

**FACULTY ENHANCEMENT OPPORTUNITY (FEO) APPLICATION****DUE March 20, 2009**Name (last, first): Drummond-Cawthon, KellyUF ID: 6073-3490Type of Appointment (check):  tenured  tenure-track  
 clinical  other (  )Date of Appointment to UF Faculty (month/year): August 1999Date Tenure Awarded, if applicable, (month/year): July 2005College: College of Fine ArtsDepartment: School of Theatre & DanceTotal Central FEO Funds Requested: \$50,533Total College/Department Funds to be Provided: \$500Any Other Funds to be Applied, if applicable: \$22,700GRAND TOTAL FOR FEO: \$73,733

**ABSTRACT:** (Provide **one** paragraph describing your proposed FEO project in a way that can be understood by colleagues outside your discipline, alumni, and educated members of the general public.

I am a long time believer that dance has the inherent power to engender not only motion, but also emotion in its performers and their audience. Through the study of body language and non verbal behaviors, the completion of my MFA research in dance therapy, a professional performing and choreographic career, and as faculty at UF, I have dedicated my research to the exploration of movement languages, the empathetic response and kinesthetic transferal inherent in dance and the power of movement. I have a journey of thoughts and experiences that are prime for further inquiry and articulation.

I am thrilled and deeply honored to have been admitted to the New York University School of Graduate Arts & Sciences, Performance studies program at Tisch School of the Arts. The Department of Performance Studies is an internationally recognized program focusing on performance as the object of analysis. The program offers a springboard for my inquiry into movement and performance as a defining language of our culture and our society. Through participation in an intensive Summer Institute in New York City, I will engage in the analysis and exploration of performance as both artistic practice and scholarly method, and as a means for understanding the correlations of culture, gender, and human expression. I will have the opportunity to produce innovative research and provocative creative work drawn from such fields as performance theory, body politics, anthropology, cinema studies, sociology, feminist theatre, and critical cyber culture studies.

I am applying for FEO support to cover my summer salary and housing in NYC, the summer institute fees, and the production expenses of creating a new transdisciplinary work inspired from the experience.

**Please submit a two page *curriculum vitae* / resume with your application.**

**GOALS FOR FEO:**

(List 3 to 5 succinct goals)

- Complete the Performance Studies Summer Institute at New York University Tisch School of the Arts
- Engage in theory and analysis of embodied practices and events
- Create, publish and document transdisciplinary work in New York City
- Build relationships that lay the groundwork for professional collaboration

**FEO PLAN/ACTIVITIES/SCHEDULES:**

(Describe in the space allotted on pp. 2-3 of this form; plan cannot exceed one calendar year.)

May - July 2009

New York University Performance Studies Summer Institute at Tisch School of the Arts

The curriculum includes one required course and two courses chosen according to individual interests and needs. The exact course offerings for Summer 2009 have not yet been released by NYU. Below are example courses I would take based on last year's offerings.

**Introduction to Performance Studies (required)**

The history of the field and its connections to other disciplines (anthropology, theatre studies, philosophy, dance studies, feminism, critical race theory, queer theory, etc.) are reviewed. Major themes such as performance historiography, questions of liveness, the performance of objects, performance of everyday life, the performativity of race and gender, technology and performance, and the performance of politics are considered. Theoretical information is grounded through analysis of performances in New York City. Emphasis is applied to approaches regarding the writing about performance.

**Performance Workshop with East Coast Artists**

East Coast Artists' training has been based on the principle that performers and directors can share a language of the body that not only bonds the group through the creation of ensemble, but also provides specific tools for rehearsal and composition. An important aspect of the work is concerned with the act of performance itself and with deep questions about self, identity and one's participation in groups.

**Performance and Technology**

Overview of some of the most important critical and theoretical perspectives on the implications of the incorporation of new media technologies into genres of performance like music, theater, performance art, and dance. Among the issues addressed are the status of 'liveness' and immediacy in performance, the representation of the body in the age of 'biocybernetic' reproduction, and the role of cultural identity in both technological innovation and critique of the technoculture.

**FEO PLAN/ACTIVITIES/SCHEDULES: (Continued: page 2 of 2)**

August - September 2009

Creation and performance of a transdisciplinary investigation: "WORK"

In partnership with a cast of NYC based media artists and performers, I intend to take what I have discovered from the NYU Summer Intensive and continue my research in the investigation of the many faceted roles of women. Through digital media, contemporary dance, music and theatre this collaborative inquiry will focus on feminist geography, and the relationships between women, force and displacement.

