

CVPA Guide to Completing Request for Sabbatical Leave of Absence

The Nature of Sabbatical Leaves:

NIU Constitution and Bylaws

Article 8: Sabbatical Leave Policy

8.1 The university shall award sabbatical leaves for the purpose of supporting and encouraging scholarship (research or artistry) on the part of individual faculty members in order to strengthen the academic programs of the university.

8.2 The criteria upon which the merit of sabbatical leaves shall be judged shall be the quality of the proposed scholarship, the capacity of the applicant to conduct the work, reports on previous sabbatical leaves by the applicant, and the likelihood of the completion of the proposed project.

Reporting Deadline: The College of Visual and Performing Arts Bylaws

3.62 In order to accommodate school personnel calendars, those faculty who have been on sabbatical leave or paid leave of absence will, within 30 days after return to regular duties, present to the school director, school personnel committee and the office of the executive vice president and provost, a report of professional activities during the leave. The report will describe the activities undertaken during the leave and the scholarly or creative results of those activities.

Please note that CVPA's 30-day reporting requirement is a more restrictive time frame than the general university requirement of 60 days (NIU Constitution and Bylaws 8.44.) Return to regular duties is defined as August 15 for the fall semester and January 1 for the spring semester.

**PLEASE NOTE: Examples of successful sabbatical applications are on file for viewing in the Schools', Dean's, and Graduate School's offices.*

I. Brief, nontechnical statement of proposed activity

Write a few sentences here that explain what you want to do on your sabbatical or leave. *Remember: this statement MUST fit in the space provided on the yellow application form under Roman Numeral I, even though the form says otherwise.*

Here are some examples from successful sabbatical applications that follow this model:

1. I am a photographic artist. I have been making photographs for exhibition and publication since the late 1950s. My photographs have reflected an ironic approach toward a consistent matrix of sophisticated concerns since the early 1970s. I will use the sabbatical leave to bring together the work I have done for a project that I call "The Artificial Desert" or "Arid Houses

of the North,” printing and re-printing old and new negatives in order to fully design and prepare a completed “book dummy” for submission for publication, and produce an edited set of prints for exhibition. I would also expect to travel to make additional images for the project, as needed. This is a project for which I have been making images since 1993. The period of the leave will make it possible for me to work in a continuous manner that is not possible while teaching, and should allow for the concentration required to be able to bring the project to a successful conclusion.

2. During the sabbatical, I plan to finish and correct the manuscript for my book *The Symphonic Music of Leoš Janáček and its Musical Language*. I will need to dedicate much time to the completion of the musical and theoretical examples. If needed, I will spend part of the sabbatical in the Czech Republic to find suitable illustrations for the volume.
3. To collaborate with Loyd Williamson, creator of the Williamson Technique, Physical Training for the Actor, in a role of a consultant on the publication of his manuscripts and in the creation of a CD-ROM, which will illustrate the technique in the studio, classroom, and in coaching sessions. Currently there is no written material available for practitioners, students, or teachers about this training methodology. Publication of this material will benefit the methodology itself from the increased exposure and detailed explanation of its theoretical bases and professional movement educators will benefit from the applied examples of the work available on the CD-ROM. The NIU School of Theatre and Dance, where the Williamson technique is the foundation of the physical training for the actors in the BFA and MFA Professional Actor Training Programs, will also benefit as a result of the availability of this additional source material.

Because this application goes to a university-wide committee of faculty from several and diverse disciplines, it is important to say what you’re planning to do in a simple and clear manner that explains the importance of your project to people who are not experts in your field.

II. Project Description

(Note: Although the subsections have been separated below, they may be discussed simply as separate paragraphs in your two-page essay. All of section II must be no longer than 2 pages single-spaced typed.)

- a. **Nature of Project.** Begin with a brief description of the basic purpose of the project, outlining the main objective of the work being proposed.
- b. **Research Methodology and Creative Techniques.** Briefly describe the methods you will use to accomplish the basic purpose of the project. This section should include a discussion of the principal activities you will undertake, a review of the types of data to be used or creative work produced, and an outline of any special equipment in furthering your research/artistry and/or theoretical approaches you will use to interpret your findings.
- c. **Relationship to Literature or Creative Work in the Field.** This section should introduce how the subject matter of your project either builds on, is interrelated with, or will contribute new knowledge to the current scholarly literature or conventions of the creative work you plan to accomplish during your sabbatical.

