: 6,000 Awarded: 4,300
2010	Interactive Performance: Visual Culture in Dance Magellan Research Grant USC Office of Student Engagement	Request: 6,000 Awarded: 5,500
2009-2010	Collaboration, responsibility & interactive problem solving with iDance SC videoconferencing Research Grant University of South Carolina USC Arts and Humanities Grants Program	Request: 20,000 Not Awarded
2010	Crossing Boundaries in Dance Magellan Research Grant USC Office of Student Engagement	Request: 3,000 Awarded: 2,500

2010	Re-Mix Hip Hop workshop Community Program. USCNDEO University of South Carolina Office of Student Government	Requested: 1,850 Awarded: 1,850
2009	Back to the Future- Community Curriculum Partnership Research Grant University of South Carolina Art Institute Grant	Requested 5,000 Awarded: 5,000
2009	iDance South Carolina Magellan Research Grant University of South Carolina Office of Student Engagement	Requested: 6,000 Awarded: 6,000
2006	Jeff Rebudal Dance Residency ASU Dance Education Guest Artist Residency	Awarded: 600
2005-2008	Kyrene Arts and Academic Enrichment Kyrene Monte Vista Community Programs Grant Develop and implement year-round programming for academic and artistic enrichment.	Awarded: 11,500
2005	Preserving and Creating Access to Historical Documents in Dance Arts Education- National Endowment for the Humanities Dance Preservation Grant	Requested: 355,000 Not Awarded
2005-2008	Project MASTERWORKS U.S. Department of Education Research Grant. Project MASTERWORKS- Designed to provide high-quality professional development to Phoenix, Arizona arts educators in assessment of student performance and achievement within a standards-based arts education program.	Awarded: 900.000
2005-2008	AZ Creates- U.S. Department of Education Research Grant Designed to systemically improve and enhance arts education programs by creating an online professional learning community of arts educators.	Requested: 825,000 Not Awarded
2005-2006	iDance Arizona- Community Research Grant ASU ArtsBridge America Grant	Awarded: 4,500
2004-2006	CISE RI: An Interdisciplinary Research Environment for Motion Analysis: Place: Vision, and Voice program. Research to support early development of a PVV Narrative Play Space. One of fourteen participating investigators on a grant totaling \$1.4 M. over 3 years	Awarded: 1.4M
2003-2004	Meaning is Fluid Grant- Arizona Commission for the Arts	Awarded: 8,000
2003-2004	Evaluating Dance in the Digital Classroom ASU Herberger Research Grant	Awarded: 7,000
2002-2003	Community Connections: research grant investigating interactive learning through immersive performance technology National Science Foundation (NSF) Institute of Studies in the Arts (ISA) Grant received excellent evaluation, a site visit and was in the top five for funding.	Requested: 1,500,000 Not Awarded
2002-2003	Mediated curriculum in dance and culture ASU Herberger Research Grant Research, testing and professional development of HS teachers using the Interactive Gateway website and curriculum package.	Requested: 15,000 Not Awarded
2002	Yvonne Rainer documentation and website ARTSWORK Research in the development and implementation of interactive web site for Yvonne Rainer.	Requested: 12,000 Awarded: 12,000

2001	Teaching Enrichment Grant for dance technology Research Grant Herberger College of Fine Arts	Requested: 13,000 Awarded: 13,000
2001	SWIPT Research Grant Tempe Arts Grant	Requested: 7,100 Not Awarded
2001	Process-Based Dance Documentation- Research Grant ASU Herberger	Awarded: 6,700

Media Productions

Interactive Gateway Dance. Parrish, M. (2018). IG teacher resources, curricula and process documentation. <https://www.interactivegatewaydance.com>

Interactive Gateway. Parrish, M. & Lindholm Lane, K. (2005). Happenings in the Digital classroom. DVD 1. Chair/Pillow. DVD 2. Workshop Processes

Prey: Process-based Dance Documentation. Mockabee, V. & Parrish, M. (2002). CDROM and Labanotation Score for the Choreographic work Prey by Bebe Miller
Columbus, Ohio. Ohio State University Multimedia Publications

Discover Dance: DVD.
Multimedia for K-12 dance education. Parrish, M. (2000-2005)

Other Publications

Dance Literacy Games

Parrish, M. (2019). Momentum: Healthy Inner Attitudes by Dance Literacy Games

Parrish, M. (2018). Positivity: Can change the world by Dance Literacy Games

Parrish, M. (2012). Dance Together by Dance Literacy Games

Parrish, M. (2009). Twisted Shapes by Dance Literacy Games

Parrish, M. (2008). Breathe Dance by Literacy Games

Parrish, M. (2007). No Manifesto by Literacy Games

Parrish, M. (2007). Dance Quest by Literacy Games

Parrish, M. (2007). EyeWitness Dance by Dance Literacy Games

Parrish, M. (2007). EyeWitness Dance Issue Deck by Dance Literacy Games

Parrish, M. (2007). Moving Inventions by Dance Literacy Games

Parrish, M. (2005). Motif Memory by Dance Literacy Games

Curricula

Parrish, M. (2018). Interdisciplinary Dance Education. United States Department of Education (USDOE) Professional Development of Arts Educators grant. A four-module online instructional curricula for teachers, administrators and arts specialists working in Guilford County's high poverty schools and targeting under-represented teachers.

Parrish, M. (2018). Journey into the sea. The University of North Carolina Greensboro - K-12 Dancers Connect.

Parrish, M. and Gabriel Tull. (2018). Culturally Responsive Practice in Choreography. The University of North Carolina Greensboro - K-12 Dancers Connect.

Isabelle Collazo and Parrish, M. (2017). The Dazzling Life of Josephine Baker. The University of North Carolina Greensboro- K-12 Dancers Connect.

Parrish, M. and Coffey, J. (2011). Compassion Dance. The University of South Carolina K-12 Dance Appreciation Program.

Parrish, M. and Coffey, J. (2011). Moving Literature: Brockman Elementary. The University of South Carolina K-12 Dance Appreciation Program.

- Parrish, M. and Hardy, J. and Enloe, E. (2010). iDance Bullying. The University of South Carolina K-12 Dance Appreciation Program.
- Parrish, M. (2008). Carnival of Animals. The University of South Carolina K-12 Dance Appreciation Program.
- Parrish, M. (2006). Polar Zones Curricula. In the NDEO Standards in Action CD-ROM. National Dance Education Organization.
- Parrish, M. & Lindholm Lane, K. (2005). Interactive Gateway ARTSWORK
- Parrish, M. (2004). NYC Channel 13 PBS: BAM An Interactive Physical Education
- Parrish, M., Dimmick, S & Martell K. Street Moves. (2004). AZDEO-NDEO
- Parrish, M. (2002). Moving Inventors Flower Power Curriculum AZDEO.
- Parrish, M. (1999). Moving in through the KINDER Garden
- Parrish, M. & Bashaw, B. (1998). Journey Through the Heart. NDA

A.II.a. Statement of Research or Creative Activity (required)

Forward

Along with the privilege it has been to teach, publish, create and serve under the auspices of three excellent universities, I have also enjoyed many settings in which I could put my research into practice. The aim of this research statement is to demonstrate my achievements in artistic/scholarly research along with my efforts to disseminate these findings on both national and international levels.

Promotion Policy: In accordance with University of North Carolina at Greensboro (UNCG) procedure, the structure for this discussion originates within the School of Dance Tenure and Promotion Policy. This policy outlines four primary criteria for promotion to the rank of Professor that are all related to the fundamental areas of teaching, research/scholarship/creative activity, and service.

Criteria Description: Consideration of promotion to the rank of professor, “is based upon achievement, distinction, the impact of one’s contributions, and the attainment of a national (if not international) reputation.” As specified, “an individual’s record represents a unique balance and combination of teaching, research/scholarship/creative activity, and service. The candidate is expected to have substantial and sustained achievement in each area. The candidate’s record shows evidence of an established national to growing international reputation. There must be an overall outstanding record of achievement, which may be accomplished primarily by the record of contributions in a single area or by a more balanced aggregate of contributions across the three areas” [School of Dance, Promotion and Tenure Policy, October 2016. I.b. Criteria. Pg. 2-3].

Community Engaged Scholarship: The School of Dance recognizes that faculty may pursue community engaged scholarship, “valuing diversity in faculty members’ research contributions, the school does not rank one kind or mode of contribution as greater in importance than any other” [School of Dance, Promotion and Tenure Policy, October 2016. I.c. Statement on research and creative activity. Pg. 4].

Community Engaged Scholarship Classification: UNCG’s Office of Research and Economic Development, Community Engagement Initiative classifies community-engaged scholarship as that which addresses all forms of academic work (research/creative activity, teaching, service) and defines, “key principles of community engagement mutually reciprocal partnerships and public purpose and scholarship that demonstrates a high level of discipline-related proficiency, is creative or original, is amendable to documentation, may be peer or constituent-reviewed, and has significant impact.” [UNCG University-wide Promotion and Tenure Guidelines, Sections I.A and II.C.4]

Introduction

The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of our language do not define the limits of our cognition.

Elliot Eisner, *The Arts and the Creation of Mind* (2002).

Art gives form and meaning to human ideas, beliefs, and feelings. Works of art make significant contributions to our world by transmitting ideas, forming understanding, and instilling values and attitudes both between individuals and generations. Dance as an art form is a significant part of our human heritage and, similar to other arts disciplines, both skill and understanding are fostered through its experience. These include creating responses that give form and meaning to experience; exploring and discovering different possibilities in problem solving; imaginative thinking; recognizing connections; creative and critical thinking skills; appreciating the richness of human diversity; and physical and kinesthetic facility. Dance helps us feel our physical bodies, express our ideas, and connect to our world and our living history.

Creative and Scholarly Work

Dance Education Career Scope

My research and scholarly accomplishments include:

Publications:

- Seven published peer-reviewed articles
- 15 published non-peer-reviewed articles
- Five published peer-reviewed book chapters
- One invited book chapter published in L. Bresler's *International Handbook of Research in Arts Education*
- Three published mediated resources for dance: Interactive Gateway, Process based dance documentation and Discover Dance
- One published series of Dance Literacy Games

Presentations and Productions:

- Five Keynote Address presentations
- 38 scholarly research presentations, workshops, and guest lectures at various organizations and universities including: American Dance Festival the 92 Street Y, New York University, The Ohio State University, University of North Texas, Temple University, University of North Carolina, Brigham Young University, Taipei Physical Education College, Taiwan, the University of South Carolina, and SUNY Brockport.
- Six training sessions in dance technology presented for various state arts organizations including the Tennessee Dance Education Association, The Arizona Dance Arts Association, and The South Carolina Dance Association.
- 36 International conference presentations and/or pre-conference sessions.
- 84 national conference presentations
- 13 community dance performances in schools and community centers
- 14 Dancers Connect (DC) community dance performances
- 15 professional development workshops produced and directed for teachers and community

Grant Acquisitions:

- The award of more than \$1 million for my own research
- Serving as PI and as a collaborator on NSF, USDOE, AZDOE, ASU VP of Research Grant support exceeding \$3.4M

Creative and Scholarly Research

The primary goal of my research program is to study dance cognition and pedagogy. My scholarship is grounded in the constructivist theory of learning with the aim of improving teacher preparation by applying embodied socially constructed instruction, kinesthetic literacy, somatics and movement analysis, and dance technology (e.g. interactive video, social media and handheld devices for instruction). My work supports a paradigm shift in pedagogical practice from traditional technique-driven dance training to the inclusion of new instructional methods (namely interactive technology, somatics, symbolic representation found in dance notation, issue-based instruction and community engaged practice). As I consider my research and creative activity, I see my scholarship falling into the following three areas: (1) Interactive Dance Technology; (2) Dance Cognition and Training; and (3) Community Engaged Practice.

1. INTERACTIVE DANCE TECHNOLOGY

Research summarized below addresses teaching and learning in the digital age and specifically notes my ongoing research goals in dance technology. Current practices in K-12 dance pedagogy mandates technology integration in students' comprehensive dance education. Over the past 20 years, I have written articles and book chapters defining methods of dance instruction in notation integration, multimedia design and assessment and evaluation, and dance technology pedagogy.

My research has established new trends in dance education through the thoughtful integration of technology. In addition to the development of *Discover Dance* (2000), one of the first interactive multimedia products for K-12 dance education, my research has investigated the use of technology in several thematic areas. These areas include: dance documentation, interactive performance, distributed instruction, and the development of instructional methods for teacher education. Since my initial investigations, other research threads have emerged including the development of interactive and distance technology exclusively for dance educators.

As my passion for dance technology continued, I became fascinated with how technology could extend the landscape of dance education into international exchanges between global classrooms made possible by the use of video webcasting, video conferencing, and dance databases. I was asked by Liora Bresler to contribute a chapter on the topic in the *International Handbook of Research in Arts Education Technology in dance education*. (Parrish, 2007). This handbook is considered to be the definitive reference on core topics related to research in arts education, (with contributions from scholars in art education including eminent American educational philosopher, author, social activist, and teacher Maxine Green).

The growth of telecommunication, video sharing sites, specifically YouTube, and social media, have exponentially increased the number of people interested in dance and dance education. Technology presents new ways for students to think about their learning, express their ideas, and problem solve. *Toward transformation: Digital tools for online dance pedagogy* (2016), details this increased digital connectivity in all aspects of the profession, from instruction to performance, and examines the increased opportunities for students to customize and control their own learning. This article examines the use of online instruction and new media technology in teacher education programs and presents strategies for the integration of technology in the dance, technical training, and creative practice of dance as well as the benefits and limitations of online instruction for dance.

Media advances have changed the ways in which we interact, communicate, teach and learn. *Flipped Assessment in the Choreographic Process* (2017), examines the use of smartphones and handheld devices, to “flip” instruction transforming assessment in teacher education. The application of handheld devices

within new media technology in teacher education is also addressed.

In 2017, I was elected to serve as the Director of Research for the National Dance Education Organization (NDEO) by lending insight and leadership to a vibrant area within the organization. Of particular note is my support of NDEO's Dance Education Literature and Research descriptive index (DELRri), an interactive library database for dance education. A constant thread in my research is finding ways to make technology and its associated teaching strategies adaptable to different settings, supported through embodied learning and resulting in increased access to quality dance experiences. My scholarly work defines new models for thoughtful use of technology for dance in the areas of documentation, distributed instruction, dynamic performance, and pedagogical approaches. Descriptions of significant, groundbreaking, and professionally evaluated key works in technology for dance education are listed below. A complete list can be found in my CV.

1A. Process-Based Dance Documentation

Professional Labanotator, Valarie Mockabee, and I conceptualized the design for a new model for dance documentation for the work *Prey* by New York choreographer Bebe Miller, a premiere African American modern dance choreographer whose accolades include two Bessie awards given by New York critics for excellence in performance (1986 & 1987), a Guggenheim Fellowship (1988), and an American Choreographer Award (1988). In our Process-Based Dance Documentation model we analyzed how Miller made the work, explained how the work came together through movement instances, identified key movement elements, described the problem-solving techniques employed, and identified movement themes that directly relate to this dance as a whole and to Miller's approach to choreography. The CD-ROM and the accompanying Labanotation score not only provide contextual, production, and analytical information on the dance but also include linked Labanotation and video showing Miller coaching. The documentation captures the elusive process of developing choreography and illuminates the essence of the work. Mockabee & Parrish (2001), Mockabee & Parrish (2002). My long-term interest has been to create and understand the impact of interactive dance pedagogy for children and young adults. Thus, the next step in my program of research was to address the development of dance-based multimedia for K-12 populations.

