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**TEACHING PHILOSOPHY**

My pedagogy integrates constructivist, facilitative and traditional teaching and learning methods; scientific principles of kinesiology, anatomy, and neurobiology; and theories of phenomenology, somatics, and multiple intelligences. The educator's role is to serve, facilitate, and nurture student growth in as many ways as possible, which I strive to do by helping students synthesize these components of an embodied education. All people are innately curious and intelligent – physically and mentally – and they deserve the time, space, and opportunity to connect with their bodies and express their ideas and identities. My job is to help them do that. I balance my innate cerebral and academic nature with passionate and animated fervor for the topics I teach, from modern technique to Bartenieff Fundamentals and choreography lab to musical theatre. My enthusiastic teaching inspires students to engage in rigorous curriculum, meet high yet achievable expectations, discover their abilities and aptitudes, and reach academic and personal goals.

I explicitly set expectations that my classes are to be inclusive communities that value diversity, individuality, and respect. When I foster a safe classroom climate, students inevitably feel connected, integral, and valued. This is imperative. When students feel secure and important, they are willing and available to take risks, fail forward, receive and integrate feedback, and eventually realize their potential. I can successfully encourage and challenge their development while addressing their individual needs. By facilitating open exploration and experimentation, whether at the ballet barre or in a dance theory paper, I give students ample opportunities to develop their individual aesthetics and artistic voices. Likewise, when appropriate, I implement direct instruction, demonstration, and modeling, offering them leadership and expertise. As a result of these pedagogical approaches, students grow to intrinsically value education and inquiry, learn to use their bodies as the departure point for investigation and knowledge-acquisition, and come to understand the paramount importance of universal human inter-connectivity through expressive movement. With clearly defined roles and expectations, a culture honoring integrity and mutual respect, and space for inquiry and discovery, students thrive.

I believe it is as important for students to study anatomy and kinesiology as it is for them to explore somatics and phenomenology. My pedagogical framework interweaves understanding the science of the body with honoring the somatic experiences of the body. If they are to understand and value general human physiology, which – as dancers – they must, then students also have to

understand how their years of lived body experience has informed the nuances of their unique personal physiology. I want students to understand that, just as they can strengthen, condition, and change their bodies and improve their skills through dance classes, so too can they strengthen, condition, and change their thinking and improve their resiliency through somatics and mindfulness practices.

In any course or lesson I teach, I consciously plan to employ as many content delivery methods as possible. My work reflects my belief in Howard Gardner's Theory of Multiple Intelligences. For example, in a kinesiology lesson on the movement of the leg, I show a life-size model and have students manipulate it, say the names of the bones and muscles involved in the action, ask students to move their own joints and feel their muscles engaging, facilitate discussion on the content with peers, share or post readings involving the anatomy vocabulary involved, point out that they can use and play the universal rhythm to remember the word 'iliopsoas,' and require them to write and apply concepts on an assignment. This assures that whether they are dominantly linguistic, logical, visual, kinesthetic, musical, spatial, interpersonal or naturalistic learners, I addressed their strongest intelligences and offered academic input in multiple ways. I also ensure they have varied options for demonstrating their learning and competency. In addition to a traditional test on this material, for example, I may also ask students to create a model or project demonstrating comprehension, choreograph a study emphasizing relevant concepts and body parts, or create peer assessments for each other to review. Authentic learning experiences and diversified assessments give students yet another opportunity to present their contributions as crucial members of our classroom community, while also constructing prospects for their growth in areas they have less confidence or aptitude.

As a highly invested teacher, I genuinely enjoy sharing both my knowledge of academic content and my enthusiasm for dance as an art form with students. Trust, respect, creative exploration, and intellectual curiosity are the underpinnings of my pedagogical practice. My background in somatics and phenomenology, as well as my interest and study of anatomy and kinesiology, inform all of my practices. I employ a variety of pedagogical methods, encourage students' ingenuity and growth, and connect explorative learning to scientific evidence. As a result, students in my classes gain a sense of connectivity to their community, autonomy over their education, and deepened understanding of their bodies and themselves as dancers and as humans.