

## **ROSEMARY CANDELARIO**

### **B. INTRODUCTORY NARRATIVE**

In this self-analysis I reflect on how my work over the past five years has met and often exceeded standards for tenure and promotion to Associate Professor in the Department of Dance. In short, I have received excellent evaluations from students and administrators for my teaching that is focused on theory, writing, and mentoring graduate student research; have actively produced significant new knowledge in the field of Dance Studies primarily in the form of publications and presentations; and have been deeply involved in service at multiple levels of the university, in my field, and the community. In spring 2016 my work was recognized with a TWU Mary Mason Lyon Award, which acknowledges junior faculty who demonstrate excellence in teaching, research, and service, and who evidence dedication to their careers and promise for future success. In 2017 I was awarded merit pay in recognition of my accomplishments.

### **C. TEACHING**

The Department of Dance expects that faculty applying for tenure and promotion demonstrate excellence and currency in teaching and that we actively participate in the development, modification, and evaluation of courses. We are expected to demonstrate generous involvement in fostering the scholarly development of students. Finally, we are expected to initiate collegial and interdisciplinary relationships with colleagues to strengthen our teaching. In what follows I detail how I have met and exceeded these criteria through a focus on mentoring graduate students to become professionals in dance in academia through building their theoretical and methodological skills and preparing students to conduct original research.

#### **Excellence in Teaching**

My primary responsibility is to teach in our low-residency PhD program and chair dissertation committees. I also coordinate the MA program; teach pedagogy, research methodologies, and writing to MA/MFA students; and teach and mentor community dance practices and non-

Western dance forms for undergraduates. Accordingly, I have continuously held full membership on the Graduate Faculty since January 2013.

I have consistently received ratings of “outstanding” in all of my annual performance reviews to date. My chair, Professor Mary Williford-Shade notes that “In working with students, Dr. Candelario has a particular gift for guiding them through difficult content, providing a push and pull environment that serves as a springboard for reflection and action.” Dean Staton observed that my efforts “are making it more possible for graduate and undergraduate students alike to pursue their creative, scholarly aspirations.” Dean Tilton added that my “goals in the area of teaching reflect [my] strong commitment to our students, to critical thinking, to writing, and to building community.” Finally, Professor Williford-Shade states that my “consistency of pedagogical vision and willingness to do the work necessary to realize that vision in meaningful ways is exemplary.”

According to the last Course Evaluation Summary Report available that included comparative numbers (spring 2016), between fall 2012 and spring 2016 quantitative graduate student evaluations rank me at 4.77 on a scale of 1 to 5 as an excellent/effective teacher, and undergraduates rank me at 4.57 out of 5. Although it is challenging to draw definitive conclusions across this time period due to a number of changes at the university level in the timing and content of evaluations, nonetheless, a vast majority of both graduate (95.4%) and undergraduate students (91.4%) found me to be effective. Qualitative student evaluations praise my teaching style and course organization. One PhD student shared, “Your teaching style was particularly effective and allowed space for reflective thinking with enough structure and prompting for a heightened engagement with the material. You created a relaxed and stimulating learning atmosphere.” An undergraduate student commented, “Rosemary is an excellent teacher. She is patient, clear in her expectations, flexible and responsive to the energy of the class.”

I will note that with the previous PhD cohort, my evaluations did see a drop in the quantitative portion of the evaluation. Less than full participation in evaluations is one possible

explanation. When I analyze the comments from the three semesters with the cohort (fall 2014 through fall 2015) alongside the numbers, I notice that one student in particular expressed frustration with the online discussion format. Although I tried a number of different strategies from semester to semester to try and improve the experience for students (using a variety of technology to try and make the discussions more interactive, employing feminist approaches to discussion that pose the students as experts), my evaluations from that particular cohort did not markedly improve. I eventually came to understand that some of the students' frustration stemmed from interpersonal dynamics among the cohort. When a new PhD cohort began in fall 2016, I note that my quantitative evaluations went up again to previous levels.