1B. Interactive Gateway (IG)

Interactive Gateway (IG) is a curriculum and reconstruction program centering on internationally renowned choreographer Yvonne Rainer, her choreography *Chair/Pillow* and the postmodern dance movement. Rainer is the recipient of numerous awards and fellowships, notably two Guggenheim Fellowships, a MacArthur Fellowship, seven NEA awards, and three Rockefeller Fellowships. The research brought together distinct communities of university dance education students and HS students and included four components: (a) the reconstruction of the historic dance, (b) the revision of the Labanotation score to include Rainer's notes and comments about the piece, (c) the investigation of the limits of webcasting workshops, rehearsals, and performances thereby providing access to choreographer's directives and improvisational strategies employed in the reconstruction of Rainer's signature work *Chair/Pillow* and, (d) the production of a high school dance curriculum and teachers guide with two DVDs. IG broke new educational ground by allowing students and teachers access to the various worlds of the choreographer, dance notator, the re-stager and its performers (Parrish, 2003; Parrish, 2003; Parrish, 2005; Parrish, 2016-2018). Yvonne Rainer's dance, *Chair/Pillow*, is a popular dance often reconstructed and taught in dance history classes. With substantive changes to digital and distributed media, in 2016-2018, IG's teacher resources, curricula and website were revised, updated and posted online. <https://www.interactivegatewaydance.com>

1C. Interactive instruction

In seeking to understand the cognition fostered in the union of technology and dance, I examined the use of distributed instruction in the teaching of dance to students in rural communities (Parrish, 2008). This

work determined that regardless of geographic limitations, distance instruction presents unique opportunities and challenges for teaching students and supports the notion that community partnerships can flourish through technology. Pedagogical strategies for distributed instruction in dance confirmed that videoconferencing enables participants to share their knowledge, experience, and ideas with one another and to expand their worldview and to create communities with other students and their teachers. (Parrish, 2009). I am currently applying distributed instruction techniques developed in iDance AZ and iDance SC to support, guide and mentor student teachers whose field placement is not easily accessible (Parrish, 2016, Parrish, 2017). Strategies developed for distance assessment and mentoring were shared at the 2018 NDEO conferences and will also be discussed at the upcoming 2019 conference.

Media advances have changed the ways in which dancers interact, communicate, teach and learn. Technology has helped transform the economy and forever changed our way of life. The growth of telecommunication, video sharing sites, and social media have exponentially increased the number of people interested in dance and dance education. Dance educators are conducting live webcasts of classroom activities and concerts or utilizing Twitter to promote, advocate, and communicate, thus expanding their viewership and increasing knowledge of dance. Social media's immediate interactivity is similar to the improvisatory and ephemeral nature of dance. Media resources link scholars to practitioners and professionals to children in a dynamic web of ideas. Social media applications such as Snapchat, Instagram, Facebook, selfies, microblogs, and digital videos are ways we now connect, experience, and "live" in the world. With increasingly easy access to the internet and progressively more powerful "smart" devices in the hands of students and teachers alike, technology presents new ways for students to think about their learning, express their ideas, and problem solve.

My research concentrates on finding better ways to connect, engage, inform, and empower students. When used appropriately, technology serves as a way to grant access to significant resources to expand worldview and to shape community. When used inappropriately, technology restricts creativity in favor of imitation and disembodied passive experiences (Parrish, 2007). Dance teachers and artists are recognizing the digital explosion through increased connectivity in all aspects of the profession, art making, instruction and performance (Parrish, 2007). Dance scholars, however, are just beginning to understand the complex implications of technology use in dance education. There are different schools of thought as to the benefits of handheld devices, social media, online instruction, and interactive technology in the teaching and learning of dance. Some educators feel there is no place for technology in the dance studio, while others feel that technological tools should be embraced and brought into the dance classroom. Because a major direction of my research examines the cognition fostered in the union of technology and dance, I am examining applications and strategies for assessment, self-analysis, and video feedback in my training of pre-service and professional teachers. (Parrish, 2016; Parrish, 2017).

Can student controlled smartphone assessment modalities support creative skill development, efficacy, and metacognition in dance? Traditional classrooms are controlled and moderated by the teacher and students seldom make decisions about their own learning. Using freeware applications on their smartphones, however, dance students can collaboratively discuss, create, and evaluate dance. By defining key learning outcomes aligned with student's long-term goals, students move past initial quick solutions to more informed, thorough ones (Parrish 2016). In my coursework, I use smartphone technology to reform traditional evaluative methods and construct "flipped" assessments which are created by students, for students, serving to prepare students for making critical judgments and decisions on their own. In the process of "flipping" assessment students talk through a problem, learn to visualize relationships between existing knowledge, identify what they are interested in, what they already know, and what they need to discover. Quickly, students learn to draw inferences, spend time encoding the terms of a problem, unpack the component parts, postpone conclusions, and as a result, develop awareness about their own thinking and learning process (Parrish, 2017).

1D. Movement Analysis and video feedback

A teacher can use Acclaim and Arc Media Library video analysis software to upload video to a secure server that includes highlighted areas of the video for illumination as well as time-coded annotated comments. The software program allows groups to watch one another's works and collaboratively give feedback. Feedback comments can be restricted between student and teacher or between peers or open to the whole class serving to create a constructive exchange of ideas. The analysis and feedback process heightens student's self-awareness and quickly and efficiently helps teachers zero in on what is happening at a specific point in time. (Parrish, 2016). Illuminating best practice in dance, these applications support strategies for the analysis of creative work, collaborative evaluation, high quality feedback and assessment. In my pedagogy and movement classes students think through complex problems, identify specific goals, and design evaluation strategies to work for them (Parrish, 2017).

I have given three international keynote presentations on technology use in the dance classroom, 25 national conference presentations, 15 international conference presentations, and published 13 articles all addressing the use of technology in the classroom. In the coming years, I will continue to develop and disseminate strategies and models for the integration of flipped assessment and interactive video analysis which can be applied to all aspects of dance not just the training of teachers. It is my hope that these tools promote creative problem solving, deepen recall, increase student self-responsibility, and make assessment fun.

1E. Technology Coursework and Teacher Training

Current practices in K-12 dance pedagogy mandate technology integration in students' comprehensive dance education. Limitations in quality instruction and staff development and evaluation, though, hinder appropriate use and acceptance. As one of the few teachers of dance technology for educators in the nation, I receive numerous invitations to speak nationally and internationally on the subject of technology integration and lead interactive online instructional workshops. In the process of teaching hundreds of artists, choreographers, university professors, and university students, I have developed my own methods for integrating technology in the dance classroom that focus on student self-discovery, choreographic inspiration, clarifying difficult concepts, self-reflection and productive dance thinking. Publications on the topic include: Parrish 2017, Parrish 2014, Parrish, 2008; Parrish, 2007; Parrish, 1999; Parrish, 1998.

When hired to direct the Dance Education program, I created DCE 614: New Media in Dance Education, an in-depth new media in dance education course using my methods for technology integration. In the course, students learn social media tools for instruction, video analysis and assessment techniques, image manipulation, interactive multimedia, video shooting and editing, and live interactive performance. DCE 614 is offered as part of our MA DE program as well as open to the community of K-12 and university teachers across the nation. As I continue to explore and teach dance using technology I have begun to focus my inquiry on themes of student choreographic inspiration, clarifying difficult concepts, self-reflection and productive dance thinking, the use of social media including Twitter and Instagram. I am currently working on placing substantive instructional resources online for broader use.

As an arts educator, I have a unique opportunity to nurture creative thinking, self-direction and personal efficacy before, during, and after instruction. Interactive web based "smart" technologies assist in this process. When students are in charge of their own learning and assessment, their work is more focused and self-directed, and as a result students learn to take initiative and to be responsible and accountable for their work. My research in dance technology been published in scholarly journals and presented at the last nine NDEO conferences and the last three DaCi conferences. My goals in technology pedagogy for dance are aimed to assist student self-efficacy, to increase opportunities for students to customize and take charge of their own learning, and to develop collaborative ways of working together and sharing information with a wider audience.

2. DANCE COGNITION AND TRAINING

I am particularly interested in understanding how pedagogy supports creative problem solving and knowledge construction in dance. I am fascinated by the ways in which technology, when used thoughtfully, can create community, build gateways to new ideas, and expand access to artistic expression and masterworks of dance. Research summarized below addresses my interest in the development of dance cognition and communication, expanding a dancer's capabilities to think, recall, and interpret information.

2.A Motif Writing

Dance notation is a vocabulary of tangible symbols that can be used to create, communicate, and document thoughts and ideas through movements. Notation provides a mental exchange between concept and creation. In addition to teacher education, preparation, and organization of lessons, Motif Writing, a simplified form of Labanotation, displays the components of dance composition that can be sequenced, revised, analyzed, and documented. Research in the areas of symbolic representation addresses writing and analyzing dance in similar ways to notating music.

Good teaching in dance requires an analysis of movement. When Motif Writing is used as a tool for movement analysis and dance composition, the notation presents a language that we can use to articulate concisely the basis of movement and thus offer a means of learning to think in terms of movement rather than develop choreography through improvisation. Consequently, a teacher can ask students to create a dance score in one lesson and revise and complete it in future lessons. A person can see the effectiveness of Motif Writing by integrating the raw materials of movement, the physical experience, the visual symbols, and the act of writing scores. Symbol systems, like Motif Writing, can guide the development of intelligence, present children with numerous choices for communicating, and greatly expand children's capabilities to think, recall, and interpret information (Parrish, 2005). My research identified the acquisition and development of symbolic modes of representation using Motif Writing as a foundation for intellectual perception. (Parrish, 2014, Parrish, 2005; Venable & Parrish 2002; Parrish, 2000; Parrish, 1997).

My work in dance notation's symbol system considers how learning and using dance notation may increase teacher competencies in dance. By transcribing movement into notation, reading notation, and creating movement, a teacher will be better able to analyze and instruct movement material. My ongoing work in graduate and undergraduate teacher education supports Motif Writing's strong impact in the field of dance education in curricula development as well as pre-service and in-service teacher training (Parrish, 2014; Parrish, 2005; Parrish, 2000, Parrish, 1997).

For the last few years, I have implemented critical thinking activities centered on Motif Writing within Laban Movement Analysis and dance certification coursework. My pedagogical investigation presents a compelling argument for incorporating Motif Writing in the choreographic process as a means of encouraging artistic discernment, valuing sequential analysis, and increasing complexity and originality in the creative process (Parrish, 2014). Recently, Motif Writing has become a foundation for my Moving Inventors and Dance Together parent-child movement classes offered in the DC program. I continue to be encouraged when seeing students as young as three years of age easily use Motif Writing to organize, read, share, and remember dance ideas, thereby uniting the expression of the body with communication and creation. Curricula plans from Moving Inventors and Dance Together are posted at <http://centeredindance.com>

2 B. Embodied History - Repertory Etudes

My passion for bringing historic dance works to current audiences led me to several community partnership research programs centered around several Repertory Etudes: The *Parsons Etude*, Donald McKayle's *Rainbow Etude*, and Pearl Primus' *Buschasche Etude*. Dance scholar and Repertory Etude curriculum writer, Pamela Sofras, identifies the importance of the Etudes in stating, "each generation of

dancers was moving farther and farther away from the source of traditional modern dance. Etudes help preserve dances for the generations ahead.” Students learn technical skills as well as social and cultural influences that were part of the creation of the dance. Between 2013-2018, I formed six different Repertory Etudes community partnerships and established valuable connections between UNCG students and K-12 schools. As a result of the departments ongoing interest in reconstructing historical dance works, the needs of K-12 students and teachers in the field for connections to legacy dance techniques (as defined by NC dance standards), I have begun developing an academic course for the MA DE program that centers on the reconstruction process. The course will look critically at the artist’s life, technique fostered, cultural context, and thematic underpinnings of the historic dance work. See the complete list of Repertory Etude performances in B.II and described on my CV.

2C. Pilates and Movement Analysis

Pilates is a comprehensive body-conditioning method created by Joseph Pilates in the early 20th century. Pilates incorporates six key principles: centering, concentration, control, precision, breath, and flow. I discovered Pilates after an injury while still working as a professional dancer in New York. I studied with first-generation Pilates elder, Romana Kryzanowska, first to heal my injury and then to explore the practice overall. I experienced a complete transformation in my body, increased muscular control, breath support, stamina, improved flexibility, and more fluid extension of my legs and spine. Pilates not only improved my body and sharpened my mind; it also extended my professional performing career.

In 2013, I rediscovered Pilates and completed comprehensive teacher certification with Balance Body in June 2017. In the process of deepening my knowledge of the Pilates system I renewed my assertions that the system holds significant potential for developing dancers. I am intrigued by the pedagogical questions as to how best to teach the challenging Pilates concepts of disassociation and core stabilization while also looking at motivational, anatomical, somatic cuing for instruction. I am currently researching how best to teach the concepts of (a) disassociation, (b) core stabilization, as well as expressing precision when (c) articulating the spine and (d) placement of the neutral pelvis with two research projects: *Zeroing in on Core* and *Proprioceptive Neuromuscular Facilitation for Dance Education Pedagogy Research*. In the research, I am recording participants experiences within weekly classes using both a Pilates mat and reformer. Once all data has been collected I will begin analyzing and disseminating results. While still in the early stages of this research, I have been awarded five CVPA and university teaching innovation grants (2017-2019) to support this inquiry.

More investigation is necessary in terms of the creation of developmentally specific pedagogical principles, strategies for layering language acquisition as a foundation for intellectual perception in dance. In the coming years, I will continue this investigation in Motif Writing, studying the development of movement cognition and applied notations systems for dance making, analysis and documentation. I will continue my investigation in Pilates as a means to meet the needs of dancers focusing on the elements of disassociation and core stabilization. I will present pedagogical research in dance literature and at national and international conference venues.

2D. Arts Integration Academy (AIA)

Since 1999, I have been actively engaged in the development of high quality professional resources for dance educators. I engaged in the Artsbridge America scholars’ programs and later also made use of the dynamic online professional development resources created for ASU ArtsWork. I also served as one of four Principal Investigators on Project MASTERWORKS, a \$900,000 U.S. Department of Education research grant to provide high-quality professional development to arts educators. These outcomes inform my current work and indicate the need for meaningful dialogues concerning reflective practice, assessment, and achievement in the arts. They have also helped me to identify the need to facilitate the delivery of high-quality evidence-based effective instructional practices and curriculum resources.

Presently, I am a member of the curricula development team for Arts Integration Academy (AIA) a \$1.4 million U.S. Department of Education research grant providing professional development for K-12 teachers, administrators, and arts specialists working in Guilford County's high poverty schools and targeting under-represented teachers. Between 2018-2022, the AIA program will impact 18 schools, more than 90 teachers and 150 community partners. The research team has developed comprehensive online interdisciplinary arts modules for educators. Research from the AIA grant can be found on <https://www.gcsnc.com/Page/42024>

In the next five years, I intend to continue the development of high quality professional resources for dance educators and further explore my pedagogical research within the DC curricula. Moreover, I plan to continue to disseminate student creative work to the larger dance community with research presentations, publications, and workshops. A list of the grants, publications and conference presentations is listed in A.II.b Chronological Lists of Achievements in Research and Creative Activity and can be found on my CV. Curricular examples can be found on my website and at <http://centeredindance.com>

3. COMMUNITY ENGAGED PRACTICE

Believing that successful teachers are made largely by their experiences I have created numerous opportunities for students to experiment with various teaching methods and curricula. Practical hands-on applied learning experiences help students to understand the needs of all their students, feel empathy for their differences, and develop practical skills for handling difficult situations. Research initiatives summarized below address the fundamental themes of teacher education, the social construction of community, and the exploration of community engaged practices, activist and issue-based methods, and community partnerships.