- d. **Disciplinary Significance of Projected Results.** This section should clearly detail, as succinctly as possible [*Note: REMEMBER, all of section II must be no longer than 2 pages single-spaced typed*], the nature of the projected results and how they will fulfill the expectations established in c above (*note that the application form states “in a form consistent with applications for external support in the field and review by external peers”*). If the projected results correspond to an area of your discipline where peer review is usual and expected, applications should detail how the projected results will adhere to that standard, e.g. presentation, publication, exhibition/performance, etc. The College recognizes that significance may occur in ways in which opportunities for peer review is less obvious, usual, or immediately expected. In these cases, significance of results should be approached from a short-term/long-term perspective that includes eventual peer review as a direct or indirect outcome. Addressing peer review is in the best interest of the individual faculty member as it strengthens and makes more valuable the impact of projected results on merit and promotion. *Further elaboration could be included in Item IV.*

III. **Relationship between proposed program and your own previous and ongoing professional work**

This section could be used to pair an introductory narrative with a subsequent listing of pertinent items by category. The narrative should explain how your project relates to your previous and ongoing work as a scholar/creative artist/performer, and should focus on how the project furthers a current area of interest and accomplishment. You may also wish to introduce new areas of research and artistry.

Three examples are listed below.

- a. The principal focus of my scholarly activities in the past five years has concerned music cognition and the development of auditory perception skills. The following is a list of articles and conference presentations from the past six years that relate directly to the proposed project.

“A Perceptual Learning Hierarchy: An Imperative for Aural Skills Pedagogy”
College Music Symposium, v.41, 2001.

“Teaching Pitch Internalization Processes” Journal of Music Theory Pedagogy, v.12, 2001.

“Inner Ear, Inner Voice and Subvocalization,” a paper read along with Professor Eric Johnson (Northern Illinois University School of Music) at the National Convention of the American Choral Directors Association in San Antonio Texas, 2001.

“Inner Ear, Inner Voice and Subvocalization,” a paper read with Professor Eric Johnson (Northern Illinois School of Music) at the annual meeting of the Illinois Chapter of the American Choral Directors Association, 2000.

“Auditory Imagery and Music Pedagogy: Reciprocity and Untapped Potential,” paper read at the National Meeting of the Society for Music Perception/Cognition, Chicago, Illinois, 1999.

“Teaching Pitch Internalization Processes: Supportive Cognition/Perception Research,” paper read at the National Meeting of the College Music Society, Cleveland, Ohio, 1997.

“Teaching Pitch Internalization: Classroom Strategies and Techniques,” paper read at the Music Theory Midwest Annual Conference, Northfield, Minnesota, 1997.

Invited review of *MusiCog/99*, an international music cognition conference held in Columbus, Ohio. The review, in press, is to be published in volume 13 of the Journal of Music Theory Pedagogy in fall 2001.

Northern Illinois University Graduate School Summer Research Grant. Project: “Teaching Pitch Internalization Processes,” 1997.

- b. My project is a continuation, enhancement and further development of my ongoing professional work. I am very interested in the relationship between virtual and real as it applies to performance space. It intrigues me as a tool and as a process for the design of spaces. I am interested in the physical occupation of those spaces as it affects audiences, performers and production personnel. I have been working with computer modeling and visualization techniques in my career work over the last 7 years. Within that time frame I have designed over 200 spaces for theatre, opera, live and recorded entertainment, video productions and special events.
This past summer I designed an interactive exhibit for the cable television industry as part of a live event. In this exhibit I created a real space in which actors (guides through the space) along with the immediate space surrounding them were “virtual”. The life-sized guides were contained in various arrangements of video cubes, flat panel displays and monitors. In many cases the virtual, video quality of the guides became totally transparent to the live audience. For all practical purposes the distinction between virtual and physical space became non-existent. Another part of the exhibit allowed me to create a virtual space in which I attempted to manipulate spatial scale. The live audience was placed in a corridor of video screens and mirrors. The video as reflected in the mirrors created an audience occupied space that was both developed and existed virtually. The audience participated in a simple activity—such as bouncing a basketball—with a virtual actor. The virtual space and actor grew in scale creating a virtual world in which the audience

participant virtually shrinks. This design project has been instrumental in motivating the direction of my program and the direction of this sabbatical project proposal.

- c. The projected research is a direct outgrowth of my previous and ongoing research into the patterning and coloring of metals. I was the recipient of three Graduate School Fund Summer Research Grants relating specifically to my involvement with those techniques, the titles and dates of which are as follows:
 1. The Application of Small Scale Metal Techniques to Large Scale Three-Dimensional Forms”
July-August, 1996
 2. “The Screen Printing of Resists on Metal for Etching, Electroforming, and Electroplating”
July-August, 1986
 3. “Titanium, Tantalum, and Niobium: An Inquiry Into Anodic Coloring and Photoetching”
July-August, 1983

In 1998 I was the recipient of a Presidential Research Professorship, a four-year award from Northern Illinois University, in recognition of my contributions to the field of jewelry and metalwork on a national scale.

The proposed sabbatical project will allow me the opportunity of working intensively with a process that will give me an unprecedented palette for a metalsmith in a non-toxic work environment. I will be working within the context of my career body of work, using my own “signature” organic and fluid linear style. While empirical data will shape this project, the creative application of that data to finished works will define its outcome.

IV. Benefits of the proposed leave

This section should be treated as a short narrative of no more than two paragraphs totaling one ½ page citing specific results.