A significant portion of my teaching involves mentoring MA thesis and PhD dissertation research and writing, but there are no standardized processes to evaluate this work. I therefore asked my students who have graduated with their MA or PhDs for letters evaluating my work with them on their exams (PhD only), prospectus, research, and thesis or dissertation writing. (I specifically did not ask students who have not yet finished their degrees to write letters because I felt that would be unethical.) The letters speak to the long-term impact of my teaching and mentorship on my former students. One PhD alum wrote, "It is one thing to possess a wealth of knowledge; to be able to cultivate this knowledge in others is another thing entirely... Her skill as an educator has significantly impacted my teaching and scholarship." Another PhD alum shared, "I was and continue to be supported and challenged to achieve my goals as an artist and scholar through Dr. Candelario's modeling of professionalism and her mentorship."

### **Course Development and Evaluation**

In my first few years at TWU, I developed 12 new syllabi. Highlights include the following:

- DNCE 4123 Dance and Public Practice, which includes partnerships with Denton agencies to provide learn-by-doing opportunities for undergraduates

- DNCE 5023 Academic Writing and Research, a first semester course that introduces new MA and MFA students to analytical reading and writing practices, and gives them a broad introduction to research methods commonly used in creative and written dance research; I communicate regularly with MFA faculty to ensure the course is effective in preparing MFA students for their culminating project proposal and paper
- DNCE 5933 Internship, which allows MA students pursuing the Professional Project option to put “learning by doing” into practice and incorporate it into their research and degree plans
- DNCE 6113 Choreographies of Writing, a first semester course that introduces new PhD students to current dance studies literature and builds analytical watching and writing skills

In addition to developing courses that I regularly teach, I worked with my chair on the creation of new core curriculum courses, DNCE 2143 Dance and Globalization, DNCE 2383 Gendered Images in Dance Performance, DNCE 2393 Understanding the Arts: Dance, DNCE 3373 Art, Dance, & Film, and DNCE 2162 Wellness Through Movement. Moreover, I currently support instructors in these courses to develop assessments related to the core objectives, choose criteria for evaluation, and go through evaluation submission process.

Finally, in my role as coordinator of the MA since 2012 and now the PhD program, I annually prepare the Academic Institutional Improvement Assessment Plan report on the program, and in my new role as coordinator of the PhD program will do the same for that program. In both of these cases, this annual assessment process that links program-specific Student Learning Outcomes to particular degree milestones gives me the opportunity to evaluate the effectiveness of courses in relationship to the entire curriculum and how they prepare graduate students to successfully design and carry out research, communicate their research in writing, and make contributions to the field through presentations and publications.

### **Currency in Teaching**

My goal in designing my syllabi is to ensure that when dance students graduate from TWU, no matter which program they are in, they are well grounded in both the foundations and current trends of our field. Some of the ways I have revised my syllabi to achieve this include:

- Updating content and learning activities in the online core curriculum course World Dance Forms (now Dance and Globalization) including recruiting experts in butoh, Kathak, and modern dance to record guest lectures
- Revising the MA/MFA Pedagogical Foundations in Dance course to supplement studio pedagogy with modules on teaching dance history and online pedagogy to help students build skills that will better prepare them for the current job market
- Responding to PhD requests for an introductory critical theory class (Scholarly Inquiry)
- Modifying the PhD Dance and Culture class to spread methodology instruction across the PhD curriculum and to introduce significant new publications from the past five years.

### **Mentorship of Student Scholars**

Mentoring MA and PhD students is a major focus of my teaching and has become a passion of mine. Over the past 5 years I have advised 3 MA theses and 4 PhD dissertations, and participated in 9 PhD committees as a member. Currently I am chairing 1 MA professional paper committee and 4 PhD dissertation committees, and serve on 6 PhD committees as a member. Additionally, I am advising 2 PhDs and 2 MAs in coursework. To support this aspect of my teaching, I attended a daylong “Mentoring Skills and Tools: a Workshop for Mentors of Graduate Researchers” at the 2015 Annual Meeting of the American Society for Theater Research annual meeting. The workshop helped me learn how to develop mentorship plans geared to each individual’s needs. Moreover, I conducted research on online mentorship as part of my work in the Pioneer Teaching and Learning

Academy (see below), and co-presented this research at the 2017 TWU Teaching and Learning Symposium.