3A. Dancers Connect

Dancers Connect (DC) is a multifaceted research and community partnership with several initiatives including the DC Saturday program and the DC iDance company. The DC program serves as an effective training ground for dance pedagogy by fostering in-depth practical inquiry and access to university personnel and resources rarely found in K-12 schools (Parrish, 2014, Parrish, 2019). DC functions as a learning laboratory where university students receive substantive experience working in teaching teams as they create and implement dance instruction. DC training emphasizes best practices in instruction and thus relies upon the National Core Arts Standards, Universal Design for Learning principals, 21st Century Learning Skills, and Howard Gardner's Multiple Intelligence Theory. Curricular content is aligned with university dance education coursework and promotes interdisciplinary content themes, literacy and language development, culturally responsive pedagogy, and activist or issue-based instruction models (Parrish, 2014).

3B. The iDance company

The iDance company provides lecture demonstrations, master classes, and community performances in schools and community centers. It is designed to advance educational equity for marginalized and underserved students: from 2013-2016, the program served more than 1,400 students and community members and has cultivated university student's awareness of the needs schools and the value of public service. iDance thematic programs include:

- (1) Dance Spectacular: a fast-paced and lively presentation about the different styles of dance from Ballet to Jazz and from Hip-Hop to Musical Theatre. Participants develop an understanding of the athleticism of a dancer, the elements of dance, and the power of dance to express thoughts and ideas;
- (2) Black History in Dance - A Celebration of Freedom: Through narration and audience interaction, the program teaches students about two important African American choreographers: Alvin Ailey and Donald McKayle. The dances performed include a soulful dance inspired by Alvin Ailey's

masterwork *Revelations*, an uplifting dance depicting the bravery of Harriet Tubman, as well as Donald McKayle's Repertory Etude about slavery and chain gangs in the South. By engaging with the artistry and passion of dancers and theme of freedom, the audience develops an understanding of the power of dance to express what words cannot to build connections between movement, music, the human spirit, and the community.

The DC community dance program and iDance company were highlighted in the 2014 Chancellors Report as milestones in community engagement (Chancellors Report 2013-2014). With each year, the DC continues to mature with increasing student enrollment, program offerings, and scope of instruction. Though class offerings can change based on the needs of the community and the skills and interests of the UNCG dance education students, the program currently offers between twelve to sixteen age-based and dance discipline-specific classes a semester and serves more than 200 children and young adults and 40-50 university students a year along with generating more than 700 community service hours. In seven years DC has served more than 1,000 young dancers and yielded 4,000 student practicum and service hours. In 2019, DC was approved by the National Association of Schools of Dance (NASD) as a non-degree granting program for the community.

My research within DC has identified that participation in the program scaffolds pre-service dance education student's cognitive growth, capacity for creative problem-solving, adaptation skills, self-knowledge, and self-efficacy. Having come from strict technique and performance-focused training programs, many UNCG dance students arrive with highly limited experience using creative problem-solving methods that celebrate process over product and that nurture the voice of the child. As a result of modeling from master teachers and practicum instruction within the DC program, UNCG students have begun to believe and later to prove themselves capable of creating and completing challenging instructional tasks and reaching their instructional objectives and curricular goals (Parrish, 2014, Parrish, 2019).

In addition to directing the program for the past six years in North Carolina and three years in South Carolina, I have also published articles and disseminated numerous curricula centering on research implemented in the DC programs. Themes and discoveries made therein have been presented at 15 national and international conferences. Additionally, DC is central to the realization of funded research projects (Parrish, 2008-12; Parrish 2013-2019). A list of the DC grants can be found in A.I.e. Chronological List of Grants, Awards, Publications, and other Achievements Relating to Teaching and Curriculum Development.

3 C. Children as Activists: Responsive issue-based methodology

My examination of issue-based pedagogy focuses on child-centered activist instructional methods. This method promotes the personal and social integration of knowledge through the organization of curriculum around significant problems and issues that are collaboratively identified by educators and young people without regard for subject area lines. The underlying assumptions to this approach are that knowledge and understanding are shared constructions by teacher and students (Vygotsky, 1978) and that when a lesson is collaboratively planned and carried out by teachers and students together, students develop skills related to communication, problem solving, research, and social action. Developed over the last 15 years, issue-based activist methodology for dance asks teachers to locate issues at the center of their curriculum, to create contexts, and use strategies that recognize, appreciate, and build on children's diverse perspectives, learning patterns, and modes of communicating. This model for pedagogy is influenced by the research of Gay and Banks and applies principles of responsive teaching (a) collaboration in the structure of learning situation; (b) construction of shared meaning and (c) the utilization of various methods of teaching ranging from non-directive to directive. This methodology highlights the concerns of early adolescents and the larger world; it serves the adolescent population where they are developmentally; and it appreciates that adolescents are "real" people with genuine concerns (Parrish, 2007; Parrish 2009).

Responsive activist curricular themes my students and I have investigated include: global warming,

bullying, defining healthy relationships, ageism, refugees, depression, outsider artists, deforestation, and pollution. Collaborating teachers expressed that the curriculum demonstrated a value for diversity where all students were viewed as individuals and thus shared responsibility within the classroom culture. These instructional methods are currently being employed in the MA DE DCE 646: Reflective Practice in Dance Education course. Recent student work includes *Dance and Social Justice* (2015) and *The Flint Michigan Water Crisis* (2016). Curricular discoveries have been presented at seven national and international conferences.

I continued this investigation of responsive activist curricula and artmaking informed research with modern dance choreographer and NEA/Guggenheim Fellowship recipient David Dorfman and his creative work, "Here." Dorfman and I used this opportunity to analyze a community-building approach and discovered the significance of personal reflection, collaboration, critical thinking, problem solving, genuine caring, respect, and honesty in relation to the pre-service teachers' thoughts on the profession (Parrish, 2009; Parrish, 2014).

3D. Dance Literacy Games (DLG)

Dance Literacy Games (DLG), (Parrish, 2006-2019) are a series of 11 kinesthetic manipulative games which activate Rudolf Laban's Element of Dance, Body, Effort, Shape, Space, and Relationship. Using constructivist approaches, each dance game assists student development of dance content knowledge, inquiry, and problem-solving approaches, and also facilitates collaboration and improvisational learning (Parrish, 2018).

In addition, several DLGs address activist pedagogy:

(a) *Eyewitness Issue Dance* (Parrish, 2007) focuses on large scale global issues including: poverty, pollution, homelessness, and imprisonment. Issue cards provide concrete and stimulating images encouraging thoughtful investigation of complex global issues;

(b) *Compassion Dance: Positivism can change the world* (Parrish, 2018) presents a kinesthetic approach to teaching empathy encouraging the development of a classroom culture of compassion through movement connections. Game play encourages student to make a difference stimulating an understanding of the values of community, generosity, and tolerance;

and (c) *MOMENTUM: Healthy Inner Attitudes* (Parrish, 2019) supports student leadership and encourages students to become global thinkers and positive change agents in the classroom. Transformative statements guide the formation of mindful connections to big ideas while developing skills of self-confidence, humility, authenticity, and resiliency in the face of adversity.

Over the last 15 years, I have developed 11 DLGs that support the development of constructivist approaches to dance education and encourage kinesthetic inquiry and spontaneous improvised movement solutions. Sold worldwide, DLGs offer educators the opportunity to observe relationships in the classroom and a relaxed and engaging method by which to assess what the students know, what they can do, and how they are able to apply knowledge to new situations. When talking about the development of the games, dance scholar Dr. Susan Stinson posits, "Mila Parrish has the ability to synthesize her deep knowing about movement and the arts, young people, popular culture, and educational trends, and come up with exciting activities that are extremely useful in the dance classroom" (Stinson, 2008). I published an article on DLGs and the value of creative play (Parrish, 2018) and presented DLGs at international dance research conferences in China, Taiwan, Jamaica and Denmark. Photos using DLGs can be found at <https://www.danceliteracygames.com>

Summary

Beyond my research efforts, I have also made strides in developing the funding for these various initiatives. To date I have raised over \$1 million for my research. In addition, I have served as collaborator on grants from the National Science Foundation, U.S. Department of Education, Arizona Department of Education, and the ASU Vice President of Research. Most recently, I was part of a U.S. Department of Education AIA professional development grant exceeding \$3.4 million. At UNCG, I have received over \$60,000 for my research including URSC, CVPA, and UTLC Innovative Teaching and Learning grants.

I have been honored with several awards for my research, teaching, and service including the 2018-2019 NDEO Outstanding Dance Educator in Higher Education Award; the 2016 UNCG Provost Faculty Excellence in Research and Creative Activity Award, the 2015 Leadership Award from the National Dance Education Organization and the 2013 Chancellors support for community engagement. My work in dance pedagogy, documentation, curriculum, and community partnerships has received distinction including the selection of the *Chair/Pillow* reconstruction for the gala performance at NDEO. The IG website won the prestigious Seal of Excellence Award, and my research on choreographer David Dorfman was highlighted in *Dance Magazine* as exemplary community dance practitioner and Dancers Connect was highlighted in *Dance Teacher Magazine* and in the Chancellors acknowledgement as a milestone in community engagement.

My activities to date demonstrate a strong commitment to research centered in teaching as well as the overarching mission of UNCG's School of Dance and College of Visual and Performing Arts. My future goals include:

- (1) growing the DC Saturday program to include classes for students with special needs and to continue my investigation of issue-based activist instruction
- (2) building connections across disciplines and supporting collaboration with other CVPA faculty in the development of community partnerships in schools, teaching artists certification programs, and interdisciplinary art and social practice programs.
- (3) further investigating the Pilates concepts of disassociation, core support, and spinal mobility; to disseminate these findings widely; and to continue to investigate cognition fostered in Pilates practice for dancers
- (4) designing a sequenced program of Pilates training
- (5) further investigating how technology changes the landscape of dance education and to circulate research on video analysis and flipped assessment in the field.

I hope that this statement of research captures my ongoing journey as an artist, dance scholar, teacher and advocate of dance for all. I consider myself very fortunate to be able to share my research, vision and my commitment to The University of North Carolina Greensboro, my students, and the profession of dance education.

A.II.b. Chronological Lists of Achievements in Research and Creative Activity

Introduction

The primary goal of my research is to study dance cognition and pedagogy. My work supports a paradigm shift in pedagogical practice from traditional, technique-driven dance training to the inclusion of new instructional methods (namely interactive technology, somatics, symbolic representation found in dance notation, issue-based instruction and community engaged practice). Evidence of a balance of scholarly publications, national and international conference presentations, instructional resources, and community engagement define my career in the field of dance education.

Lists of Achievements in Research and Creative Activity

PUBLICATIONS

Refereed Articles

- Parrish, M. (2016). Toward transformation: Digital tools for online dance pedagogy. *Arts Education Policy Review*, 117(3), 168-182
- Parrish, M. (2009). Reaching Rural Communities: Videoconferencing in K-12 Dance Education. *Journal for Learning through the Arts*, 5(1).
- Parrish, M. (2009). David Dorfman's "Here": A Community-building Approach in Dance Education. *Journal of Dance Education*. pp. 74-80
- Parrish, M. (2008). Dancing the distance: iDance Arizona videoconferencing reaches rural communities. *Research in Dance Education*, Vol. 9, No. 2. (June 2008), pp. 187-208.
- Parrish, M. (2007). SPEAK OUT: Dancing into Problem-Based Learning. *Journal for Learning in the Arts*, 3(1).
- Parrish, M. (2001). Integrating technology into the teaching and learning of dance. *Journal for the National Dance Education Organization*, 1(1), 20-25.
- Parrish, M. & Mockabee, V. (2001). Process-based dance documentation: Living past the moment of Bebe Miller's Prey. *Institute of Electrical and Electronic Engineers (IEEE)*. Irvine, California. 190-195.

Refereed Book Chapters

- Parrish, M. (2014). Ahead in the air: Active Learning Through Aerial Dance: In L. Overby (Ed.) *Current Selected Research Volume VIII*. New York, AMS Press, Inc.
- Parrish, M. (2014). Dancers Connect: Community engagement in the arts: In L. Overby (Ed.) *Community Engagement in the Arts*. New York, Press, Inc.
- Parrish, M. (2010). Enhancing Accessibility: Interactive Gateway Creating Online Curriculum for Dance Education. In Overby and Lepczyk (Eds), *Dance: Current Selected Research, Volume 7*. AMS Press, Inc.
- Parrish, M. (2005). Digital Improvisation: Interactive multimedia for dance education. In Overby and Lepczyk (Eds), *Dance: Current Selected Research, Volume 5*. (pp. 59 –79). New York, AMS Press, Inc.

Parrish, M. (2005). Kinetic Literacy: Motif Writing in K-5 dance education. In Overby and Lepczyk (Eds), *Dance: Current Selected Research*, Volume 5. (pp. 253 –284). New York, AMS Press, Inc.

Invited Book Chapters

Parrish, M. (2007). Technology in dance education. In L. Bresler (Ed.) *International Handbook of Research in Arts Education* Springer International Handbooks of Education, Vol. 16. p. 1381-1397. Springer Netherlands.

Selected Articles, Proceedings and Edited Journals

- Parrish, M. (2019). Advancing Teaching and Learning: Developing Constructivist Worksheets. *Dance and the Child International Newsletter*, Spring 2019 (March, 30, 2019).
- Parrish, M. (2018). Engaging Minds Through Creative Play. *Dance and the Child International Newsletter*, Spring 2018 (May, 25, 2018).
- Community in Praxis. *Dance and the Child International Newsletter*, Fall 2017 (December, 10, 2017) 32 pages.
- Parrish, M., & Markgraf-Jacobson., A. (2017). The Thinking Teacher: Part 1: Interactive models for dance education. *Dance and the Child International Newsletter*, Winter 2017 (December, 10, 2017)
- Parrish, M. (2017). Flipped Assessment in the Choreographic Process. *Dance and the Child International Newsletter*, Winter 2017 (December, 10, 2017).
- Community Practice in Dance Education. *Dance and the Child International Newsletter*, Spring 2017 (April, 10, 2017) 42 pages.
- Celebrating the Artist Educator. *Dance and the Child International Newsletter*, Winter 2016 (November, 2016) 36 pages
- Parrish, M. (2015). DaCi Day of Dance - Hip Hop for Hope. Research Report. *Dance and the Child International*
- Parrish, M. (2008). Visual Idea Generation: Computers in Dance Education. Keynote Address. The Dance Research Society of Taiwan. Taipei, Taiwan.
- Parrish, M (2005). Constructivism in Action: Motif Writing and K-12 Teacher Preparation, Seeing, Doing and Writing Movement,” *Proceedings of the Motus Humanus conference*
- Parrish, M. (2003). Culturally responsive teaching in dance education curriculum (Pulses and Impulses) conference proceedings, Portugal
- Parrish, M. (2003). Moving out of domains and into big ideas (*Dance and the Child International*) conference proceedings, Brazil.
- Parrish, M. & Lindholm Lane, K. (2003). Interactive Gateway: Happenings in the digital classroom (*Dance and the child International*) proceedings, Brazil.
- Parrish, M. & Lindholm Lane, K. (2003). Interactive Gateway: Happenings in the Digital Classroom Winter Conference in the Arts.
- Parrish, M. & Walker, J. (2003). Visual Anchoring in Dance. Winter Conference in the Arts.
- Parrish, Mila. (1999). Discover Dance with Technology. *Technology in Physical Education Journal* [special edition]. Hong Kong Institute of Education: Hong Kong. Keynote address for the 1999 Hong Kong Institute of Education.
- Parrish, Mila. (1999). Discover Dance and The 100 Year Old Shark. *International Dance and Technology Conference Proceedings*. Tempe, Arizona.

