

B. Summer 2014 Teaching at ASC or elsewhere: include independent study, special study, internships, etc.

Summer 2014 Course Name	Credit hours	Course number and section	No. of students per course/section who received a grade
June 2014: The Dance Notation Bureau Teacher Certification Course, faculty <ul style="list-style-type: none"> Course Description: The two-week intensive course provides an opportunity for candidates to participate in classes taught by master teachers and their peers; to demonstrate sound teaching practices within a guided setting; to experiment with teaching Labanotation within another subject area or context; and to become familiar with resources for teaching Labanotation, including a variety of computer applications for Labanotation and dance documentation. 			

C. List curriculum and instructional development (development of new course(s), significant course revisions, major new instructional initiatives, material development, team teaching, interdisciplinary teaching, global connections/awareness trips (courses included above), significant pedagogical innovation, development of new experiments/demonstrations, lab manuals, new technology used in teaching). Note extra course load.

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D. List on-campus guest lectures

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E. General and major advising

Number of students for whom you are the MAJOR academic adviser	Number of students for whom you are the MINOR academic adviser	Number of SELF-DESIGNED MAJORS for whom you are the academic adviser	Number of UNDECLARED MAJORS for whom you are the academic adviser
5	1		3

F. List other on-campus advising roles

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G. Professional development related to teaching: Center for Teaching and Learning workshops or activities; ITS workshops, teaching conferences or seminars, etc.

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H. Grants received and requested, awards and honors related to teaching and advising.

1. Grants received or requested:

Source and status	Title, purpose	Date begin/end	Amount

2. Awards, honors, and recognition (from college, city, state, national or international professional organizations including fellowships, memberships, tenure, promotion).

Award or honor	Source	Date

II. Scholarship

A. Scholarly publications (broadly defined), performances, and exhibitions: published, performed, or exhibited between June 1, 2014 and May 31, 2015. Attach a copy of publication (title page only for books and the equivalent for software). List below using complete citation. Following each work, indicate in parentheses the type of review process that resulted in publication, e.g. peer review, editorial board review, invited, selected conference proceedings, etc.

1. Print publications such as articles, books, chapters in books, creative writing, edited text, editorials, monographs, reviews, etc.

Following each work, indicate in parentheses the type of review process that resulted in acceptance.

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2. Conference/meeting papers or posters. List date, meeting, conference or association name, location, title of presentation.

Following each work, indicate in parentheses the type of review process that resulted in acceptance.

American College Dance Association: On March 19, 2014 I took 8 students to the American College Dance Association, Southeast Regional Conference at Georgia College. For 5 days the students took classes, performed, attended lectures and workshops, and networked with other dancers and faculty in the region. <u>Performance:</u> <ul style="list-style-type: none">• <i>Prey</i>, choreographed by Bebe Miller and staged by myself on a cast of Agnes Scott and Emory dancers, was presented to a panel of adjudicators who found the choreography “sound” with a “strong social message”. The dancers technique was praised for their “hamstring to heel connection of the leg” and their artistry was recognized as “committed to the performance”.• Students Peyton Nalley and Diarra Webb also presented their choreography (and performed in) <i>Rift</i> in the informal concert. <u>Conference Presentation/Lecture</u> March 18-21 2015 American College Dance Association, Southeast Region Georgia College
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Title:

“Labanotation-why is it important and what can you do with it?” (conference host review of submitted presentations)

Title:

“Pure Barre Class?” (conference host review of submitted presentations)

3. Performances, exhibitions, productions, recitals, etc. List title, date, location, and attach a program if available.

Following each work, indicate in parentheses the type of review process that resulted in acceptance.