Examples follow below:

a.

Personal:

1. Expand my knowledge of Indian drumming. The study of folk drumming in Trinidad would complement my expertise in classical Indian drumming.
2. A greater understanding of steel band composition and arranging techniques through work with top arrangers in Trinidad.

3. Gain further insight into complex rhythmic systems of the Gender Wayang.
4. Performances, publication, and recording of new compositions for steel band and steelpan.

School of Music:

1. Increased expertise of School of Music faculty in the areas of steelpan and world music.
2. Continued development of worldwide recruiting of top students for the NIU major in steelpan.

University:

1. Add to the diversity of the student population and cultural understanding on campus.
2. Gain international prestige and attention to the excellence of programs at NIU.

b. The sabbatical project will enhance my artistry and knowledge of virtually developed spaces and provide opportunities for the public demonstration of my work. This knowledge and artistry will, of course, be employed as I work at NIU in my conceptualization and development of theatre design. It will allow me to add new skills to the classes I teach. Theatre 451, Electronic Visualization, which I teach every spring, will have a unit on virtual scenery which will be available for advanced students. It will extend the current limits of the design work I bring to and which I will assign to my students in Theatre 649, Design Studio. I will give these students advanced design and conceptualization skills and prepare them for a new part of the entertainment industry in which there will be little competition, at least for a while. In addition to teaching I will engage colleagues in discussions and demonstrations of the outcome of my work. Time Burns and I have tentatively agreed to develop a publicly performed (or available if recorded) video piece in which virtual space plays a significant conceptual role. Melanie Baumgartner, the School's faculty costume designer, and I have discussed a project again for public consumption, in which not only is the space virtual, but so are the costumes on the live actors virtual and animated. The details of this piece have yet to be worked out but I would like to engage the dance or movement components of the School in this project. During the course of the sabbatical work, I will design a number of realized and theoretical projects. I will have a public showing of these designs as part of my sabbatical report. In addition, I will endeavor to share my knowledge of this work through various professional organizations such as the United States Institute of Theatre Technology, and the United Scenic Artists.

V. Usage of external resources and/or facilities/ Advance Preparations for external support/cooperation

This section should be treated as a short narrative of no more than two paragraphs citing specific results.

Examples follow below:

a. The people I have contacted, as listed previously, represent significant resources. These sources have committed to provide the two key components of my project that I cannot personally provide: digital editing facilities and compelling performance opportunities. I feel that these are reliable resources. Tim Burns, of NIU, assists faculty in their academic pursuits as part of his mission. The other individuals are professional colleagues that have both personal and professional interests in my work. In addition to the human resources I have listed, I intend to seek funding through grants and gifts from appropriate sources for this project in order to help defray the equipment and software costs.

b. I have received commitment from Dr. David Butler, Associate Director of the School of Music at The Ohio State University, that I will have access to the facilities at the Music Cognition Resource Center at OSU, and that I will have the full cooperation of the cognitive psychologists and music cognition researchers at the Cognition Center. In addition, Dr. Butler, an internationally known music cognition expert, has also expressed a desire to personally participate in the project. A letter confirming The Ohio State University Music Cognition Resource Center's cooperation in this project is forthcoming.

VI. Alternative means to completing proposed program if external resources or facilities not available

This section should be quite brief, one paragraph at most, addressing alternative if they are relevant to the project.

Examples follow below.

a. Since there is no financial commitment from the Music cognition Resource Center at Ohio State, I have no reason to believe that my arrangements for the center's cooperation will not be maintained.

b. If I do not receive the Fulbright award, I would attempt to complete the proposed program in a shorter period during the spring semester of 2004. While this shortened time frame would be adequate for the research component, completion of the composition would require significant additional time. Research in Trinidad would be shortened to four to six weeks and in Bali, shortened to six to eight weeks. Approximate travel times would be: Trinidad: February to March 2004 and Bali: mid March to early June 2004.

VII. Indicate results of previous sabbaticals, if any

This section should be quite brief, one paragraph at most, summarizing the results of past sabbatical leaves. If this is the first sabbatical, a simple statement to that fact is sufficient.

An example follows below.

1. Sabbatical – Spring, 1995
See report attached
2. Sabbatical – Spring, 1998
See report attached
3. Sabbatical – Spring 1980
(No report required)
During the sabbatical I worked extensively with the two techniques of anodizing and oxidizing titanium and tantalum in order to produce all colors of the spectrum on the metal surfaces. Pieces of work that came out of the research were exhibited widely, appeared in books and won awards. From the resulting research I wrote a chapter on the coloring of titanium for the college text, Jewelry, Contemporary Design and Technique, by Chuck Evans, Davis Publications, February 1983. Photographs of my titanium jewelry also appear in the book, as does a chapter I wrote and illustrated on electroforming and electroplating.

A copy of the section that I wrote on the coloring of titanium is attached.

April 15, 2003