- Parrish, Mila. (1998). Computer Assisted Dance Education: A Tool for Teaching Children
Dance New Trends in Dance Education Journal: Lisbon, Portugal.
- Parrish, Mila. (1997). "An Interview with Ann Hutchinson Guest". Teachers College, Columbia
University Bulletin. New York.

Keynote Address

- 2017 **Keynote Speaker**
Dance technology and reflective practice
Professional Teachers Conference in Provo Utah
- 2015 **Keynote Address**
The Legacy of Dance in North Carolina
Artistic and Program Directors from the Beijing Dance Academy, Beijing, China North
Carolina State University
- 2014 **Keynote Address**
Topic: *Literacy in Action*
Utah Dance Education Organization Provo, Utah
- 2008 **Keynote Address**
Topic: Technology & dance new frontiers for training in dance. Dance Research
Society of Taiwan (DRST) A New Epoch of Dance Education.
Taipei Physical Education College, Taiwan.
- 1999 **Keynote Address**
Topic: Discover Dance and the 100-Year-Old Shark
Symposium on Instructional Technology in Physical Education. Hong Kong

INTERNATIONAL CONFERENCE PRESENTATIONS AT PROFESSIONAL MEETINGS
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- July 2018 **Collect, collide, collaborate, create! Building responsive cultures in the dance class DaCi and the Child International Panpapanpalya conference**
Adelaide, Australia - Adjudicated
- July 2018 **Advocating with our thumbs: BYOD to the dance class**
DaCi and the Child International Panpapanpalya conference
Adelaide, Australia - Adjudicated
- July, 2017 **Flipped dance class: Using handheld dance technology**
Dance and the Child International Open Space conference
Provo, Utah. - Adjudicated
- July, 2017 **Blooms New Taxonomy, Critical Thinking and curricular planning**
Dance and the Child International Open Space conference in
Provo, Utah. - Adjudicated
- July, 2015 **Community engagement redefined with Dancers Connect**
Research presentation at the 13th Dance and the Child International World
Congress: Twist & Twin.
Copenhagen, Denmark - Adjudicated
- July, 2015 **Celebrating Critical Thinking- workshop presentation**
13th Dance and the Child International World Congress: Twist & Twin
Copenhagen, Denmark - Adjudicated

- June 2010 **Museum Innovations: Dynamic interactive performance environments.**
Athens Institute for Education and Research Conference. International
- August 2009 **Technology and teacher training.**
Athens Institute for Education and Research Conference. International
Conference on Fine Arts. Athens Greece, (with Cathie Kasch). Adjudicated
- August 2009 **Games in the dance class.**
Dance and the Child International Conference: Cultures flex Unearthing
Expressions of the Dancing Child. Kingston, Jamaica. Adjudicated
- January, 2009 **Videoconferencing in Dance Education.**
Dance and the Child International Conference - Cultures flex: Unearthing
Expressions of the Dancing Child. Kingston, Jamaica. Adjudicated
- January, 2009 **GAME ON: cooperative body/mind play in school.**
International Conference on Arts & Humanities Honolulu, Hawaii. Adjudicated
- December, 2008 **Visual Idea Generation: Computers in Dance Education.**
International Conference on Arts & Humanities Honolulu, Hawaii. Adjudicated
Keynote Address. The Dance Research Society of Taiwan Annual Conference:
A New Epoch of Dance Education Taipei, Taiwan
- December 2008 **The Importance of Play in the Dance Class.**
The Dance Research Society of Taiwan Annual Conference: A New Epoch of
Dance Education Taipei, Taiwan
- December 2008 **Connecting Moves: Teledance in K-8 Dance Education.**
The Dance Research Society of Taiwan Annual Conference: A New Epoch of
Dance Education. Taipei, Taiwan
- December 2008 **Integrating technology in dance instruction.**
The Dance Research Society of Taiwan Annual Conference: A New Epoch of
Dance Education. Taipei, Taiwan
- December, 2008 **Constructivism in the classroom.**
The Dance Research Society of Taiwan Annual Conference: A New Epoch of
Dance Education. Taipei, Taiwan.
- May, 2007 **Connecting Moves: Teledance in K-8 Dance Education.**
Crossing Boundaries: Investigating the nexus of the arts, education and
community. Regina, Saskatchewan, Canada. Adjudicated
- May 2007 **GAME ON: Minds at Play in the Dance Class.**
Crossing Boundaries: Investigating the nexus of the arts, education and
community. Regina, Saskatchewan, Canada. Adjudicated
- July 2006 **Hip Hop dance in contemporary culture.**
Dance and the Child International Conference- Coloring Senses, Moving,
Creating, Observing Three Dimensions of the Dancing Child: Dance and the
Child International, The Hague, Netherlands. Adjudicated
- July, 2006 **Children as Activists in K-12 dance instruction.**
Dance and the Child International Conference- Coloring Senses, Moving,
Creating, Observing Three Dimensions of the Dancing Child: Dance and the
Child International, The Hague, Netherlands. (with Lindsey Bauer).
Adjudicated
- July, 2006 **Interactive Gateway.**
Dance and the Child International Conference- Coloring Senses, Moving,
Creating, Observing Three Dimensions of the Dancing Child: Dance and the
Child International, The Hague, Netherlands. Adjudicated
- November, 2005 **Curriculum for change: Children as Activists in K-12 dance education**
Congress on Research in Dance. Dance and Human Rights Joint Conference.
Québec, Canada. (with Lindsey Bauer). Adjudicated

- October, 2003 **Culturally responsive teaching in dance education curriculum.**
Pulses and Impulses for Dance in the Community. Almada, Portugal.
Adjudicated
- July, 2003 **Living in the Process.**
International conference on Kinetography Laban (ICKL) Taipei the 23rd
Biennial Conference of the International Council of Kinetography Laban
(ICKL) Beijing, China: (with Valarie Mockabee). Adjudicated
- August, 2003 **Interactive Gateway.**
Dance and the Child International - Breaking Boundaries: Dances, bodies and
multiculturalism. Salvador, Bahia, Brazil. (with Kathy Lindholm Lane).
Adjudicated
- August, 2003 **Moving Out of Domains and into Big Ideas.**
Dance and the Child International - Breaking Boundaries: Dances, Bodies and
Multiculturalism. Salvador, Bahia, Brazil. (with Kathy Lindholm Lane).
Adjudicated
- January 2003 **Inside the Process: Dance documentation issues and observations**
International conference on Arts and Humanities, Hawaii. Adjudicated
- Aug, 2001 **Prey: An Innovation in Dance Documentation. Enhanced process-based
dance instruction from the companion CD-ROM for Labanotation score
“Prey”** International Conference of Kinetography Laban (ICKL) in Columbus
Ohio, (with Valarie Mockabee). Adjudicated
- Aug, 2001 **Motif Writing and Technology for Dance Education.** International
Conference of Kinetography Laban (ICKL) in Columbus Ohio. Adjudicated
- March, 1999 **Motif Writing in dance education.**
Symposium on Instructional Technology in Physical Education at Hong Kong
University, in Hong Kong.
- February, 1999 **Discover Dance and the 100-Year-Old Shark.**
Symposium on Instructional Technology in Physical Education. Hong Kong
- February, 1999 **Technology in the dance education class.**
International Dance and Technology Conference, Tempe Arizona. Adjudicated
- February, 1999 **Advocacy and Issues in educational technology and copyright**
International Dance and Technology Conference, Tempe Arizona. Adjudicated
- February, 1999 **Kiosk presentation of Discover Dance CD-ROM**
International Dance and Technology Conference, Tempe Arizona. Adjudicated
- July, 1998. **Computer Assisted Dance Education.**
New Trends in Dance Education Conference. Portugal. Adjudicated
- July, 1997 **Uniting Dance and Curricula: Literacy Comes Alive.**
Dance and the Child International Conference (daCi) Kuopio, Finland.
Adjudicated

NATIONAL CONFERENCE PRESENTATIONS AT PROFESSIONAL MEETINGS

- February, 2019 **Arts Education and Advocacy– State of the Arts in NC**
 Panel presentation: Ragen Carlile, Freddie Lee Heath, Jeremy Tucker and Mila Parrish (Panel Chair)
 North Carolina Dance Education Organization Conference: Cultivating Diversity and Democracy Through Dance, North Carolina Through Dance. North Carolina State University, Raleigh, NC
- November 2018 **Cultivating Champions: develop leadership skills with technology**
 Mila Parrish with Jen Florey and Amy Bramlette
 NDEO Conference: Connections, Knowledge, and Leadership: A new Era in Dance Education. San Diego, Ca. Adjudicated
- November 2018 **Advancing Student Growth and Expanding Knowledge Through a Technological Partnership**
 Cathie Kasch with Dr. Mila Parrish & Daniel Gwartzman
 NDEO Conference: Connections, Knowledge, and Leadership: A new Era in Dance Education. San Diego, Ca. Adjudicated
- November 2018 **Engaging undergraduates in research through DELRdi.**
 Anne Dunkin, Mila Parrish, Susan Gingrasso, Teresa Heiland, Alison Leonard and Lynnette Overby
 NDEO Conference: Connections, Knowledge, and Leadership: A new Era in Dance Education. San Diego, Ca. Adjudicated
- November 2018 **Creating Student Leaders: Personalization of Assessment and Reflection in Dance Pedagogy**
 Mila Parrish with Amy Lang, Katrina Brown and Kelly Abramovich at the NDEO Conference: Connections, Knowledge, and Leadership: A new Era in Dance Education. San Diego, Ca. Adjudicated
- February, 2018 **Creating Citizen Movers – An inclusive approach to dance pedagogy**
 Mila Parrish with Lisa Wilder, Janai Fennell, Isabelle Collazo
 NCDEO Conference. Cultivating Community: Transforming North Carolina Through Dance in Charlotte, NC. Adjudicated
- February, 2018 **Celebrating community: Cultivating collaboration, culture, and identity amongst students**
 Mila Parrish with Emily Morgan, Kelly Ozust, Ashley Cartledge, Gabby Peterson.
 NCDEO Conference. Cultivating Community: Transforming North Carolina Through Dance in Charlotte, NC. Adjudicated
- November, 2017 **Limitless, Accessible, and Inclusive: A Laban-based, Universal Design Approach for Dance Education**
 Mila Parrish and Marissa Nesbit at the NDEO Conference. Cultivating Equity and Access Dance Education for All. in San Antonio Texas. Adjudicated
- November, 2017 **So...When are we going to start dancing? An inclusive approach to dance pedagogy**
 Mila Parrish with MA DE Graduate students Amy Crow, Jennifer Florey, Katrina Brown, Lisa Wilder and Caroline Keys at the NDEO Conference. Cultivating Equity and Access Dance Education for All Connecting. San Antonio, Texas. Adjudicated
- September, 2017 **Dance Movement Literacy**
 Mila Parrish at the ArtsR4Life conference: Rekindle, Reflect, Reconnect, and Renew in Raleigh, NC by the Public schools of North Carolina. Adjudicated

- January, 2017 **Illuminating Laban's Elements of Dance Workshop Session**
At the North Carolina Dance Education Organization Dance Across the State: Engage, Educate and Empower, Greensboro, NC. Adjudicated
- January, 2017 **NCDEO Advocacy in Dance Education**
Mila Parrish, Marissa Nesbit and Beth Fath
North Carolina Dance Education Organization Dance Across the State: Engage, Educate and Empower. Greensboro, NC.
Adjudicated
- October, 2016 **Advocating with our thumbs: BYOD to the dance class**
Mila Parrish and Amy Lang Crow
National Dance Education Conference. Focus on Dance Education: Speaking with Our Feet: Advocating, Analyzing, and Advancing Dance Education. in Arlington, VA.
Adjudicated
- October, 2016 **Community practice and assessment**
Mila Parrish with Emily Enloe
National Dance Education Conference. Focus on Dance Education: Speaking with Our Feet: Advocating, Analyzing, and Advancing Dance Education. in Arlington, VA.
Adjudicated
- October, 2016 **Music and Dance Curricula**
Mila Parrish and Amelia Brame
National Dance Education Conference. Focus on Dance Education: Speaking with Our Feet: Advocating, Analyzing, and Advancing Dance Education. Arlington, VA.
Adjudicated
- February, 2016 **Moving Forward: North Carolina Dance Education Organization**
Marissa Nesbit, Mila Parrish and Beth Fath NCDEO Connecting Across Carolina: Energizing Dance Education. in Greensboro, NC. Adjudicated
- October, 2015 **Before Creating: Tilling the Creative Field with Research.**
Laura Pettibone with Cathie Kasch, Mila Parrish and Catherine Tharin at the NDEO Conference. Focus on Dance Education: Engaging in the Artistic Processes: Creating, Performing, Responding, Connecting, Phoenix, Arizona. Adjudicated
- October, 2015 **Interdisciplinary Community Engagement through Dancers Connect Summer Camp**
Mila Parrish with Danielle Kinne and Joyce Raleigh
National Dance Education Conference. Focus on Dance Education: Engaging in the Artistic Processes: Creating, Performing, Responding, Connecting, Phoenix AZ.
Adjudicated
- October, 2015 **Smartphones in the studio: Flipped assessment in the choreographic process:** Dr. Mila Parrish with Emily Enloe, Cathie Kasch, Erica Locke Seninsky.
National Dance Education Conference. Focus on Dance Education: Engaging in the Artistic Processes: Creating, Performing, Responding, Connecting. Phoenix AZ.
Adjudicated
- October, 2015 **Processes: Creating, Performing, Responding, Connecting.**
Mila Parrish with Cathie Kasch, and Amy Lang and UNCG Graduate Students Jennifer Cheek.
National Dance Education Conference. Focus on Dance Education: Engaging in the Artistic Processes: Creating, Performing, Responding, Connecting. Phoenix AZ.
Adjudicated

- October, 2015 **Reaching Synthesis: Artistry and Assessment with Technology Apps**
Mila Parrish with Emily Enloe and Erica Seninsky.
National Dance Education Conference. Focus on Dance Education: Engaging in the Artistic Processes: Creating, Performing, Responding, Connecting. Phoenix AZ. Adjudicated
- October, 2014 **Interviewing techniques**
Invited Panel Presentation for NDEO Student Chapters
National Dance Education Conference. Focus on Dance Education: Collaborations: A Mosaic of Possibilities, Chicago, Illinois. Adjudicated
- October, 2014 **Collect, Collide, Collaborate, Create! Building responsive cultures in the dance class**
Mila Parrish with UNCG student Anthony-Taylor Davis UNCG Graduate Students Stacey Enart, Leslie Parrin, and Jessica Cadby.
National Dance Education Conference. Focus on Dance Education: Collaborations: A Mosaic of Possibilities, Chicago, Illinois. Adjudicated
- October, 2013 **Celebrating Critical Thinking- Ending the “Shut Up and Dance” cycle**
National Dance Education Conference. Focus on Dance Education: The Art and Craft of Teaching in Miami, Florida. Adjudicated
- October, 2013 **Community engagement redefined with Dancers Connect National Dance Education**
Mila Parrish with UNCG students Anthony-Taylor Davis, Stephanie Davis, Trevor Helms and Shelbi Guions
National Dance Education Conference. Focus on Dance Education: The Art and Craft of Teaching in Miami, Florida. Adjudicated
- October, 2012 **Teacher Preparation and Professional Planning:**
Mila Parrish and Charles McNeal – The Director of Education at the San Francisco Ballet Center for Dance Education
Invited Panel for NDEO Student Chapters at the National Dance Education Conference in Los Angeles, Ca. Adjudicated
- October, 2012 **Process, Process, process**
Mila Parrish with USC dance education students Alyson Amato, Laura Smith, Amanda Nelson, Lisette Benefield at the National Dance Education Conference in Los Angeles, Ca. Adjudicated
- October, 2011 **Collaborative Activist Problem Solving in the Arts:**
Mila Parrish with USC dance education students Jennifer Coffey, Amanda Nelson, Joanna Hardy at the National Dance Education Conference. in Minneapolis, Minnesota. Adjudicated
- November, 2011 **LMA Interdisciplinary Investigations**
Dance and the Child International: USC Chapter- Crossing Curricular Boundaries Through Dance. University of North Texas at Denton. Denton, Texas. Adjudicated
- April, 2010 **iDance SC: Linking communities & creating dance through videoconferencing.**
South Carolina Campus Compact. Columbia, South Carolina.
- October, 2010 **Museum Innovations: Dynamic interactive performance environments**
National Dance Education Conference. Tempe, Arizona. Adjudicated
- October, 2010 **Dancing Stories: Literature and Activism in the Dance Class**
National Dance Education Conference. Tempe, Arizona. Adjudicated
- January, 2010 **iDance: Linking communities and creating dances with videoconferencing**
National Dance Association-Pedagogy Conference: The Learning Circle: How Dance Pedagogy Leads our Practice. Las Cruces, New Mexico. Adjudicated
- January, 2010 **Fish Fish Got My Wish & Other Dance Making Games.**
National Dance Association-Pedagogy Conference: The Learning Circle: How Dance Pedagogy Leads our Practice. Las Cruces, New Mexico. Adjudicated

