

Since arriving at Hunter in 2009, I have demonstrated a deep commitment to serving the Dance Program, the broader Hunter College community and the field of dance. I have served extensively on program-level committee and advising work, as well as for the Music Department. I strive to increase the representation of the Dance Program at college-wide events and to increase my understanding of the bigger, strategic vision of Hunter College and CUNY, so that I can best serve my individual students, program, college, city and field.

Serving as an alternate Senator on the Hunter College Senate has provided me with the most valuable insight into the university-wide and college-wide concerns and accomplishments that shape our collective mission to serve our students. I have repeatedly volunteered myself for this service because I believe it shatters the often silo-like tendencies of programs and departments. My exposure to Senate meetings about Hunter's Strategic Plan and other substantial initiatives have substantially altered a myopic perspective about my program's needs and offerings and allowed me to suggest curricular changes more aligned with college-wide goals. It has also provided me with valuable information to share with students, alumni and program leadership about opportunities available to enrich the Hunter experience.

At the program level, my service has been substantial. It has been impossible to shield myself from the incredible demands on one's time that comes with dance in the academy. We are a robust program with over 150 majors and minors, and only 3 f/t faculty. There is an inordinate amount of outreach, non-teaching assessment, individual mentoring, curricular and search committee participation, and technological upgrading necessary to keep the program rigorous and relevant. We meet every week and often more than once a week, simply to keep things running. Luckily, most of this service has allowed me to accumulate highly valuable exposure to the inner workings of academia that would often be obscure to a typical junior faculty member.

My participation in writing the curriculum for proposed graduate level MA and MFA programs allowed me to shape the anticipated vision for the future of dance at Hunter College. Participating in contemporary technique faculty retreats allowed me to envision and implement a clearer system of student assessment and promotion through the levels, shifting the responsibility away from the individual (often adjunct) faculty and onto a f/t committee. Leading workshops with our adjuncts, students and alumni, allowed me to drive the conversation about what kind of shifts would serve our student population, while exploiting the skills of our NYC artist faculty and responding to a changing field. This work fed a new program mission and our BA curriculum revision work. I was able to draw upon my research for The University Project and my professional service on the board of the international, academic Congress on Research in Dance, the advisory council of Movement Research and the NY Dance and Performance Awards committee to share how progressive, recognized dance programs across the country are already intersecting with working artists.

Each year, I have individually mentored between 6-9 student choreographers on their work. This process has involved attendance at their various rehearsals or weekly meetings, as well as weekly, Wednesday 2-4 hours showings for the Hunter College Dance Company, and technical rehearsals and performances each semester. This level of mentorship is very special to Hunter College and represents more one-on-one contact than the average graduate student. I regularly draw upon my professional service when

calling upon the various associations I have built with members of the field to bridge the gap between nurturing a student's process and providing them with "real-world" assessments. As part of the HCDC process, I introduced a fall and spring feedback panel of professional respondents (curators, writers, producers, etc.) who speak directly to the students about their work. I also organize the yearly adjudication process wherein professional artists and producers select student works for the annual, spring concert in The Kaye.

I have also at various times, mentored our student Company Managers and Club Presidents; brought in guest teachers for special "dance weeks;" developed Arts Administration/Production and Technology specific working groups and independent studies; updated and maintained the website; introduced videotaping and uploading weekly showings; covered full-day Fall for Dance master classes, panel discussions and concerts; lead warm up classes and provided faculty coverage for spacing/tech rehearsals, concerts and late-night production equipment strikes; conducted matinee high school outreach Q&A sessions; moderated an Alumni Panel; organized a Homecoming concert; attended Arts Coalition meetings; mentored two CUNY-BA students; represented the Dance Program for the Majors/Minors Fair, the Newly Admitted Students Fair, and an Internship in the Arts Panel; worked with PSC-CUNY on Junior Faculty & Junior Arts Faculty Development programs; served on the planning committee for a Cunningham Co. residency; applied for AEC grants for residency works; solicited artists for our Harkness funded repertory class; participated in diversity residency and a CUNY-wide Asian American Faculty working group; and, provide emergency coverage for classes whenever needed.

I consider my most valuable service to be that as a bridge between the professional world and our students. Aside from the guest teachers, respondents and panelists that I bring to campus, I have been working to develop more partnership programs with professional arts organizations. I coordinated a new partnership with La Mama Theater for DAN courses (for MA and BA/MA Dance Ed students) held at La Mama's studios and taught by La Mama affiliated artists. I helped facilitate and provided technical support for the MA students' public performance of choreographic works at La Mama's Theater. I also coordinated a partnership with Culturehub for a Special Topics DAN course focused on arts and technology. I have pursued potential partnerships with Dance New Amsterdam and Gibney Dance Center. I also strive to serve as an effective conduit between the Hunter Dance and the Arnhold Graduate Dance Education programs by meeting regularly with AGDEP director, Kathleen Isaac about issues ranging from potential faculty for courses, course timing, workshops, concerts and student needs.

I see my professional service as part of a campaign of raising a local and global awareness about Hunter College Dance. I hosted the Congress on Research in Dance Spring Board meeting at Hunter for three years, bringing major scholars to our campus and into our studios. When I speak on various panels related to Dance Criticism, Arts in Academia, Surviving NYC as a Young Artist (or mother or mid-career artist), I am always actively speaking from my place as a member of Hunter College and the City University of New York. When I serve on audition and grant panels, I return to my Hunter College students with information about how to approach these processes with more clarity.

I believe I am a supportive, collegial, and demanding faculty member, a considerate, but honest peer, a respectful, but forward-thinking junior faculty member and a well-informed and well-connected professional liaison for the program and our students. I regularly send recent alumni and graduating seniors notices for auditions and applications and have included select students in my professional works and tours. I am steadfast in my determination to keep our Dance Program in step with the current practices of the field, while acknowledging its rich historic legacy.