One concrete example of the way I mentor students into becoming active participants in our field is my biannual journal article writing course for PhD students, Scholarly Writing. Of the 4 students who took the course in summer 2017, 3 of 4 have submitted their articles to national peer-reviewed publications. Of the 12 students who completed the course in 2015 and 2013, 8 had their articles published in national or international peer-reviewed publications. I am particularly proud of the fact that one of my advisees already has a contract from an academic press to turn her dissertation into a book, and another has been invited to submit her book proposal to a top academic press. Both of these will be major contributions to the dance field.

### **Collegial and Interdisciplinary Relationships Towards Developing My Teaching**

Since joining the faculty in summer 2012, I had availed myself of the many opportunities at TWU to develop my teaching. Highlights include:

- Completing the Online Faculty Development Program and the Introduction to Quality Matters Standards Course, which were key in developing my online pedagogy
- Working with our Instructional Designer regularly for one-on-one training in tools such as Blackboard Collaborate for use in my low-residency PhD courses and technical assistance developing modules for courses such as the online teaching module for my graduate pedagogy class
- Attending the Teaching and Learning Symposium annually to learn new strategies and tools from my colleagues, with a particular focus on online discussion techniques
- Becoming Affiliated Faculty in the Department of Multicultural Women's and Gender Studies and participating in occasional events for the department

- Serving as a Pioneer Teaching and Learning Academy mentor, which has enabled me to practice my peer mentorship skills, exchange new research on the scholarship of teaching with peers, and investigate online mentorship best practices

#### **D. SCHOLARSHIP AND CREATIVE ACTIVITIES**

The TWU Department of Dance expects that faculty applying for tenure and promotion demonstrate excellence in scholarship and other creative activities through an ongoing program of inquiry in either “Scholarship of Research and Writing” or “Scholarship of Artmaking.” The expectation is that the scholarship has made significant contributions in peer-reviewed forums (such as publications and presentations) that can lead to national standing in the field of dance.

Additionally, the Department of Dance expects that the program of scholarly inquiry will involve collaborations that are both collegial and interdisciplinary. Finally, faculty applying for tenure are expected to have a record of applying for internal and external funding. In what follows I demonstrate how my scholarship has met and exceeded the above criteria.

##### **Excellence in Scholarship and Creative Activities**

I am a Dance Studies scholar with an active and ongoing program of scholarly inquiry primarily but not exclusively in research and writing. Broadly speaking, my research examines the political efficacy of moving bodies on the stage, screen, and in public sites. Within this larger concern, I am a leading scholar of the Japanese avant-garde dance, *butoh* in the United States and part of the core of a growing group of Asian American dance scholars. My international reputation as a *butoh* scholar--gained in part through presentations at national and international conferences and an international symposium that I co-organized at UCLA in 2011--has led to requests for book reviews in US and UK journals, a request for a manuscript review from Routledge (a leading international press in dance and performance), and commissions for various Routledge publications, including entries in the *Routledge Encyclopedia of Modernisms*. My international reputation moreover directly

led to the opportunity to co-edit the 250,000 word *Routledge Companion to Butoh Performance* with Dr. Bruce Baird, Associate Professor of East Asian Languages and Cultures at the University of Massachusetts Amherst (publication anticipated in 2018). The *Companion* will be the definitive English language collection of butoh history and contemporary practice comprised of commissioned essays along with translations of formative texts that have never before been available in English. With 53 contributors from 14 countries, including scholars, artists, and presenters, the book will define the field for years to come.

I am perhaps best known for my research on Eiko & Koma, acclaimed Japanese American performers who were early students of the founders of butoh, but prefer to leave their dance form unnamed. My 2016 monograph, *Flowers Cracking Concrete: Eiko & Koma's Asian/American Choreographies*, published by Wesleyan University Press, is the first in-depth critical study of Eiko & Koma's choreography, examining in detail approximately half of the more than 60 stage, outdoor, media, and installation works created by the pair since their arrival in the United States in 1976. Drawing on interviews, archival research, and choreographic analysis, the book places these award-winning dancers in the context of postwar Japanese politics and avant-garde art, the New York downtown dance scene, and Asian American frameworks. Wesleyan University Press was my first choice because of their well-respected Dance Studies titles, including an impressive focus on single artists and transnational Asian and Asian-American dance. The publication of my book has already led to three guest lectures at national venues in 2016-17, not to mention an additional three scheduled for 2017-18, including a talk as part of the influential "Fridays at Noon" program at the renowned 92nd Street Y in New York City (scheduled for May 2018). In addition to my book, I also published two refereed and two non-refereed yet prominent articles about the duo, and have given numerous presentations at national and international conferences.

