SUMMARY OF PROJECT:

Didactic games can be a useful tool that, when coupled with traditional lecture, allows the student to become immersed in the subject, creating a kinetic and energetic environment that will not only help learning, but spark interest in the subject as a whole. However, there are two problems that will be considered in this project: 1. What are the most effective games and its assessment methods that could be incorporated into the Calculus classroom? 2. How to develop an on-line interactive game designed to teach the tenets of calculus through story-telling, problem solving, and self-motivation which can expand a set of existing didactic games? This project aims to support an undergraduate student – teaching assistant who will help in realization of this project.
SUMMARY OF PROJECT:

“Fusion: Art and Social Justice” is a 3-day lecture series designed to introduce students to the interdisciplinary work of dance artist, educator, scholar and activist Ananya Chatterjea. Interweaving the biographies and histories of women of color, the environment, and performance in various global contexts, her work physicalizes politics, choreographing identities and relationships in multiple arenas. Chatterjea’s focus is on “intersections of different forms and practices in South East Asia [and Africa], the teach[ing] and investigation of the dancing body through new approaches, and building platforms of new ideas.” Though her work investigates contemporary Indian dance and intersections of different dance forms and practices in South East Asia and Africa (along with environmental politics, body politics and issues relating to women of color), she also questions and challenges tradition, artistic beliefs and practices, gender politics, and how we discuss and perceive modernity.
SUMMARY OF PROJECT:

This project will develop a series of videos depicting occupational therapy interactions with a patient on an acute medical floor. The videos will be used to provide students with simulated examples of the “do’s and don’ts” of working in this setting. Examples will reflect the unique challenges and context experienced in the fast-paced acute medical setting. The videos will be short vignettes representing the different stages of evaluation and treatment. Students will be asked to complete a short written assignment for each vignette, aimed at identifying relevant information, what would be done next, and/or what could be done differently. Responses will be reviewed in class through group discussions.
SUMMARY OF PROJECT:

In the summer of 2014, I completed Part 1 of the True Acting Institute’s program in the Meisner Acting Technique. In the summer of 2015, I want to return for Part II to complete Teacher Certification in the Meisner Technique. Director and teacher of the True Acting Institute, Larry Silverberg, received his tutelage in acting under the guidance of Stanford “Sandy” Meisner. Meisner is one of a handful of teachers who built the foundations of American training in acting. An original member of the iconoclastic Group Theatre in New York City, Meisner’s approach differs from those of the Stanislavski school. Meisner chose “the reality of doing” over the use of “affective memory.” The Meisner approach is now a staple of American actor training, and as such, an approach that the Department of Theatre, Actor Training Program wants to include in the curriculum.
SUMMARY OF PROJECT:

I am seeking funding to bring a guest lecturer to campus (Gülru Çakmak) whose expertise will enhance the breadth and rigor of student’s experiences in two Spring 2015 courses: Visual Arts of Modernity (ARTH 3300) and Art and Technologies of Vision (ARTH 4330). Gülru Çakmak’s research focuses on the art of French painter Jean-Leon Gérome and its relationship to technologies of spectacle in the late nineteenth century. Her lecture will not only enrich the experience of students in both of the aforementioned courses, but Prof. Çakmak will also speak to an under-researched oil study by Gérome—The Christian Martyrs’ Last Prayers—that is in the collection of the Utah Museum of Fine Arts, providing me with specialized training that will enable me to further incorporate the museum’s collection into my teaching in future courses.
SUMMARY OF PROJECT:

Dance is an embodied practice through which discourses of time, space, effort, form, culture and representation are set into motion. As more of our lives are lived onscreen, dance has carved out its territory in the form of screendance. Screendances are media works in which dance is the vehicle of communication, subsumed into the formal strategies of filmmaking (shooting and editing). The UofU has become an international locus for this unique and burgeoning practice. While international works are now available with a click of the finger, an understanding of underlying differing cultural practices is not. This grant is submitted for the purpose of deepening UofU student exposure to cultural practices of screendance within Latin America. Funding is sought to support the residency of Silvina Szperling, award-winning Argentinian filmmaker, art critic, curator, and scholar who will present lectures, screenings and workshops in Latin American Studies, Film & Media Arts, Art & Art History, and Dance.
SUMMARY OF PROJECT:

This project seeks to modernize the Construction Materials class (CVEEN 3510) by developing laboratory instructional videos along with web-based assessment. Currently students receive a handout that contains the instructions for that day. However, it is very difficult for someone with no previous experience to understand the operation of equipment and procedures in general. A significant amount of time and effort is wasted every session and repeated four times a week by going over trivial items such as where the on/off button is. This detracts from the learning environment. By filming the procedures, the student can watch a video and take a quiz to assess their knowledge of the procedures before coming to the lab; all online. With these improvements, students can concentrate on the theory and improve their learning outcomes. If successful, the practice can be implemented to other courses with labs (CVEEN 3310 Geotech and CVEEN 3410 Hydraulics).