- June, 2009 **Laban at play in the curriculum: Best practice in action.**
National Dance Education Conference– Take A Bite of the Apple- Exploring Resources to Promote Best Practices. New York, New York. Adjudicated
- June, 2009 **Teaching dance with technology: a hands-on workshop**
Mila Parrish and Cathie Kasch
National Dance Education Conference– Take A Bite of the Apple- Exploring Resources to Promote Best Practices. New York, New York. Adjudicated
- October, 2009 **FISH FISH GOT MY WISH: Laban at play in the curriculum.**
South Carolina Dance Festival. Spartanburg, South Carolina. Adjudicated
- October, 2009 **1-2-3 Techno-Dance: You Can Do It!**
South Carolina Dance Festival Spartanburg, South Carolina. Adjudicated
- June, 2007 **Earth First: Dancing Relationships with Our World.**
National Dance Education Organization Conference: Focus on Dance Education: Community Building. Mobile, Alabama. Adjudicated
- November, 2006 **Crossing Borders in Dance Education Research. Panel Presentation.**
Congress on Research in Dance- Continuing Dance Culture Dialogues: Southwest Borders and Beyond. Tempe, Arizona. Adjudicated
- November, 2006 **Creating Video Dance.**
Congress on Research in Dance-Continuing Dance Culture Dialogues: Southwest Borders and Beyond. Tempe, Arizona. Adjudicated
- October, 2006 **GAME ON: Minds at Play in the Dance Class.**
National Dance Education Organization Conference. Long Beach, CA. Adjudicated
- October, 2006 **Connecting Moves: Teledance in K-8 Dance Education.**
National Dance Education Organization Conference. Long Beach, CA. New York. Adjudicated
- October, 2005 **Evaluating dance in the digital classroom.**
National Dance Education Organization Conference. Buffalo, New York. Adjudicated
- October, 2005 **How NDEO is working for you. Selected Panel**
National Dance Education Organization Conference. Buffalo, New York. Adjudicated
- October, 2005 **High School Dance Education in Arizona - Panel Moderator.**
National Dance Education Organization Conference. Buffalo, New York
- October, 2005 **Curriculum for change: Children as Activists in K-12 dance education**
Mila Parrish with ASU graduate student Lindsey Bauer
National Dance Education Organization Conference. Buffalo, New York. Adjudicated
- October, 2005 **Techno, Trance and Jungle: Rave Culture for Dance Educators.**
Mila Parrish with ASU dance education students Saza Dimmick and Melanie Mitchell
National Dance Education Organization Conference. Buffalo, New York. Adjudicated
- March, 2005 **Applied Instruction: ArtsBridge and teacher preparation.**
ARTSBRIDGE National Conference. Long Beach, California. Adjudicated
- October, 2005 **Constructivism in Action: Motif Writing for dance.**
Mila Parrish with ASU dance education students Sara Anderson, Amanda Kinnaird, and Amy Lang
National Dance Education Organization Conference. Lansing, MI. Adjudicated
- October, 2004 **Street Moves: Hip Hop curriculum.**
Mila Parrish with ASU dance education students Saza Dimmick and Kelly Martell.
National Dance Education Organization Conference. Lansing, MI. Adjudicated
- October, 2004 **Meaning is Fluid.**
Mila Parrish with Denise Rapp and Marlene Strang
National Dance Education Organization Annual Conference
Lansing, MI. Adjudicated

- July, 2004 **Constructivism in Action: Motif Writing and K-12 teacher preparation.**
Motif Symposium II. Champaign Ill. Adjudicated
- June, 2004 **Constructivism in Action: Motif Writing and K-12 teacher preparation.**
Laban Institute of Movement Studies LIMS Biennial Conference. Irvine, California.
Adjudicated
- March, 2004 **Get the party started: Technology curriculum for community K-6 arts programs.**
Microcomputers in Education (MCE) conference. Tempe, Arizona. Adjudicated
- March, 2004 **Interactive Gateway: Happenings in the Digital Classroom.**
Southwest American College Dance Festival. Scottsdale, Arizona. Adjudicated
- March, 2004 **Effort, Chance, and Performance.**
Mila Parrish with ASU graduate student Natalie King
Southwest American College Dance Festival. Scottsdale, Arizona. Adjudicated
- January, 2004 **Let's Get the Party Started: Technology in Dance Education.**
Mila Parrish with ASU dance education students Sara Anderson and Maegan Enders
National Dance Association Conference. Dallas, Texas. Adjudicated
- October, 2003 **Living History Yvonne Rainer and the 1960's.**
Mila Parrish with ASU graduate education students Jennifer Walker, Nancy Happel and
Apryl Seech at the National Dance Education Organization Annual Conference.
Albuquerque, New Mexico. Adjudicated
- October, 2003 **New methods in technology pedagogy.**
Mila Parrish with ASU students Jennifer Walker, Carrie LeBarron, Sara Anderson, and
Maegan Ender at the National Dance Education Organization Annual Conference.
Albuquerque, New Mexico. Adjudicated
- April, 2003 **Interactive Gateway: Happenings in the Digital Classroom.**
Mila Parrish and Kathy Lindholm Lane
Winter Conference on Arts in Education. Tucson, Arizona. Adjudicated
- April, 2003 **Visual Anchoring in the dance**
Mila Parrish with ASU graduate student Jennifer Walker.
Winter Conference on Arts in Education. Tucson, Arizona. Adjudicated
- October, 2002 **Motif Writing and curriculum integration.**
Arizona Dance Arts Alliance Tempe, Arizona. Adjudicated
- March, 2002 **Dance technology and digital video editing.**
Southwest American College Dance Festival. Tempe, Arizona. Adjudicated
- March, 2002 **Moving Out of Domains and Into Big Ideas.**
National Dance Education Organization. Providence, RI. Adjudicated
- November, 2001 **The Process of the Process: Digital Dance Documentation.**
Multidisciplinary Technology Arts Conference. Irvine, California. Adjudicated
- October, 2001 **Issues in dance education and technology.**
Congress on Research in Dance (CORD) in New York City, New York. Adjudicated
- April, 2001 **Process-Based Dance Documentation: Bebe Miller CD-ROM & Labanotation score.**
National Dance Education Organization. Minneapolis, MN. Adjudicated
- March, 2001 **Moving Megabytes: The integration of technology in the dance curriculum.**
Microcomputers in Education (MCE) Tempe Arizona. Adjudicated
- October, 2001 **Discover Dance A 2-hour hands workshop**
Dancing with the Mouse Texas-Style National Dance Association conference Dallas,
Texas. Adjudicated
- May, 2000 **Dancing Through Kindergarten.**
Mila Parrish and Donna Swaneck
Ohio Association for the Education of the Young Child in Columbus, Ohio. Adjudicated

- July, 2000 **Management and planning: The development of instructional technology in dance education.**
4-hour workshop Dancing in the Millennium Conference, Washington D.C. Adjudicated
- October, 2000 **Dance technology for elementary teachers and students**
National Dance Association's Dancing with the Mouse Conference. Rock Hill, SC. Adjudicated
- May, 1999 **Dancing Science: Integrated technology and movement education.**
National Dance Education Organization conference. Cincinnati, OH. Adjudicated
- June, 1998 **Motif Writing, Laban Movement Analysis and Dance Technology**
The Ohio State University Motif Writing Intensive Course Columbus, Ohio. Adjudicated
- April, 1998 **Computer Assisted Dance Education**
Alliance for Health, Physical Education, Recreation and Dance. Reno, Nevada. Adjudicated
- April, 1997 **Computers in Dance. Software Development Exposition**
Columbia University. New York City, New York. Adjudicated
- June, 1997 **Uniting Dance and Curricula: Literacy Comes Alive.**
Mila Parrish and Barbara Bashaw
National Dance Association Conference. St. Louis, MO. Adjudicated
- March, 1997 **Integrating Movement and Classroom.**
American College Dance Festival of the Arts. University Park, PA. Adjudicated
- November, 1996 **Dance and Curricula: Motif Writing for Physical Educators**
Mila Parrish and Barbara Bashaw
NYSAPERD conference. New York, NY. Adjudicated
- October, 1996 **Dance and Curricula: Motif Writing in the classroom.**
Mila Parrish and Barbara Bashaw
National Dance Association: Focus on Dance. Minneapolis, MN. Adjudicated
- March, 1996 **Journey through the Heart.**
Mila Parrish and Barbara Bashaw
Eastern District AHPERD conference Stamford, Conn. Adjudicated
- November, 1995 **Sharing the Common Language of Movement**
Mila Parrish and Barbara Bashaw
NYSAPERD conference Syracuse, New York. Adjudicated

INVITED MASTER CLASS, ARTIST RESIDENCY & PROFESSIONAL DEVELOPMENT WORKSHOPS
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- 3/2019 **Guest Teacher**
Topic: *Ab-olicious Dancing: Coaxing and Kicking the Core into Action*
UNCG School of Dance High School Dance Day, Greensboro, NC.
- 6/2908 **Guest Teacher**
Topic: Motif Writing & Dance Making
Mindful Dancing. University of North Carolina, Greensboro, NC.
- 9/2018 **Guest Teacher**
Topic: Assessment and EdTPA
Dr. Mila Parrish with Melinda Waegerle.
Artistry in Action- PD workshop University of North Carolina, Greensboro, NC.

- 6/2017 **Keynote Address**
Topic: *Flipped dance class technology and assessment*
Keynote presentation at the Professional Teachers Conference in Provo, UT.
- 6/2017 **Guest Teacher**
WRITING DANCE: Using dance notation in the choreographic practice
American Dance Festival. Raleigh, NC.
- 6/2017 **Guest Teacher** - Professional Development workshop
Kinetic Literacy
Mindful Dancing Professional Development Conference, Greensboro, NC.
- 10/2016 **Guest Speaker**
Topic: *Community Arts*
Arts Summit Panel Discussion with Jody Kaizen, Janet Allard, Rebecca MacLeod, Mila Parrish and Lee Watson, Greensboro, NC.
- 10/2016 **Guest Speaker**
Topic: *Community Based Practice and Inclusiveness*
Adam Carlin, Heike Currie, Sheryl Oring, Mila Parrish, Tom Phillion, and Lee Walton, Greensboro, NC.
- 6/2016 **Guest Speaker**
Topic: *WRITING DANCE: Using dance notation in the choreographic practice*
American Dance Festival, Raleigh, NC.
- 11/2014 **Guest Speaker**
Topic: *Imagery and Understanding: Issues in secondary dance education*
Utah Dance Education Organization Workshop Presentation, Provo, UT.
- 11/2014 **Guest Speaker**
Topic: *Culturally Responsive Instruction in primary grades*
Utah Dance Education Organization Workshop, Provo, UT.
- 10/2014 **Guest Artist**
Topic: *Practical Assessment and interactive video technology*
2-day Guest Artist presentation on K-12 teacher training. Brigham Young University, Provo, UT.
- 7/2012 **Guest Artist**
Topic: *Kinesthetic literacy and interactive dance games*
92nd Street YMCA. Master classes and 5-day workshop, New York, NY.
- 7/2012 **Guest Artist**
Topic: *Dance pedagogy, technology and performance*
92nd Street YMCA. Master classes and 5-day intensive training, New York, NY.
- 6/2012 **Guest Artist**
Topic: *Dance Education and Technology*
10-day workshop University of North Texas, Denton, TX.
- 7/2011 **Guest Artist**
Topic: *Landmarks & Geographic Tales a Master Educator workshop on interdisciplinary dance instruction*
DaCi Conference: University of North Texas, Denton, TX.
- 7/2011 **Guest Artist**
Topic: *MapQuest and following the signs toward creative problem solving in dance education.* A master educator workshop on interdisciplinary dance instruction DaCi Conference: University of North Texas, Denton, TX.
- 3/2010 **Guest Artist - Master Class**
Topic: *Interactive Dance Technology*
Brigham Young University, Provo, UT.

- 1/2010 **Professional Development Seminar**
Topic: *Laban Movement Analysis and Literacy in Dance Education*. Richland One School District, Columbia, SC.
- 1/2010 **Professional Development Seminar**
Topic: *Videoconferencing in Dance Education*
Richland One School District, Columbia, SC.
- 12/2008 **Guest Speaker – Dance residency**
Topic: *Dance Education and Technology*.
Taipei Physical Education College, Taiwan.
- 12/2008 **Guest Speaker**
Topic: *Residency in K-12 Curricular Integration*.
Taipei Physical Education College, Taiwan.
- 6/2007 **Professional development workshop (5 days)**
Topic: *Video dance technology and technology integration for arts educators*.
Tennessee Dance Education Association.
- 10/2005 **Guest Artist**
Topic: *Video dance technology*
State University New York at Brockport, NY.
- 10/2005 **Guest Lecture**
Topic: *Interactive Gateway and process-based dance documentation*
State University New York at Brockport, NY.
- 7/2005 **Professional development workshop (2 day)**
Topic: *Interactive video* co-taught with Anne Green Gilbert and Bill Evans.
Dance and the Child international, Philadelphia, PA.
- 2/2005 **Guest Speaker Invited lecture**
Topic: *Dance Technology*
The Ohio State University, Columbus, OH.
- 2/2005 **Guest Speaker Invited master class**
Topic: *Interactive Gateway and mediated curriculum*.
The Ohio State University. Columbus, OH.
- 10/2004 **Pre-conference video workshop**
Topic: *Video workshop. Digital Dancing*
National Dance Education Organization, Lansing, MI.
- 3/2004 **Guest Artist Residency**
Topic: *Dance education and technology*
University of North Carolina, Greensboro, NC.
- 1/2004 **Guest Teacher - Invited Master Class**
Topic: *Motif writing: notation systems for movement analysis & performance coaching*
University of North Texas, TX.
- 11/2003 **Guest Artist - Invited Master Class**
Topic: *Interactive Gateway*
Temple University, Philadelphia, PA.
- 1/2003 **Guest Artist - Invited Master Class**
Topic: *Dance Technology*
Temple University, Philadelphia, PA.
- 1/2003 **Invited Master Class**
Topic: *Strategies and Issues when working with Dance Technology*
Graduate School of Dance Education, New York University, NY.

- 1/2003 **Invited Master Class**
 Topic: *Career choices in dance*
 Graduate School of Dance Education, New York University, NY.
- 6/2001 **Lecture Demonstration**
 Topic: *Dance notation and Motif Writing*
 Ohio State University, Dance Department, Columbus, OH.
- 6/2001 **Guest teaching workshop (8 hour)**
 Topic: *Hands-on workshop on dance technology*
 Arizona Dance Arts Association, Phoenix, AZ.