In addition to establishing a body of critical literature on Eiko & Koma, my work on the duo has significantly contributed to the nascent field of Asian American Dance Studies. Through my



book, a chapter in Yutian Wong's *Contemporary Directions in Asian American Dance*, participation in a 2016 roundtable on Asian American dance at the Congress on Research in Dance/Society of Dance History Scholars annual conference, and a number of Dance Studies panels at the annual meeting of the Association for Asian American Studies, I am working alongside a group of scholars to expand the literature and define this crucial subfield. In addition to my writing on Eiko & Koma, I am developing an archival project on two important New York based groups from the 1970s and 1980s, the Asian American Dance Theater and the Asian New Dance Coalition, both of which are absent from the dance literature.

I initially became interested in the relationship between dance and the environment through my research on Eiko & Koma. This led to me to develop a project called "Dancing Ecology," which examines how butoh dancers develop relationships with the environment during outdoor butoh training workshops and performances, including through my own practice at North Texas outdoor sites. This creative and ethnographic research is ongoing, and I have only just begun to share this work through one conference presentation at the American Society for Theater Research and through two publications in process: a commissioned chapter for a major Dance Studies collection, and an article for a special issue of *Choreographic Practices*.

### **Collegiality and Interdisciplinarity**

In Dance Studies, single-author presentations and publications are the norm, so I seized the opportunity to collaborate with Dr. Baird on the *Routledge Companion to Butoh Performance* (mentioned above), a major collaborative and interdisciplinary project. In fact the strength of the book lies in our approach to butoh from both of our respective fields, Dance and Japanese Studies, which ensures not only rigor across disciplines, but also a broader audience than either of us might have attracted on our own. In addition to developing the concepts of the volume together and editing all of the contributions, we have also co-authored the Introduction.

I seek out as often as possible opportunities to participate in working groups where I can workshop my in-progress writing and receive detailed feedback from colleagues from related fields. Working groups through the International Federation for Theater Research Choreography and Corporeality Working Group, the American Society for Theater Research Ecology in/as/of Performance Working Group, and various ad hoc working groups as part of the Hemispheric Institute's biannual Encuentro have all had significant impact on my publications. I also am an active participant in national Japan Arts and Globalization convenings and writing feedback retreats. Finally, I also occasionally attend other conferences that provide interdisciplinary stimulation to particular projects, like the American Studies Association, the College Art Association, or the National Women's Studies Association.

My creative research is highly collaborative and interdisciplinary. One example of this is *Surface*, the durational installation performance I developed with sculptor and TWU Associate Professor in Visual Arts Colby Parsons. *Surface* investigates the sculptural possibilities of live dancing bodies and the choreographic and movement potential of visual arts through the convergence of light, material, body movements, and sound. Featuring music by composer and Department of Dance musician Westin Portillo and performance by TWU Dance students and alumni, the work premiered at the 2016 TWU Artswalk (which Colby and I curated along with Dr. Matt Henley and Associate Professor Jana Perez). Another example is my site-specific 2015 work, *Into the Quarry*, which was developed in collaboration with the City of Denton Sustainability division, the staff of the Clear Creek Natural Heritage Center, and once again musician Westin Portillo. *Beyond Words* was a 2015 collaboration with experimental musician Terry Horn and the Fort Worth Grackle Gallery. In addition to these works that I choreographed, I have also performed with other companies such as noted Mexican butoh dancer Diego Piñon as part of the Coney Island Butoh and Theatre Festival in New York (2016), and the multinational and bilingual Dallas-based theater company, Teatro Flor Candela (2017).