- I. Studio Dance Theatre Productions
 - a. **Danceworks**, November 7, 8 2014. Gaines Chapel, Presser Hall (Program Attached)
 - b. **Spring Forward**, April 10, 11, 2015. Gaines Chapel, Presser Hall. Stage-managed and supervised while on sabbatical. (Program Attached).
 - c. **Repertory** choreographed or staged from Labanotation score for Danceworks and Spring Forward
 - i. **Volitation**- originally choreographed in 2005 and titled *Juillet*, this revised work is about the joy of dancing. This 5-minute quintet exudes energy to the brilliant sounds of Yo-Yo Ma. Dressed in gold tones, the dancers flutter about the space until they finally spin themselves into oblivion.
 - ii. **There is**- set to the music of Dan Deacon and Zoë Keating, this work addresses the struggles women have been faced with and the aggression that has led to a community of determined survivors committed to making change.
 - iii. **Prey**- a postmodern work, was created (in 2000) for 15 performers and is divided into two sections, “Birds” and “Pärt”. Choreographer Bebe Miller uses the ideas of form, human relationships, and simplicity, and, it deals with discovering the “layers of humanness,” “communication between persons,” “discovering where the psyche effects change in movements,” “choices other than dancerly ones,” and exploring human touch. Many of the movements evolved from hours of improvisation, contact improvisation, conversing among the group, and communicating with each other through movement. Inherent in the movement is a style that is both relaxed and physical, made clear through a communal aura created by the dancers.
- II. Professional Concerts, performer
 - a. **Twilight Salon- Three Versions of Warrior Woman Pantoum** at the Schwartz Center for the Performing Arts
 - **Warrior Woman Pantoum** choreographed by Anna Leo
 - Looking to create a relaxed environment in which to discuss dance making, choreographer Anna Leo turns to

the idea of the salon as a framework in which to present her work. This Twilight Salon presents three distinct versions of Leo's seven-minute solo work Warrior Woman Pantoum. Featured performers are Agnes Scott dance professor Bridget Roosa, and Laurel Lawson of Atlanta's physically integrated company Full Radius Dance. The third version is a duet variation performed by members of the Junior Company of Moving in the Spirit. Leo invites the audience to discuss with her and the performers the process through which they restaged the work, and the idea of maintaining structure and intention when translating or recreating for varied bodies.

b. The Inman Park Festival at The Trolley Barn, Inman Park

- *Two Ecstatic Themes* choreographed by Doris Humphrey, staged from Labanotation Score by Bridget Roosa by arrangement with the Doris Humphrey Foundation

4. Nonprint publications such as software, film, video, or slide package.

Following each work, indicate in parentheses the type of review process that resulted in acceptance.

5. Other types or categories of publication, not listed above.

B. Publications, performances, or other works accepted for publication, performance, exhibition, etc. between June 1, 2014 and May 31, 2015.

C. Collaborative research with students

D. Professional development related to scholarship

1. Sabbaticals or pretenure leave. Describe (1) sabbatical or leave awarded with synopsis of intention or (2) as completed with synopsis of accomplishment.

Spring 2015 Sabbatical Accomplishments:

Sabbatical Period: Spring 2015

Details of Accomplishment:

As a Dance Scholar my research has consistently revolved around Choreography, Performance, and the Preservation of Dance from Labanotation Score. After many years of choreographing and staging works on students and spending a decade performing with a company here in Atlanta the next step is to challenge my current artistic voice to find how it is being shaped and informed with these practices. This project intersects all of these focal points into a solo concert. This sabbatical has given me the proper time to research, prepare and curate an evening of dance. This concert will premiere in August 2015 in Winter Theatre.

Title of the concert: TBD
August 27-29, 2015 at 8pm
Winter Theater

Goals and Methods:

Goals:

1. To deepen my research of Dance History through the use of Labanotation scores while experiencing the movement as a dancer and preparing for presentation in a public performance.
2. To explore my choreographic voice, specifically working in an interdisciplinary setting.
3. To step out of the role of the director and challenge myself as a dancer/performer.

Methods/The Concert:

1. With the use of Labanotation score and by arrangement with the Doris Humphrey Foundation, I have staged the historically renowned choreography, *Two Ecstatic Themes*. This was choreographed in 1931 by modern dance pioneer, Doris Humphrey. Upon completion of reading the Labanotation score, I commissioned artistic coach, Angelica Daniele, to further coach the work in February 2015. This piece was also performed in the Inman Park Dance Festival.