CHOREOGRAPHY, PERFORMANCES & RECONSTRUCTIONS

I have listed both original choreography created and performed at UNCG and with the iDance company as well as my work restaging and directing Repertory Etudes reconstructions. My passion for bringing historic dance works to current audiences led me to a several community partnership research programs centered around several Repertory Etudes: *The Parsons Etude*, Donald McKayle's *Rainbow Etude*, and Pearl Primus' *Buschasche Etude*.

Parsons Etude (2017-2018)

Choreographer: David Parsons

Music: Tony Powell

Dancers: Brooke Barnes, Kahlila Brown, Sydney Chatt, Katherine Damman, Kaykeel Dillard, Bre Forbes, Juliana Gagliano, Brittany Good, Sarah Grace Johnston

Re-stager: Emily Enloe

Restaged at UNCG and ECU

Rehearsal Directors: Dr. Mila Parrish and Dr. Marissa Nesbit

Work Performed: NCDEO Collage Dance Showcase, Northwest High School for the Arts

Collaborative performative research project with East Carolina University.

Kinesphere A & B (2016)

Choreography and Dancers: Mila Parrish with performers.

Music: "The Plan" by Bear McCreary, "Aenema" by the Vitamin String Quartet, "Ex Machina - OST" by Bunsen Burner, "Exurgency" by Zoë Keating, "Optimist" by Zoë Keating, "Near Light" by Ólafur Arnalds, & "Perpetual Emotion" by Roselily Drehz

Performed at the UNCG Kinesphere Concert March 18 and November, 2016

Kintsukuroi (2016)

Choreography by: Mila Parrish and Carey Barnette, Amira Karim, Benjamin Newnam, Chandra Pulliam, Taylor Roberson, Victoria Steadman, Emily Zyczkiewicz.

Music: Zoë Keating

The work Kintsukuroi is inspired by collage artist and illustrator Takahiro Kimura's passionate and beautiful college work, Broken Faces, and Kintsukuroi, the ceramic process of repairing pottery using gold or silver lacquer to mend the broken parts, understanding that the pottery is more beautiful for being broken.

Work Performed: UNCG-DanceED Connections Concert, Davie High School, East Middlebrook Middle School, Washington Montessori.

Set Reset (2016)

Music: The Intro by The X's

Choreography by: Mila Parrish and Carey Barnette, Amira Karim, Benjamin Newnam, Chandra Pulliam, Taylor Roberson, Victoria Steadman, Emily Zyczkiewicz.

Work Performed: UNCG-DanceED Connections Concert, Davie High School, East Middlebrook Middle School, Washington Montessori.

Drawing Near (2016)

Music: The Path by Zoe Keating

Choreography Mila Parrish, Emily Zyczkiewicz and Chandra Pulliam

In Drawing Near we show the different ways that people work together to create a supportive and nurturing relationship.

Performed: UNCG-DanceED Connections Concert, Davie High School, East Middlebrook Middle School, Washington Montessori.

Parsons Etude (2015)

Music: Tony Powell

Dancers: Katherine Allison, Francine Brantley, Caitlyn Holzer, Zudareon Jordan, Nicole Labbe, Hannah Long, Haley Marcin, Benjamin Newnam, Taylor Roberson, Nia Sadler, Kaitlyn Shelton, Victoria Steadman.

Choreographer: David Parsons

Re-stager: Emily Enloe

Restaged at UNCG 2015

Rehearsal Directors: Dr. Mila Parrish, Nicole Labbe and Hannah Long

Work Performed: UNCG-DanceED Connections Concert, Davie High School, East Middlebrook Middle School, Washington Montessori

Buschache Etude (2015)

Music: Traditional Congolese

Dancers: Francine Brantley, Caitlyn Holzer, Zudareon Jordan, Nicole Labbe, Hannah Long, Haley Marcin, Benjamin Newnam, Taylor Roberson, Tara Rooks, Nia Sadler, Kaitlyn Shelton and Victoria Steadman.

Choreographer: Pearl Primus (1919-1994)

Coaching and Staging: Diane B. McGhee Valle

Restaged at UNCG 2015

Costumes by Milla Wilkes-Davis on loan from the USC Department of Theatre and Dance

Prop Construction: Joseph Fern, Eric Morris and Christopher Fleming

Rehearsal Directors: Dr. Mila Parrish, Nia Sadler, and Haley Marcin

Work Performed: UNCG-DanceED Connections Concert, Davie High School, East Middlebrook Middle School, Washington Montessori.

Strut! (2015)

Music: "Intoxicated" by Martin Solveig

Dancers: Katherine Allison, Francine Brantley, Caitlyn Holzer, Zudareon Jordan, Nicole Labbe, Hannah Long, Haley Marcin, Benjamin Newnam, Taylor Roberson, Nia Sadler, Kaitlyn Shelton and Victoria Steadman.

Choreographer: Emily Enloe

Rehearsal Directors: Dr. Mila Parrish, Katherine Allison & Francine Brantley

Work Performed: UNCG-DanceED Connections Concert, Davie High School, East Middlebrook Middle School, Washington Montessori.

Rainbow Etude (2014).

Choreographer: Donald McKayle
Coaching and Staging: Diane B. McGhee Valle
Rehearsal Directors: Dr. Mila Parrish and Cherri King
Reconstruction Performed University of North Carolina Greensboro

On the Freedom Trail: Harriet Tubman and the Underground Railroad (2014)

Choreography by Kanica North and Mila Parrish
Adjudicated performance. DaCi National Gathering in Seattle, Washington.

Rainbow Etude (2013)

Choreographer: Donald McKayle
Coaching and Staging: Diane B. McGhee Valle
Rehearsal Directors: Dr. Mila Parrish and Cherri King
Reconstruction Performed University of North Carolina Greensboro

**DANCERS CONNECT
LABORATORY**

Dancers Connect (DC) is a multifaceted research and community partnership with several initiatives including DC Saturday program, the DC iDance company, and DC Extensions. The DC program serves as an effective training ground for dance pedagogy by fostering in-depth practical inquiry and access to university personnel and resources rarely found in K-12 schools (Parrish, 2014, Parrish, 2019). DC functions as a learning laboratory where university students receive substantive experience working in teaching teams as they create and implement dance instruction. Curricular content is aligned with university dance education coursework and promotes interdisciplinary content themes, literacy and language development, culturally responsive pedagogy, and activist or issue-based instruction models (Parrish, 2014).

The DC community dance program and iDance company was highlighted in the 2014 Chancellors Report as milestones in community engagement. Dancers Connect program, curricula, and instructional strategies have been presented at various national and international conferences. In 2019, DC was approved by the National Association of Schools of Dance (NASD) as a non-degree granting program for the community.

**COMMUNITY PERFORMANCES –
iDANCE COMPANY**

The iDance Company provides lecture demonstrations, master classes, and community performances in schools and community centers. It is designed to advance educational equity for marginalized and underserved students: from 2013-2016, the program served more than 1,400 students and community members and has cultivated university student’s awareness of the need for and the value of public service. The DC community dance program and iDance Company was highlighted in the 2014 Chancellors Report as milestones in community engagement. Notably iDance Company performances include:

4/2016	Davie High School, Monksville, NC
4/2016	East Millbrook Middle, Raleigh NC
4/2016	Washington Elementary Greensboro, NC
4/2016	Wellspring Senior Center, Greensboro, NC
4/2015	Jessie Wharton Elementary School, Greensboro, NC
3/2015	Reid Ross Classical School Fayetteville, NC
2/2015	Fayetteville Street Elementary School, Durham SC
12/2014	Wellspring Senior Center, Greensboro, NC
11/2014	East Millbrook Middle, Raleigh NC
4/2014	White Oak Elementary School, Cape Carteret, NC
2/2014	Jessie Wharton Elementary School, Greensboro, NC
3/2013	Wellspring Senior Center, Greensboro, NC
11/2013	Irving Park Elementary, Greensboro, NC

Media Productions

- Interactive Gateway Dance. Parrish, M. (2018). IG teacher resources, curricula and process documentation. <https://www.interactivegatewaydance.com>
- Interactive Gateway. Parrish, M. & Lindholm Lane, K. (2005). Happenings in the Digital classroom. DVD 1. Chair/Pillow. DVD 2. Workshop Processes
- Prey: Process-Based Dance Documentation. Mockabee, V. & Parrish, M. & (2002). CDROM and Labanotation Score for the Choreographic work Prey by Bebe Miller
Columbus, Ohio. Ohio State University Multimedia Publications
- Discover Dance: DVD.
Multimedia for K-12 dance education. Parrish, M. (2000-2005)

Curricula

- Parrish, M. (2018). Interdisciplinary Dance Education. United States Department of Education (USDOE) Professional Development of Arts Educators grant. A four-module online instructional curricula for teachers, administrators and arts specialists working in Guilford County's high poverty schools and targeting under-represented teachers.
- Parrish, M. (2018). Journey into the sea. The University of North Carolina Greensboro - K-12 Dancers Connect.
- Parrish, M. and Gabriel Tull. (2018). Culturally Responsive Practice in Choreography. The University of North Carolina Greensboro - K-12 Dancers Connect.
- Isabelle Collazo and Parrish, M. (2017). The Dazzling Life of Josephine Baker. The University of North Carolina Greensboro- K-12 Dancers Connect.
- Parrish, M. and Coffey, J. (2011). Compassion Dance. The University of South Carolina K-12 Dance Appreciation Program.
- Parrish, M. and Coffey, J. (2011). Moving Literature: Brockman Elementary. The University of South Carolina K-12 Dance Appreciation Program.
- Parrish, M. and Hardy, J. and Enloe, E. (2010). iDance Bullying. The University of South Carolina K-12 Dance Appreciation Program.
- Parrish, M. (2008). Carnival of Animals. The University of South Carolina K-12 Dance Appreciation Program.
- Parrish, M. (2006). Polar Zones Curricula. In the NDEO Standards in Action CD-ROM. National Dance Education Organization.

Arizona K-12 Dance Education Standards (2006). Executive Committee, Dance Review Program Head.

Parrish, M. & Lindholm Lane, K. (2005). Interactive Gateway ARTSWORK

Parrish, M. (2004). NYC Channel 13 PBS: BAM An Interactive Physical Education

Parrish, M., Dimmick, S & Martell K. Street Moves. (2004). AZDEO-NDEO

Parrish, M. (2002). Moving Inventors Flower Power Curriculum AZDEO.

Parrish, M. (1999). Moving in through the KINDER Garden

Parrish, M. & Bashaw, B. (1998). Journey Through the Heart. NDA

Curricula Resources

Curricula Resources

Dance Literacy Games

Dance Literacy Games (Parrish, 2006-2019) are a series of 11 kinesthetic manipulative games which activate Rudolf Laban's Element of Dance, Body, Effort, Shape, Space and Relationship. Using constructivist approaches, each dance game assists student development of dance content knowledge, inquiry, and problem-solving approaches, and also facilitates collaboration and improvisational learning. Below is a complete listing of the Dance Literacy Games I have produced by year:

- (2019). Momentum: Healthy Inner Attitudes by Dance Literacy Games
- (2018). Positivity: Can change the world by Dance Literacy Games
- (2012). Dance Together by Dance Literacy Games
- (2009). Twisted Shapes by Dance Literacy Games
- (2008). Breathe Dance by Dance Literacy Games
- (2007). No Manifesto by Dance Literacy Games
- (2007). Dance Quest by Dance Literacy Games
- (2007). EyeWitness Dance by Dance Literacy Games
- (2007). EyeWitness Dance Issue Deck by Dance Literacy Games
- (2007). Moving Inventions by Dance Literacy Games
- (2005). Motif Memory by Dance Literacy Games

Arts Integration Academy (AIA)

Parrish, M. (2018). Interdisciplinary Dance Education. United States Department of Education (USDOE) Professional Development of Arts Educators Grant. A four-module online instructional curricula for teachers, administrators and arts specialists working in Guilford County's high poverty schools and targeting under-represented teachers.

Interactive Gateway (IG)

Parrish, M. (2005-2018). Interactive Gateway (IG) is a curriculum and reconstruction program centering on internationally renowned choreographer Yvonne Rainer, her choreography *Chair/Pillow* and the postmodern dance movement. The research included the production of an online high school dance curriculum and teachers guide with two DVDs. IG broke new educational ground by allowing students and teachers access to the world of the choreographer, dance notator, re-stager and performers (Parrish, 2003; Parrish, 2003; Parrish, 2005; Parrish, 2016-2018). Yvonne Rainer's dance, *Chair/Pillow*, is a popular dance often reconstructed and taught in dance history classes. With substantive changes to digital and distributed media, in 2016-2018, Interactive Gateway's teacher resources, curricula and website were revised, updated and posted online. <https://www.interactivegatewaydance.com>

Dancers Connect Curricula

Dancers Connect curricula and teaching resources are have been presented at over 10 national and international conferences and are also published online. Curricular content is aligned with university dance education coursework and promotes interdisciplinary content themes, literacy and language development, culturally responsive pedagogy, and activist or issue-based instruction models (Parrish, 2014). Seven complete resources can be found at: <https://www.centeredindance.com/pedagogy>

Dancers Connect curricula includes the following modules:

- Stories in the Sky
- Moving to Grow
- Journey into the Ocean
- Wonderful Wings
- Bringing Literature to Life
- Globe Trekkers
- Polar Zones
- Life Cycle of the Frog
- Carnival of Animals

The specifically issue-based modules include:

- Culturally Responsive Curriculum
- Fascinating life of Josephine Baker
- Compassion Dance
- Hip Hop and Community
- Samba
- Children as Activists

A.III: SERVICE

A.III. a. Statement of Service

Since receiving my Ph.D. I have had the privilege to teach, publish, create, and serve under the auspices of three excellent universities: Arizona State University, the University of South Carolina, and the University of North Carolina Greensboro (UNCG). In these settings, I have been given ample opportunities to put my community engaged research, teaching, and service into practice.

My work with UNCG's Dancers Connect community program has brought dance to children and families without access to the arts through the formation of a pedagogical laboratory for dance instruction. It has also made space for the design of a technology-infused, issue-based dance curriculum that demonstrates my commitment to and that is driven by research extending from the academy to the community.

In 2015, I was honored with the National Dance Education Organization (NDEO) Outstanding Dance Education Leadership Award, which honors individuals who have demonstrated excellence in creating programs or curricula that have significantly impacted the field of dance education. Those who receive this award have demonstrated leadership on a national level and thus can inspire and cultivate vision and leadership in others. I work to encourage such vision thanks in part to the guidance of several dance scholars who have become invested in my training over the years. It is largely thanks to inspired mentorship that I continue to strive for excellence in the fields of dance pedagogy, movement analysis, community engagement, and technology.

National and International Service to the Profession

As summarized in my CV, professional service has been a consistent component throughout my academic career in numerous ways, including peer-review of manuscripts, editorial duties, National Endowment of the Humanities (NEH) grant review, university program accreditation assessment, review of research proposals, national scholarship review, national conference proposal review panels, and work for a number of professional organizations. Key service initiatives that demonstrate my commitment to service are outlined below:

North Carolina Dance Education Organization (NCDEO)

NCDEO is non-profit professional membership organization for dance education and was established in 2014 as the North Carolina State Affiliate for the NDEO with a mission to support dance education and to promote the art form of dance as an essential educational component of life-long learning. NCDEO serves as the professional development and advocacy center for the interests of its members who range from K-12 dance educators to graduate students and independent schools of dance in the state.

Since 2014, I have served as NCDEO's founding President and have consistently provided organizational leadership, planned initiatives, and established policies for the organization's future. I work with Board Members to develop long and short-range objectives and to coordinate NCDEO's alignment with the NDEO's goals and vision.