## **Funding**

Unlike in other fields such as the sciences and social sciences, there is not an established structure for significant funding for Dance Studies research. What little funding exists for dance is often targeted for creative choreographic work rather than qualitative research on dance phenomena. Nonetheless, I have established a record of consistent and often successful grant applications. I have applied for 12 internal and 6 external grants, and have received 11 total. Three of my funded grants were to support research for my monograph. Two funded grants were for the creative research with Colby Parsons described in the previous section. Four of the funded grants were for my ongoing research project, *Dancing Ecology*, and one was for pilot archival research on Asian American dance. In each case I have been able to translate a small amount of money into significant contributions to the field. In addition to these applications for which I was the sole investigator, I also was co-PI for a funded TARGET grant with my colleagues Professor Mary Williford-Shade and Associate Professor Jordan Fuchs for a portable dance floor that will significantly impact our department's teaching and service potential.

## **E. SERVICE**

The Department of Dance expects that faculty applying for tenure and promotion will have a record of leadership and contributions to the mission of the department, School of the Arts, College of Arts and Sciences, and the University through active committee membership and other service activities. Recruitment, advising, and mentorship of students and student organizations are also expected in university contexts and beyond. Finally, the department expects that faculty will extend their service activities to the profession and the community. In the following I demonstrate how my active profile of service, with particular a focus on issues impacting graduate students as well as broader societal issues and their impact on the TWU community, meets and sometimes exceeds departmental expectations.

### **Service to the University**

For my first two years at TWU, my chair had me focus primarily on departmental service (see below), so with the exception of the Review Committee for the Award for Outstanding Service to TWU Libraries, I did not begin university level service until my third year when I joined the Graduate Council and the Graduate Council Research Committee. I found this role to be particularly complementary to my teaching and departmental service, which focuses primarily on MA and PhD students. During my second year on the Graduate Council, I had the opportunity to join an ad hoc committee that developed the policy for dissertations and theses submission to the Graduate Reader. Through this committee I was able to contribute to the success of a new and at times controversial position, and I have seen the concrete benefits of the policy for my own students in dance. My other university-wide service--serving as a Mentor for the Pioneer Teaching and Learning Academy (PTLA) and serving on the program review committee for the Visual Arts BA/BFA--has also been beneficial to my teaching as both have helped me reflect on my own teaching and mentoring skills as well as the effectiveness of the programs I coordinate. At the end of the 2016-17 academic year I joined the Faculty Senate as a representative of the College of Arts and Sciences, and I look forward to fulfilling that role in the coming years.

In addition to the above forms of university service, the Department of Dance expects that faculty will mentor student performing groups for participation in activities outside of class that contribute to their professional growth in local, regional, and national forums and that will nurture collegial and interdisciplinary relationships by involving students outside of class in projects that strengthen their professional service. In terms of the former, I became faculty advisor to Chingarii, TWU's collegiate all female South Asian dance team, in 2016. In terms of the latter, as Director of TWU's International Dance Company since 2015, I have coordinated performances at annual TWU events such as International Women's Day, Family Day, Mall Madness, International Celebration, Cinco de Mayo, the Festival of Lights, and many more.

For the last two years, it has been my pleasure to serve on the College of Arts & Sciences Public Affairs Forum Committee. For me this committee is an important way to connect the major issues of the day to our College and to build relationships with local experts who can help us navigate these complex issues. During my time on the committee, we have presented well-attended fora on the effects of climate change in Texas, preparing for campus carry, transgender issues in Texas, and the Black Lives Matter movement.

For the last three years I have contributed dances to the School of the Arts annual outdoor event, Arts Triangle/Artswalk. In 2016 I also served as one of the organizers of the event. In addition to being able to present my creative research, I particularly enjoy this event because it truly brings together component and community service, teaching, and creative research.