“Two Ecstatic Themes” is the keynote to Miss Humphrey’s mature work. The first part, “Circular Descent”, is soft and sinking, to convey an emotional feeling of acquiescence. The second part, “Pointed Ascent”, in contrast to the first part, rises to a strident climax suggestive of aggressive achievement. The whole is a counterpoint of circular and angular movement, representing the two inseparable elements of design as well as life itself.

2. With the use of Labanotation score and by arrangement with the Dance Notation Bureau, I have staged a historically renowned duet choreographed in 1948 by Lester Horton called *The Beloved*. For this work, I commissioned dancer, Lonnie Davis to dance the duet with me. Mr. Davis is a highly regarded teacher in the Atlanta Dance Community who has had a very successful performing career with companies including Dayton Contemporary Dance, Gus Giordano, Henry Williams, and many more. The highlight of his career was dancing *The Beloved* 15 years ago and he is coming out of (performance) retirement to dance this historical work.

The Beloved was originally choreographed by Lester Horton in 1948 to the music of Judith Hamilton. This dance depicts a tumultuous relationship between a minister and his wife due to accusations of infidelity on the woman’s part. Eventually anger consumes the man who ends up strangling his wife to death.

3. I commissioned and worked for several months with local choreographer, Kristin O’Neal on a new solo that has and continues to challenge my technical and artistic boundaries. This new work will premiere in this concert. Title Pending.
4. Working collaboratively with alumnae Yehimi Cambron, we are creating a multi-media performance piece that incorporates video projection, figure skating and sound editing that will premiere in this concert. Title pending.

5. These 4 dance pieces will be transitioned seamlessly with the incorporation of creative events curated and directed by Bridget Roosa which will include poetry, live music and spoken word.

2. Professional meetings attended [no presentation], special study, travel, etc. related to your discipline or to interdisciplinary work.

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- E. Grants received and requested, awards, honors related to scholarship.

1. Grants received or requested:

Source and status	Title, purpose	Date begin/end	Amount

2. Awards, honors, and recognition (from college, city, state, national or international professional organizations including fellowships, memberships, tenure, promotion).

Award or honor	Source	Date

III. Service to the Department, College, Students, Profession, Community

- A. Faculty and college committee assignments, departmental service (chair, hiring committees, etc.), activities related to admission (help with recruitment and admission), student-related activities such as FYI groups, and other committee work. Define role if necessary.

<p><u>Departmental Responsibilities</u></p> <ul style="list-style-type: none"> ○ Director of the Dance Program <ul style="list-style-type: none"> • Curriculum Development • Recruitment- includes traveling to teach workshops to dance students looking at college Dance Programs. • Hiring and coordinating accompanists • Supervision of 2 work-study students • Organization and supervision of trip to the American College Dance Festival Conference each year. ○ Artistic Director of Studio Dance Theatre, student-performing ensemble. <p>Responsibilities include:</p> <ul style="list-style-type: none"> ○ Two concert series per year. Concerts produced: <ul style="list-style-type: none"> ▪ <i>Spring Forward: A Celebration of Dance</i> 2015 ▪ <i>Danceworks</i> 2014 ○ Choreographing up to 4 new works per year ○ Staging repertory from Labanotation score ○ Collaboration with other college dance programs and

the Atlanta Dance Community

- Hiring guest artists
- Creation of promotional posters and programs
- Stage managing productions (including on sabbatical, spring 2015)
- Rehearsal directing guest artist choreography

Service to Other Units of the College

- 2012- Present: Professional Development Committee (on leave spring 2015 for sabbatical)

B. Professional activities for non-college audiences or organizations (judging, juries, consulting, organizing events, etc.)

C. Service to the profession, e.g. committee work for or offices held in professional associations, committee work for

D. List conferences attended, panels chaired or participated in, etc.

E. Community service

F. Professional development related to service: workshops or seminars, etc.

G. Grants received and requested, awards, honors related to service.

1. Grants received or requested:

Source and status	Title, purpose	Date begin/end	Amount

2. Awards, honors, and recognition (from college, city, state, national or international professional organizations).

Award or honor	Source	Date