My past specific roles with the organization include:

- President (2014 – present)
- Director of College Showcase (2016-2018)
- Coordinator, Summer Professional Development (2017)
- Coordinator NCDEO founding leadership (2013 -2014)

National Dance Education Organization (NDEO)

The NDEO is the leading non-profit professional dance education organization. Founded in 1998, NDEO serves the interests of its members and also acts as an intellectual center for communication and dissemination of information among the dance education workforce. The organization also maintains the only database for dance education research.

In addition to serving on the NDEO Database Research Consortium in 2003, wherein I worked alongside 40 dance professionals from across the country, my past specific roles with the organization include:

- Director of Research (2018-2022)
- Director of Technology (2006-2009)
- Member of the Board (2003-2006)
- NDEO Website Design and Support (2002)

Dance and the Child International (DaCi)

The Dance and the Child International organization (DaCi) is a non-profit professional membership group of educators, researchers, artistic directors, choreographers, dancers, and administrators interested in dance for young people. Founded in 1978, DaCi serves the interests of its members by providing opportunities for young people to experience dance; fostering the inclusion of all forms of dance in both general education and community programs; and facilitating international collaboration through a triennial conference along with research, community projects, and funding.

My past specific roles with the organization include:

- Member of the Board (2003-2006, 2011- present)
- Coordinator Professional Development Teacher Education (2018-present)
- Newsletter Editor (2003-2006, 2011-2020)
- Master Teacher for Dance in Higher Education program (2005)

Dance Notation Bureau

The Dance Notation Bureau (DNB) is a non-profit professional membership organization that serves to advance the art of dance through the use of the Labanotation symbol system. Similar to the way in which a musical score preserves a melody, these scores allow dances to continue to be performed long after the lifetime of the artist. The DNB promotes and implements research, develops curriculum, and expands dance notation literature and archival materials. DNB has produced and houses Labanotation scores by artists such as George Balanchine, Paul Taylor, Antony Tudor, William Forsythe and José Limón. Each year the DNB assists in the reconstruction and staging of numerous works from scores for professional and university dance companies.

My past specific roles with the organization include:

- Member of the Professional Advisory Team
- Technology Resource team
- Grant review and funding working group

University of Washington

As a member of the External Program Evaluation team for the BA/MFA Dance programs at the University of Washington, I have worked to assess academic quality of the research/scholarship, design, and delivery of the academic program there. Our team has provided University of Washington administration with a clear understanding of the dance program's significance, educational value, resources requirements, and the role of the program within both the academic discipline and the larger university community.

University and Community Service

As the Director of Dance Education at UNCG, my service activities have largely focused on aligning dance assessment, evaluation, and curricula with state and national evaluation protocols. Specifically, I have focused on an ongoing program analysis and evaluation of the initial dance teacher certification found in our BA, BFA, MA, MFA degrees as well as our Advanced Dance teacher licensure found in our MA DE program.

The dance teacher licensure program at UNCG is well respected in North Carolina and is the only program wherein a student can earn advanced teacher licensure. Accordingly, my service activities address teacher education national assessments such as NCATE, SACS, and NASD in the instruction and dance education specialization. This has involved establishing connections with the University College of Education -Teacher Education program, the North Carolina Department of Education, local colleges and universities, dance organizations like NCDEO, centers for dance education, and the private and public dance community.

Since my arrival at UNCG in 2012, I have implemented multiple revisions to both the undergraduate and graduate program curricula to ensure that it includes substantial connections to community engagement, interdisciplinary and activist curricula, as well as student leadership and professional development programs. In my seven years at UNCG I have directed 13 professional development workshops and numerous guest artist residencies within the dance education program. As a result, the program has grown exponentially. This investment in a community service component has been a sizable task, as it entailed a clear vision of how the dance licensure specializations would complement current educational theory, new trends in training, the needs of present and future students, and the expectation of the community and future employers.

The dance program has developed a longstanding and positive network among district coordinators, principals, and teachers in the schools. It is interesting to note that most of the dance educators working in K-12 schools in the area earned their degrees at UNCG. In addition to clinical field placements, community partnerships, as well as short and long-term community service research, I assist our students to develop an understanding of and exposure to the need of marginalized and underserved students.

Community service initiatives augment clinical instructional opportunities found in the three-semester pedagogy sequence and particularly support the students' need for field placements in low performing schools. These include Dancers Connect, Dancers Connect Extensions, and the iDance Company described below.

Beyond these duties, as Director of Dance Education I:

- Develop and formulate K-12 teacher licensure program and curricula objectives and goals.
- Establish and enforce academic standards.
- Form connections in the community and at the State and School District levels.
- Evaluate and improve the quality of instruction.
- Advise, supervise, and advocate for student fieldwork teaching.
- Assist the School of Dance Director to establish program procedures.
- Formulate Dance Education teacher preparation program assessment plans for the college-wide UNCG School of Education.

My significant accomplishments in the area of service to the University's College of Visual and Performing Arts (CVPA) and the School of Dance (SOD) include:

- **University Service**
 - **Faculty Senate Professional Development Committee (Member):** Serving as an advisory body to the University Teaching and Learning Commons (UTLC). In consultation with the Director, the Committee provides recommendations to the UTLC, the Faculty Senate, and the University administration about matters of faculty professional development. The Committee is also taking a

- comprehensive look at teacher evaluation and preparation for online instruction.
- **COACHE Committee** (Member): Assessed data from UNCG faculty job satisfaction surveys to provide college leadership with leverage to increase work-life quality for faculty and to generate ideas and initiatives that enrich and expand the range of possible improvements.
- **Teacher Education Recruiting Workgroup** (School of Education): Tasked to develop a comprehensive recruiting plan for teacher education for 2015-2020.
- **CVPA Service**
 - **Teaching Artistry** (Program and Curriculum Development Committees): a professional certificate program and undergraduate minor in community practice and artistry. Partnering with the Dreamyard Project, an arts advocacy and community organization conducting impactful work in communities of hardship in New York City, university students and community artists learn strategies and experience first-hand how to create socially conscious activist partnerships.
 - **Social Practice: Arts for Social Change** (Program and Curriculum Development Committees): Undergraduate Minor in Social Practice: Arts for Social Change program centers on art as social change and promotes civic engagement in interdisciplinary art experiences.
 - **Community Arts Collaborative** (Member): provided an array of low cost, participatory arts opportunities, including private lessons, group classes, artist residencies and performances.
 - **Dancers Connect** (Director): Dancers Connect (DC) is a community arts program on the UNCG campus that run by the School of Dance and serves low income families in Greensboro, North Carolina. The DC program advances educational equity for marginalized and underserved students and is a laboratory classroom where clinical interns work in teaching teams to create and implement engaging interdisciplinary dance curricula. Clinical interns complete more than 70 additional instructional hours teaching and assisting in the program. The DC program serves over 75 community children ages 3-17 and their parents each semester.
- **SOD Service**
 - **Dancers Connect Extensions** (Director): Dancers Connect Extensions is an internship opportunity within Greensboro schools and community centers. Working with classroom teachers, clinical interns co-create curricula that is then implemented in classroom. Mentored by UNCG faculty, clinical interns generate between 20-50 community service hours.
 - **iDance company** (Director): iDance company provides lecture demonstrations, master classes, and community performances in the schools and community centers. In 2014-2017 the program expanded educational equity for marginalized and underserved students to reach more than 1,000 students. In addition, the program aimed to cultivate the university student's awareness of the need for and value of public service, which is essential for success in the UNCG teacher education program.

Additionally, as an SOD faculty member my service duties include:

- Service on three departmental search committees and chairing the recent dance education search.
- Service on peer review, recruiting, education, assessment, and curriculum committees.
- Created an EdTPA summer seminar course to advance students' certification progress.
- Produced professional development workshops on various topics including masterworks of contemporary dance, BF and somatics, assessment in dance, anatomy and kinesiology and Hip-Hop dance (listed below).
- Supported graduate and undergraduate dance education student participation in state, national, and international conferences.
- Created and mentored a student organization of NDEO - NDEO@UNCG.
- Initiated a free concert ticket program bringing students and teachers from local schools to dance performances at UNCG for free.

- Mentored nine undergraduate research scholars on creative, community-engaged projects.
- Mentored 20 graduate conference presentations.
- Established UNCG NC dance education award celebrating excellence and service to the community.
- Established UNCG as a center for excellence in summer professional development by offering more than 13 workshops since my arrival 2012.

CURATOR / DIRECTOR / ADMINISTRATOR COMMUNITY WORKSHOPS

June, 2019	Artistic Luminance Workshop 3-day professional development workshop with Will Evans in Greensboro, North Carolina.
June, 2019	Mindful Dancing Workshop 3-day professional development workshop with Renay Aumiller, E.E. Balcos, Connie McCoy, and Mila Parrish in Greensboro, North Carolina.
June, 2019	Dancing into New Media Workshop Week-long professional development workshop Greensboro, North Carolina.
June, 2018	Mindful Dancing Workshop 2-day professional development workshop with Renay Aumiller, Diane McGhee, Michelle Pearson, and Mila Parrish in Greensboro, North Carolina.
June, 2018	Summer Somatics Workshop Week-long professional development workshop with Martha Eddy Greensboro, North Carolina.
June, 2018	Dancing into New Media Workshop Week-long professional development workshop Greensboro, North Carolina.
June, 2017	Mindful Dancing – Workshop 2-day Professional Development workshop with faculty members Sayward Grimsley, Robin Gee, Betsy Ward Hutchenson, and Mila Parrish. Greensboro, North Carolina.
June, 2017	Dancing into New Media Workshop Week-long professional development workshop Greensboro, North Carolina.
June, 2017	Summer Somatics Workshop Week-long professional development workshop Martha Eddy Greensboro, North Carolina.
June, 2016	Summer Somatics Workshop Week-long professional development workshop with Martha Eddy Greensboro, North Carolina.
January, 2014	DaCi Day of Dance Hip Hop for Hope Professional Development Workshop with Saza Dimmick Greensboro, North Carolina.
January, 2014	Rainbow Masterwork Professional Development Workshop with Diane McGhee Greensboro, North Carolina.
February, 2013	Evolving Dance through Connectivity Professional Development Workshop with Bill Evans. Greensboro, North Carolina.

A. III.b. Chronological List of Service Activities

2018-2019

Service to the university	<p>Faculty Senate Professional Development Committee (Member) - in consultation with the UTLC Director, provided recommendations to the UTLC, the Faculty Senate, and the University administration about faculty professional development matters.</p> <p>Graduate School Committee (Member) - served as an advisory board member/Director of Dance Education.</p>
Service to the candidate's unit	<p>College of Visual and Performing Arts (CVPA) Budget Committee (Member) - discussed allocation of CVPA budget requests, issues, and priorities for each unit.</p> <p>Community Arts Collaborative (Member) - provided an array of low cost, participatory arts opportunities, including private lessons, group classes, artist residencies, and performances.</p> <p>Social Practice: Arts for Social Change Work Group (Member) - group of visual art, dance, theatre and music faculty centering on art for social change and civic engagement through interdisciplinary art experiences.</p> <p>Arts Education Advisory Committee (Member) - advocated for specific arts in education needs, class offerings, arts assessment, and evaluation.</p>
Service to the candidate's department	<p>CPC School of Education (Member, Education Program Planning and Leadership)</p> <p>Curriculum Committee (Member)</p> <p>Dance Education Faculty Search (Chair)</p> <p>Technique assessment (Evaluator)</p> <p>National Association of Schools of Dance (NASD) Self-Study Supplemental Document (member writing team)</p> <p>CVPA Graduate Studies Committee (School of Dance Graduate Committee as requested to address Dance Education MA discussions)</p> <p>UNCG NC Dance Educator Award (Director for Nominations)</p> <p>National Dance Education Organization (NDEO) at UNCG (Faculty Advisor, NDEO-MA DE student initiative)</p> <p>Mentorship</p> <ul style="list-style-type: none"> • Brought 12 UNCG students to the NDEO conference October 2018 in San Diego, CA. Assisted graduate students in grant writing to receive funding for conference fees, support transportation, conference planning, and housing. • Brought 15 UNCG students to the NCDEO conference February, 2019 in Raleigh, NC. Assisted dance education students in finding financial support to cover conference fees to attend the event.
Service to the Profession -	<p>President, North Carolina Dance Education Organization (NCDEO)</p> <ul style="list-style-type: none"> • Provide organizational leadership and set plans and policy for the future of the organization. • Work with Board Members to develop long and short-range objectives and to coordinate NCDEO's alignment with the NDEO goals and vision. • Work closely with the NCDEO Board of Directors, Advisory Board, State-wide dance educators and community leaders, to promote the organization at numerous conferences and meetings including the Arts are 4 life Conference, NC Arts Day in Washington, DC, and the NC Department of public instruction. <p>Director of Research, NDEO</p> <ul style="list-style-type: none"> • Met with leaders in dance research and focus on the needs of the NDEO community. • Have begun the formation of a dance education research compendium as well as the

NDEO conference proceedings publication responsibilities.

Board Member, Dance and the Child International (DaCi)

- Uphold DaCi’s mission to support the development of opportunities to experience dance using a feminist, standards based, best-practice, and child-centered model by providing organizational leadership and working with the other board members to set policy in place for daCi initiatives and events.

Scholarship evaluation team, NDEO

Journal of dance education (JODE), NDEO

- Member of the editorial team reviewing articles for journal.

Community service

Director, Mindful Dancing

- Formalized Summer Somatics Workshop intensive classes for teachers in the community; in June 2018, conducted professional development workshop.

Director, Dancers Connect

- Established community arts program on UNCG campus run by the School of Dance to serve low income families who are otherwise unable to afford arts instruction for their children in Greensboro, NC; created laboratory classroom for dance education program where clinical interns working in teaching teams can implement engaging interdisciplinary dance curricula. Over 90 community children, ages 3-17, and their parents participate in Dancers Connect each semester.

2017-2018

Service to the university

Faculty Senate Professional Development Committee (Member) - in consultation with the UTLC Director, provided recommendations to the UTLC, the Faculty Senate, and the University administration about faculty professional development matters.

Graduate School Committee (Member) - served as an advisory board member/Director of Dance Education.

Service to the candidate’s unit

Community Arts Collaborative (Member) - provided an array of low cost, participatory arts opportunities, including private lessons, group classes, artist residencies, and performances.

Social Practice: Arts for Social Change work group (Member) - group of visual art, dance, theatre and music faculty centering on art for social change and civic engagement through interdisciplinary art experiences.

Arts Education Advisory Committee (Member) - advocated for specific arts in education needs, class offerings, arts assessment, and evaluation.

Service to the candidate’s department

CPC School of Education (Member, Education Program Planning and Leadership)

Curriculum Committee (Member)

Technique Assessment (Evaluator)

NASD Self-Study Supplemental Document (member writing team)

CVPA Graduate Studies Committee (School of Dance Graduate Committee as requested to address Dance Education MA discussions)

UNCG NC Dance Educator Award (Director for Nominations)

NDEO at UNCG (Faculty Advisor, NDEO-MA DE student initiative)

Service to the Profession -

President, NCDEO

- Provided organizational leadership and set plans and policy for the future of the organization.
- worked with Board Members to develop long and short-range objectives and to coordinate NCDEO’s alignment with the NDEO goals and vision.
- worked closely with the NCDEO Board of Directors, Advisory Board, State-wide dance educators and community leaders, to promote the organization at numerous

conferences and meetings including the Arts are 4 life Conference, NC Arts Day in Washington, DC, and the NC Department of public instruction.

Director of Research, NDEO

- Met with leaders in dance research and focus on the needs of the NDEO community.
- Have begun the formation of a dance education research compendium as well as the NDEO conference proceedings publication responsibilities.