From fall 2012 until spring 2017 I served as the Mentor for Graduate Assistants and Graduate Teaching Assistants who teach and assist online and theory classes. This role allowed me to extend my teaching from the Masters level Pedagogical Foundations in Dance course to mentor my students as they learned to become teachers themselves. Each year, I co-ran a training for all our GA and GTAs with my colleague who mentors the studio GTAs. I approved GTAs' syllabi and course shells at the beginning of each semester, observed and evaluated their teaching, and supported them through any issues that arose with students, such as plagiarism or the need for special accommodations. Since taking on coordinating the PhD program, I no longer mentor GAs and GTA, but I do continue to work with faculty and GTAs teaching core courses to ensure that they have identified activities and rubric indicators for the communication, critical thinking, social responsibility, and teamwork objectives. As instructors are notified that students in their classes have been selected for assessment, I support them through that process as needed.

As the Coordinator of the MA in Dance since 2012 and as the Coordinator of the PhD in Dance beginning in summer 2017, I actively participate in efforts to recruit, advise, and mentor students in their personal and professional growth. I have put a particular emphasis on PhD student

recruitment through conferences, and this year as I have taken over coordinating PhD admissions I have extended my outreach to include social media, email, and telephone calls.

Finally, I have served on two Dance Department search committees and will chair a third this fall. This crucial service enables me to participate in long-term planning for the department that impacts curriculum, teaching, and diversity for years to come.

### **Service to the Profession**

As a Dance Studies scholar, my primary professional memberships are in the Congress on Research in Dance (CORD) and the Society of Dance History Scholars (SDHS). Since 2013 I have served as the Recording Secretary of SDHS. As part of this role, I not only serve on the Board of Directors, but also on the Executive Committee. This has been a particularly important role as SDHS has been moving towards merging with CORD, a process that should be complete by the end of 2017. Serving in a prominent role in the organization has not only allowed me to impact the Dance Studies field at large, it has also provided me with important networking opportunities for my own research as well as for my students' research. In addition to serving as Recording Secretary, I have also been particularly involved in the planning and oversight of our annual conferences, serving in various capacities including the standing conferences committee of both organizations over the years as well as the 2015 joint annual conference program committee. I am drawn to work on conferences because I think they are crucial spaces where scholarship, service, and often teaching actively intersect. Moreover, by serving as a 2014 CORD Book Awards reviewer, I was able to gain a unique perspective on the standards for exceptional publications in my field, even as I was working on my own book manuscript. In addition to CORD and SDHS, I maintain membership in the American Society for Theatre Research, the Association for Asian American Studies, the Association for Asian Performance, and the International Federation for Theatre Research. These professional organizations have been productive places for me to develop my interdisciplinary research.

In 2015 I joined the *Brazilian Journal of Presence Studies* as Associate Editor, with a particular responsibility for English language and dance-related articles. Despite what its name suggests, the journal is in fact trilingual (Portuguese, French, and English) and addresses topics across the performing arts. Working on the journal has given me a heightened appreciation for the exchange of ideas not only between North America and Europe, but also within the Americas, a less common trajectory in my field.

### **Service to the Community**

Much of my service to the Denton community intersects with other teaching or service work I do. For example, as part of my Dance and Public Practice class in spring 2016, I partnered with the Denton Senior Center to do a series of weekly workshops, during which undergraduate dance students learned and practiced the pedagogy of community dance with ten seniors, forming in the process meaningful relationships with our neighbors to the south of campus. As part of the 2016 TWU Artswalk, I partnered with Julie Anderson, the Bicycle and Pedestrian Coordinator for the City of Denton, to plan a bike parade led by Mayor Chris Watts and Chancellor Feyten from the Denton Square to campus to bring community members onto campus. Finally, I worked with the Greater Denton Arts Council and the Thin Line Film Festival to offer the first ever dance workshop as part of Thin Line, in 2016. Held at GDAC, the well-attended workshop used creative material developed for my Dance and Public Practice class to get Denton residents creatively moving together.

In addition to these campus-community connections, I also do service in the Denton and North Texas communities. I am the Board President of the Texas Equal Access Fund, an organization that raises and grants funds to make the constitutional right to abortion accessible for people across the northern half of Texas. I was an active member of Frack Free Denton, the organization that led a successful ballot initiative to ban fracking in Denton, a move that made international news. Finally I am a volunteer Our Whole Lives instructor for the Denton Unitarian Universalist Fellowship.