

University Teaching Development Grants

Sample Abstracts

1. Please provide a detailed abstract of the activity you are proposing (150-200 words).

I am applying for this grant to attend the 2018 National Institute on the Teaching of Psychology. The goal of this 3.5-day conference (held from January 3 to January 6) is to enhance teaching effectiveness and the student learning experience. I plan to attend the entire conference. The conference includes presentations and workshops by world renowned teacher-scholars in psychology and neuroscience. There will also be brief teaching demonstrations, roundtable discussions of teaching strategies, poster sessions, and concurrent sessions. The conference is highly interactive with multiple occasions to share ideas and network with other educators. The content is immediately applicable to courses I teach, especially PSY/NSC 3323 (Sensation and Perception) and PSY/NSC 3311 (Cognition). I would like to integrate experimental research into my Sensation and Perception courses, thus the presentation “Embedding Experimental Research within Your Course to Improve Student Learning and Performance” will be especially helpful. I am also trying to integrate more diversity and intersectionality within my Cognition course—the conference includes multiple workshops on this very topic. Additionally, I will get ideas for assignments and in-class demonstrations from NITOP.

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I am applying for this grant to study, research and observe the extraordinary reed-making techniques of Mr. Richard Killmer, Oboe Professor at the Eastman School of Music in Rochester, New York. Mr. Killmer is a world-renowned authority on oboe pedagogy, and his reed-making style is widely praised in the US and abroad.

From the standpoint of both the teacher and the student, the reed-making process is a crucial aspect in playing and the pedagogy of the instrument. The vast majority of the world's greatest oboists think that reed-making and successful playing are inseparable. Only a few fine oboists do not make their own reeds completely, and even they perform their own reed-adjusting. After participating in numerous clinics and teaching extensively, I can attest that the greatest and most frequent task has been making and/or adjusting the reeds of students. Even though there is existing material on the subject, I believe that researching and observing outstanding reed makers and pedagogues can provide a more insightful approach to reed-making when I help my students. Studying with Mr. Killmer will provide invaluable descriptions and illustrations of a more successful reed-making and adjustment process.

My study will focus on observing reed-making techniques in the following aspects:

- Cane Selection/Cane Preparation
- Pre-gouging, Gouging and gouging machine adjustment
- The Mechanisms of scrapping and clipping a reed
- The Basics of scrapping, including specific techniques for the tip, heart, and back.
- Balancing a reed for different purposes
- Tying on Reeds
- Shaping reeds

- Knife sharpening, equipment, knives and stones

https://www.esm.rochester.edu/faculty/killmer_richard/

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I am applying to enroll in the National Stage Combat Workshops conducted by the Society of American Fight Directors (SAFD) during a three-week period in the summer of 2019. The SAFD is the internationally recognized authority in combat techniques for stage and film, emphasizing proper training and safety. Professional film and theatre production companies, along with theatre programs at universities and conservatories, look to SAFD trained teachers and performers as the experts in the depiction of violence in storytelling. Baylor University's department of Theatre Arts currently has no SAFD trained faculty, and I would like to begin filling that gap by training this summer for Actor Combatant Skills Proficiency in the three most commonly utilized fight categories: unarmed, rapier & dagger, and broadsword. Currently, the depiction of combat on stage at the Baylor Theatre (such as the rapier & dagger fights in our 2018 production of *Romeo and Juliet*) requires hiring a combat choreographer from outside the university. Having a combat choreographer on the faculty of the department would provide such production support; but, more importantly, would enable the department to offer courses in stage combat, an element of actor training offered at many of the best national theatre programs.

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I propose traveling to New York City the weekend of May 17-19, 2019, to attend the unprecedented performance of Irish playwright Sean O'Casey's *Dublin Trilogy*, his three plays set in the Dublin of the 1910s and 1920, by Irish Repertory Theatre. O'Casey's plays are not performed very much in this country and to my knowledge, this is the first time ever all three have been performed on the same day. I would attend all three productions in New York of these plays on May 18, 2019, using May 17 to travel to the city and May 19 to return to Waco. As my project narrative below attests, attending these plays and related events will allow me to start teaching O'Casey's drama on a regular basis as part of my regularly offered course for undergraduates and graduate students in Modern and Contemporary British and European drama.