Board Member, DaCi

- Uphold DaCi’s mission to support the development of opportunities to experience dance using a feminist, standards based, best-practice, and child-centered model by providing organizational leadership and working with the other board members to set policy in place for DaCi initiatives and events.

Scholarship evaluation team, NDEO

Journal of dance education (JODE), NDEO

Member of the editorial team reviewing articles for journal.

Summer Somatics Workshop

- Implemented summer professional development program for dance educators; created intensive dance classes for the community.

College Showcase Coordinator, NCDEO

- Directed community dance performance.
- Coordinated all aspects of performance and adjudicated the creative work of 10 universities for the College Showcase (Charlotte, NC).

Director, Dancers Connect

- Established community arts program on UNCG campus run by the School of Dance to serve low income families who are otherwise unable to afford arts instruction for their children in Greensboro, NC; created laboratory classroom for dance education program where clinical interns working in teaching teams can implement engaging interdisciplinary dance curricula. Over 90 community children, ages 3-17, and their parents participate in Dancers Connect each semester.

Community service

2016-2017	
Service to the university	<p>Faculty Senate Professional Development Committee (Member) - in consultation with the UTLC Director, provided recommendations to the UTLC, the Faculty Senate, and the University administration about faculty professional development matters.</p> <p>Graduate School Committee (Member) - served as an advisory board member/Director of Dance Education.</p> <p>Teacher Education Recruiting workgroup (School of Education) – tasked to develop a comprehensive recruiting plan for teacher education for 2015-2020.</p>
Service to the candidate’s unit	<p>Community Arts Collaborative (Member) - provides an array of low cost, participatory arts opportunities, including private lessons, group classes, artist residencies, and performances.</p> <p>Social Practice: Arts for Social Change work group (Member) - work group of visual art, dance, theatre and music faculty centering on art for social change and civic engagement through interdisciplinary art experiences.</p> <p>Arts Education Advisory Committee (Member) - committee meets to advocate for the specific needs of arts in education, class offerings, arts assessment, and evaluation.</p>
Service to the candidate’s department	<p>CPC School of Education (Member, education program planning and leadership)</p> <p>Curriculum Committee (Member)</p> <p>Undergraduate Auditions</p> <p>NASD Self-Study Supplemental Document (member writing team)</p>

CVPA Graduate Studies Committee (School of Dance Graduate Committee as requested to address Dance Education MA discussions)

UNCG NC Dance Educator Award (Director for Nominations)

Assistant Professor Technique/Choreography (Search Committee)

NDEO at UNCG (Faculty Advisor, NDEO-MA DE student initiative)

Mentorship

- Wrote letters of recommendation for UNCG summer assistantships, graduate program application, awards, as well as student and professional employment.
- Brought 12 UNCG students to the NDEO Conference (October 2016 in Arlington, VA). Assisted dance education students in finding financial support to cover conference fees to attend the event.

Service to the Profession -

President, NCDEO

- Provide organizational leadership and set plans and policy for the future of the organization
- Work with Board Members to develop long and short-range objectives and to coordinate NCDEO's alignment with the NDEO goals and vision
- Work closely with the NCDEO Board of Directors, Advisory Board, State-wide dance educators and community leaders, to promote the organization at numerous conferences and meetings including the Arts are 4 life Conference, NC Arts Day in Washington, DC, and the NC Department of public instruction.

Director of Research, NDEO

- Meet with leaders in dance research and focus on the needs of the NDEO community
- Have begun forming dance education research compendium as well as the NDEO conference proceedings publication responsibilities.

Board Member, DaCi

- Uphold DaCi's mission to support the development of opportunities to experience dance using a feminist, standards based, best-practice, and child-centered model by providing organizational leadership and working with the other board members to set policy in place for DaCi initiatives and events.

Journal of dance education (JODE), NDEO

- Member of the editorial team reviewing articles for journal.

Journal of Learning in the Arts

- Member of the editorial team reviewing articles for journal.

External Evaluation Team University of Washington BA/MFA Dance (October 2016- March 2017)

- Assessed quality of the undergraduate and graduate programs and to provide faculty with constructive suggestions for strengthening the programs.
- Provided the University with a clearer understanding of each program's quality, educational value, role within the academic discipline, role within the University and community, and resource requirements.

Community service

Summer Somatics Workshop

- Implemented summer professional development program for dance educators; created intensive dance classes for the community.

Director, iDance Company

- Taught and performed for more than for over 200 students and community members in

North Carolina.

College Showcase Coordinator, NCDEO

- Directed community dance performance.
- Coordinated all aspects of performance and adjudicated the creative work of 10 universities for the College Showcase (Charlotte, NC).

Director, Dancers Connect

- Established community arts program on UNCG campus run by the School of Dance to serve low income families who are otherwise unable to afford arts instruction for their children in Greensboro, NC; created laboratory classroom for dance education program where clinical interns working in teaching teams can implement engaging interdisciplinary dance curricula. Over 90 community children, ages 3-17, and their parents participate in Dancers Connect each semester.

2015-2016

Service to the university

Faculty Senate Professional Development Committee (Member) - in consultation with the UTLC Director, provided recommendations to the UTLC, the Faculty Senate, and the University administration about faculty professional development matters.

COACHE Committee (Member) – assessed the data from UNCG faculty job satisfaction surveys to provide college leaders with a means to increase the faculty work-life quality; generated ideas and initiatives from faculty to enrich and expand the range of possible improvements.

Teacher Education Recruiting Workgroup (School of Education) – tasked to develop a comprehensive recruiting plan for teacher education for 2015-2020.

Service to the candidate's unit

Community Arts Collaborative (Member) - provides an array of low cost, participatory arts opportunities, including private lessons, group classes, artist residencies, and performances.

Social Practice: Arts for Social Change work group (Member) - work group of visual art, dance, theatre and music faculty centering on art for social change and civic engagement through interdisciplinary art experiences.

Arts Education Advisory Committee (Member) - committee meets to advocate for the specific needs of arts in education, class offerings, arts assessment, and evaluation.

Graduate School (Member)

Service to the candidate's department

Member School Naming Committee (Member)

UNCG CPC School of Education

Scholarship Committee

Graduate Committee

Technique assessment (Evaluator)

UNCG NC Dance Educator Award (Director for Nominations)

UNCG High School Dance Day (Assistance to Melinda Waegerle for program performance planning).

Graduate Section Supervisor, DCE 100

NDEO at UNCG (Faculty Advisor, NDEO-MA DE student initiative)

Mentorship

- Wrote over 20 letters of recommendation for UNCG summer assistantships, graduate program application, awards, as well as student and professional employment.
- Served as a mentor for four UNCG MA DE students on their poster and research presentations at the October 2015 NDEO conference.

Site Evaluation -UNCG Student Teachers (Spring 2016)

- assisted undergraduate coordinator in conducting site visits for all student teachers

completing assessment documentation.

Service to the Profession -

President, NCDEO

- Provide organizational leadership and set plans and policy for the future of the organization
- Work with Board Members to develop long and short-range objectives and to coordinate NCDEO's alignment with the NDEO goals and vision
- Work closely with the NCDEO Board of Directors, Advisory Board, State-wide dance educators and community leaders, to promote the organization at numerous conferences and meetings including the Arts are 4 life Conference, NC Arts Day in Washington, DC, and the NC Department of public instruction.

Board Member, DaCi

- Uphold DaCi's mission to support the development of opportunities to experience dance using a feminist, standards based, best-practice, and child-centered model by providing organizational leadership and working with the other board members to set policy in place for DaCi initiatives and events.

Journal of dance education (JODE), NDEO

- Member of the editorial team reviewing articles for journal.

Journal of Learning in the Arts

- Member of the editorial team reviewing articles for journal.

Community service

Summer Somatics Workshop

- Implemented summer professional development program for dance educators; created intensive dance classes for the community.

Director, Summer COOL KIDS CAMP (5/2015)

- Hired faculty, wrote and implemented Cool Kids Dance Curricula. Curricular themes: Globetrotters (ages 9-12) and Stories in the (sky ages 6-8)

Director, iDance Company

- Taught and performed for form than for over 800 students and community members in North Carolina through lecture demonstrations, creative movement classes, and informal performances.

Director, UNCG -DanceED Connections Concert

- A celebration of dance education across the state through performance, lecture, and awards celebrations.

Director, Dancers Connect

- Established community arts program on UNCG campus run by the School of Dance to serve low income families who are otherwise unable to afford arts instruction for their children in Greensboro, NC; created laboratory classroom for dance education program where clinical interns working in teaching teams can implement engaging interdisciplinary dance curricula. Over 90 community children, ages 3-17, and their parents participate in Dancers Connect each semester.

2014-2015

Service to the university

Faculty Senate Professional Development Committee (Member) - in consultation with the UTLC Director, provided recommendations to the UTLC, the Faculty Senate, and the University administration about faculty professional development matters.
COACHE Committee (Member) – assessed the data from UNCG faculty job satisfaction

surveys to provide college leaders with a means to increase the faculty work-life quality; generated ideas and initiatives from faculty to enrich and expand the range of possible improvements.

Service to the candidate's unit	Community Engagement Committee (Member) Service Learning Committee (Member) Community Arts Collaborative (Member) - provides an array of low cost, participatory arts opportunities, including private lessons, group classes, artist residencies, and performances. Arts Education Advisory Committee (Member) - committee meets to advocate for the specific needs of arts in education, class offerings, arts assessment, and evaluation. SMDT - Community Programs (Search Committee)
Service to the candidate's department	Ph.D. Planning Committee Scholarship Committee Curriculum Committee Graduate Committee UNCG High School Dance Day (Assistance to Melinda Waegerle for program performance planning) Graduate Section Supervisor, DCE 100 Technique assessment (Evaluator) UNCG Representative, NASD Annual Conference NDEO at UNCG (Faculty Advisor, NDEO-MA DE student initiative) Mentorship <ul style="list-style-type: none">• Wrote 14 letters of recommendation for UNCG summer assistantships, graduate program application, awards, as well as student and professional university employment.
Service to the Profession -	President, NCDEO <ul style="list-style-type: none">• Provide organizational leadership and set plans and policy for the future of the organization• Work with Board Members to develop long and short-range objectives and to coordinate NCDEO's alignment with the NDEO goals and vision• Work closely with the NCDEO Board of Directors, Advisory Board, State-wide dance educators and community leaders, to promote the organization at numerous conferences and meetings including the Arts are 4 life Conference, NC Arts Day in Washington, DC, and the NC Department of public instruction. Director of Research, NDEO <ul style="list-style-type: none">• Met with leaders in dance research and focus on the needs of the NDEO community• Have begun the formation of a dance education research compendium as well as the NDEO conference proceedings publication responsibilities. Board Member, DaCi <ul style="list-style-type: none">• Uphold DaCi's mission to support the development of opportunities to experience dance using a feminist, standards based, best-practice, and child-centered model by providing organizational leadership and working with the other board members to set policy in place for DaCi initiatives and events. Journal of dance education (JODE), NDEO <ul style="list-style-type: none">• Member of the editorial team reviewing articles for journal. Journal of Learning in the Arts <ul style="list-style-type: none">• Member of the editorial team reviewing articles for journal.

Community service

Director, iDance Company

- Taught and performed for form than for over 800 students and community members in North Carolina through lecture demonstrations, creative movement classes, and informal performances.

Director, Dancers Connect

- Established community arts program on UNCG campus run by the School of Dance to serve low income families who are otherwise unable to afford arts instruction for their children in Greensboro, NC; created laboratory classroom for dance education program where clinical interns working in teaching teams can implement engaging interdisciplinary dance curricula. Over 90 community children, ages 3-17, and their parents participate in Dancers Connect each semester.

2013-2014

**Service to the university
Service to the candidate's unit**

School of Education (Dance Representative) - conducted comprehensive NCATE self-study, curricula matrix, and assessment of MA dance education program.

SMDT Arts Education Workgroup

SMTD Interdisciplinary Course Development Committee

SMDT Board of Visitors (Presentation with Dean Peter Anderson and David Huskins on community engagement Dancers Connect, iDance Company and Wellspring Senior center performances for the School of Music, Theatre and Dance)

SMDT Service at a Symphony Fundraiser (Organizer)

Board of Visitors Presentation (Dancers Connect representative)

Service to the candidate's department

Peer Review Committee

Dance History Search Committee Member

Ph.D. Planning Committee

Scholarship Committee

Curriculum Committee

Technique Assessment (Evaluator)

UNCG High School Dance Day (Assistance to Melinda Waegerle for program performance planning.

IHE Assessment - School of Education (Dance Education Report Lead)

NDEO at UNCG (Faculty Advisor, NDEO-MA DE student initiative)

Service to the Profession -

Coordinator, NCDEO Workgroup

- Established a national dance education organization/NEO state affiliate organization in North Carolina

Board Member, DaCi

- Uphold DaCi's mission to support the development of opportunities to experience dance using a feminist, standards based, best-practice, and child-centered model by providing organizational leadership and working with the other board members to set policy in place for DaCi initiatives and events.

Journal of dance education (JODE), NDEO

- Member of the editorial team reviewing articles for journal.

Journal of Learning in the Arts

- Member of the editorial team reviewing articles for journal.

Community service

Director, Hip Hop for Hope Community Dance Workshop

- University wide community service event.

Partner/Participant, NDEO@ UNCG with International Service

- Facilitated partnerships with the international "Feed My Starving Children"

organization as well as with the local Greensboro Ministries and DaCi

Director, iDance Company

- Taught and performed for form than for over 800 students and community members in North Carolina through lecture demonstrations, creative movement classes, and informal performances.

Director, Dancers Connect

- Established community arts program on UNCG campus run by the School of Dance to serve low income families who are otherwise unable to afford arts instruction for their children in Greensboro, NC; created laboratory classroom for dance education program where clinical interns working in teaching teams can implement engaging interdisciplinary dance curricula. Over 90 community children, ages 3-17, and their parents participate in Dancers Connect each semester.

2012-2013	Fall 2012 hired at UNCG
<p>Service to the university Service to the candidate's unit Service to the candidate's department</p>	<p>School of Education (Dance Representative) - conducted comprehensive NCATE self-study, curricula matrix and assessment of MA dance education program.</p> <p>SMTD Interdisciplinary Course Development Committee (Member) -served on a committee to develop new courses (inclusive of Pre-Kindergarten students) in music, theater and dance.</p> <p>Peer Review Committee</p> <p>Ph.D. Planning Committee</p> <p>Undergraduate Audition Evaluator</p> <p>SMDT Arts Education Workgroup (Member) - Initiated meetings between arts and education faculty across university to support programmatic and curricular needs.</p> <p>Technique assessment (Evaluator)</p> <p>IHE Assessment - School of Education (Dance Education Report Lead)</p> <p>NASD National Conference</p> <ul style="list-style-type: none"> • Served as Session Recorder at the annual conference. <p>Board Member, DaCi</p> <ul style="list-style-type: none"> • Uphold DaCi's mission to support the development of opportunities to experience dance using a feminist, standards based, best-practice, and child-centered model by providing organizational leadership and working with the other board members to set policy in place for DaCi initiatives and events. <p>Journal of dance education (JODE), NDEO</p> <ul style="list-style-type: none"> • Member of the editorial team reviewing articles for journal. <p>Journal of Learning in the Arts</p> <ul style="list-style-type: none"> • Member of the editorial team reviewing articles for journal. <p>Director, Evolving Dance Through Connectivity Workshop (2.2013)</p> <ul style="list-style-type: none"> • Implemented with William Evans all aspects of workshop (advertising, budgets, publicity, registration, website development, program scheduling, evaluation, and certificates) for 60 participants.
<p>Service to the Profession -</p>	
<p>Community service</p>	