Dance is physical, intellectual, artistic, educational and social. My sabbatical plan included separately focusing on myself as: Dancer, Educator, Administrator, Choreographer & Dance Artist and an Individual.

During the Fall 2010 semester I took my sabbatical leave to engage in theoretical and physical teaching methodologies, discipline research, and strategizing for retention and recruitment. I was able to study a variety of genres including modern, African, ballet, jazz, musical theatre, lyrical, contemporary, ballroom, strength training and yoga. In addition to returning to the role of a student, I also choreographed on and engaged with local high school students and attended a dance educators' conference for my administrative professional development.

As my sabbatical began, I quickly found out that the order in which I was to foster my professional growth would be determined for me. My mother, Barbara McPhee, passed away on August 16, 2010 and therefore my focus was quickly on myself as an Individual. Little did I realize, but this theme of grievance would permeate throughout my sabbatical with the death of my uncle, Doug McPhee, on September 12, 2010 and my grandfather, EW Barnett, on October 30, 2010. The theme of grief, transition, hope, life and death were the artistic themes for which my sabbatical began and continued. I realized that this sabbatical, like life, was all about Perspective.

After my mother's funeral, I chose to change my sabbatical focus to myself as Dancer and I traveled the first of two trips to New York and fueled my body with dance technique, dance performances and artistic inspiration. I attended dance classes at Peridance Capezio Center and Dance New Amsterdam Studio. Throughout my sabbatical I was able to study with:
Korhan Basaran
Julie Bour
Ron Brown
Marijke Eliasberg
Doug Elkins
Jana Hicks
Derek Mitchell
Kendra Portier
Oliver Steele
Christi Traci
Angie Walker
Nicole Wolcott
I attended the following professional productions: *Come Fly Away* with choreography by Twyla Tharp, *West Side Story, Billy Elliott, Chicago, Hubbard Street Dance Chicago*, and *Fuerza Bruta*. I also attended a production of *Melt* by choreographer, Noemie Lafrance that was held at an old Salt Mill under the Manhattan Bridge. *Melt* can be described as “eight dancers perched on a wall and wrapped in sculptural beeswax and lanolin costumes are slowly melting away, progressing in euphoria and exhaustion as if approaching the sun, melting until their souls escape their ephemeral bodies and disintegrate into light.” By attending these performances, I was immediately inspired as a Dance Artist and Choreographer.

Throughout my sabbatical I tapped into my skills as a choreographer and recruiter for Collin College as I began choreographing on area high school dancers. I was able to create two new works for these high school students:

**Witnessing Inertia**  
Music by Booka Shade  
10 high school dancers/performers

**Behind a Soldier's Closed Eyes**  
Music by A Perfect Circle  
14 high school dancers/performers

In addition to these works, I began choreographing a work that I set on the Collin dancers upon my return in Spring 2011 semester. It was a work entitled *At the Corner of Bitter and Sweet* and was a portrayal of the grief and hope I encountered through the deaths of my loved ones during my sabbatical.

I continued my growth as a performer and dance artist by performing in Elledanceworks Dance Company's Garden Party 2010 in McKinney, Texas. I danced in *Together Not As One*, choreographed by Michele Hanlon, and *Still Walk On*, choreographed by Ronelle Eddings. In the same concert, my choreography *Sifting Through The Memory Box* was performed and dedicated to my mother.

My travels continued to Tuscon, Arizona where my sabbatical focus changed to my roles as Dance Educator and Administrator with my attendance and participation at the National Association of Schools of Dance (NASD) conference. NASD is an organization for dance administrators and educators with the purpose of examining and improving practices and professional standards in dance education and training.

I attended and participated in the following sessions:  
**Pre-Meeting Workshop for New Dance Administrators**  
* Nina Nelson, Western Michigan University  
* Jim Hopfensperger, Western Michigan University  
* Michelle Jarvis, Butler University
Stephan Koplowitz, California Institute of the Arts
Janice Roberts, Saint Olaf College

Orientation to NASD
Larry Attaway, Butler University
Lori Katterhenry, Montclair State University

Trends, Curricula, Strategic Planning: Potential Relationships in the Second Decade
Patty Phillips, Florida State University
Susan Petry, Ohio State University
Jan Van Dyke, University of North Carolina at Greensboro
Donna White, University of Utah

The HEADS Project: Using HEADS Statistical Data for Planning and Projections
Scott Emmons, University of Wisconsin – Milwaukee
Mark Marion, NASD National Office

Preparing for NASD Accreditation
Karen Moynahan, NASD National Office

Institutions with Small or Developing Dance Departments
Vincas Greene, Brenau University
Cynthia Newland, Bellhaven College

Administrative Structures for Dance: Pressures from the Financial Crisis
Madeleine Scott, Ohio University
Ananya Chatterjea, University of Minnesota
Susan Haigler, Towson University
Jory Hancock, University of Arizona
Darwin Prioleau, SUNY Brockport

Somatics and Somatic Training
Martha Curtis, Virginia Commonwealth University
Jan Erkert, University of Illinois at Urbana-Champaign
Susan Haigler, Towson University
Katja Kolcio, Wesleyan University

Multidisciplinary Multimedia Programs: Conceptual and Organizational Considerations for Administrators
Daniel Lewis, New World School of the Arts
Gary Galbraith, Case Western Reserve University
Brent Schneider, University of Utah

Advocacy
Mary Lisa Burns, Merce Cunningham Studio
Penelope Hanstein, Texas Woman's University
Samuel Hope, NASD National Office

The Dance Handbook and Institutional Culture
Jolie Long, Brenau University
Cyrus Parker-Jeannette, California Statue University, Long Beach
Sharon Story, Atlanta Ballet

In conclusion, I am very appreciative of the opportunity for sabbatical leave at Collin College. I was able to truly look at my many roles as Dancer, Educator,
Administrator, Choreographer & Dance Artist, and an Individual from many different perspectives. I was able to make productive use of the time to explore, research, examine and most of all feed myself as a dance artist. I know that my sabbatical research will be a valuable contribution to my artistic work in the classroom at Collin College.