"Creativity comes from trust. Trust your instincts. And never hope more than you work."

Rita Mae Brown

The point of departure for this project is work. As a daily practice in art making, as a metaphor for creating art, and as a representation of our worth, the concept of work will be the center of my professional development and my creative process. Plunging myself into New York City's vibrant artistic community of unparalleled performance-art resources, I intend to engage in new work practices. Drawing on the experience of the NYU courses and attending performances I will be able to reconnect with artists working at the heart of contemporary dance, theatre and performance studies. By creating time and space to work I will have the opportunity to reevaluate my own practices and begin development on a new transdisciplinary piece that will be researched, created and performed.

I am not afraid to explore new sources for dance vocabularies that push the envelope of physical boundaries and expectations. My style of movement, structure and form takes me outside the normal modern dance vocabulary and presentation. In search of a robust, virtuosic and fiercely athletic physicality I have created dances in the air, on the edges of buildings, up on stilts, with wings, ironing boards and on the Internet. As a director and choreographer, I support the exchange of creative ideas, encourage exploration of new ground and seek opportunities to experience a wide spectrum of movement and theater disciplines. My work with the University of Florida Digital Worlds Institute enables my exploration of virtual environments, animation and real-time intercontinental collaboration. Through the integration of varied media, disciplines and technologies, I work to challenge boundaries, and freed from the planes of traditional dance with an international cast of collaborators, I move into a truly 21st-century, multi-dimensional theater. Connecting artists, engineers and audiences across the globe in rehearsal, performance and discussion, I strive to create accessible theatre that involves an audience and leaves them with a new understanding of dance and new perspectives on their world.

While dance is my primary language, the use of new real-time interactive and leading edge technologies in the creative process is a continued goal in my research. This technology is of our time, and ever-present in the world outside of our studios and stages. I aim to integrate the latest technological developments into the pieces I create to challenge how they are created and their evolution to the stage. I am often dissatisfied with performances that appear to add technology on top of their work- because they can- not necessarily because it enables a clearer illumination of an idea. I think that if we have the space and time to create with the technology as opposed to adding it once the piece is stage-ready and in technical rehearsals, that the joining of the 2D and 3D worlds could be organic and extraordinary.

"WORK" will be a fervent exploration of culture, gender and the use of new real-time interactive and virtual technologies in the creative process.

Schedule:

6 weeks of rehearsal with 4 dancers, a media designer, and a composer  
with weekly open studio showings and discussions

1 week of performances

**OUTCOMES OF FEO:** (Remember that you will be asked to submit a report of your accomplishments at the conclusion of the FEO. Please prepare this section with that report in mind.)

**A. List specific outcomes of this FEO related to your own professional growth and development.**

I have a passionate interest in lifelong learning and increasing my own skills and knowledge. I am hungry for an opportunity to turn my focus inward; to explore the fabric of what I am doing and the culture within which I am working; to create the time and space for deep inquiry into the world that has created the transdisciplinary work I am drawn to and challenged by; to consider the process, roots and potentials of the work I have created.

I expect to further my own choreographic development as well as fortify professional relationships with other artists and the New York City performance art community.

This project will prepare me for my long term goal of further study, research and performance in the pursuit of a PhD in Performance studies.

Armed with knowledge and new forms of articulation I will be poised to continue my career in higher education and look forward to the opportunity to join in the leadership of new curricula and program development.

**B. List specific benefits of this FEO to your department, college and/or the university overall.**

Since my arrival at the University of Florida I have diligently pursued every available avenue to expose myself, and the University of Florida community to imaginative ways of learning and creating art. I strive to discover new ways of working, and seek to prepare and support the endeavors of the next generation of movement artists. Completing this study and research will improve the quality of the School of Theatre & Dance courses I offer including dance composition, pedagogy and repertory. It will also enable the development and enrichment of new media, performance studies, theatre criticism, dance history, dance technology theory and practice courses.

As the College of Fine Arts continues through the planning stages for the MFA in dance at UF, it is timely for me to further my research into transdisciplinary models of performance and training.

I believe that the pursuit of a new transdisciplinary degree program immersed in leading edge technology would benefit not only the School of Theatre & Dance and the College of Fine Arts, but also the creative campus as a whole. Drawing together the talents and dreams of engineers, architects, anthropologists and artists we will create a vibrant and vital learning community; offering a program of study that connects research and artistic work to a changing and global community.

**CHECK ONE:** I agree  or I do not agree (  ) that my proposal (WITHOUT budget information), if successful, can be shared with others applying for FEOs.