

**Appendix: Agnes Scott College
Professional Activities Report (PAR)
Faculty Annual Review**

**for the period of
June 1, 2011 – May 31, 2012**

Deadline for completion of PAR: [June 1, 2012](#)

The vice president for academic affairs/dean of the college annually requests that each full-time faculty member complete a professional activities report to document the faculty member's activities and accomplishments in teaching, scholarship, and service. The PAR should be submitted with an up-dated *curriculum vita*.

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Name: Bridget Roosa **Rank:** Associate Professor **Department** Theatre/Dance

Department Chair? (click in box if "Yes") **Dates of Service:**

Program Director Dance **Dates of Service:** **Fall 2003-Present**
for:

I. Teaching and Advising

A. 2011-2012 Teaching: include independent study, special study, internships, etc.

Fall 2011			
Course Name	Credit hours	Course number and section	No. of students per course/section who received a grade
Intermediate Ballet	1	Dan 211	12
Advanced Ballet	1	Dan 311	8
Intermediate/Advanced Modern	1	Dan 212/312	17
Choreography I	4	Dan 315	12
Senior Study	4	Dan 400	2

Spring 2012			
Course Name	Credit hours	Course number and section	No. of students per course/section who received a grade
Intermediate Ballet	1	Dan 211	15
Advanced Ballet	1	Dan 311	8

Intermediate/Advanced Modern	1	Dan 212/312	17
Choreography II	4	Dan 317	10
Dance Performance	1	Dan 314	7

B. Summer 2011 Teaching at ASC or elsewhere: include independent study, special study, internships, etc.

Summer 2011 Course Name	Credit hours	Course number and section	No. of students per course/section who received a grade
Staibdance Summer Intensive in Sorrento, Italy. Ballet teacher.	0		

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.

Complex Mammal:
Complex Mammal is a collaborative group of Agnes Scott Creative Arts colleagues who are dedicated to infusing the creative process into all aspects of academic life. With the fusion of sound, image, and movement, traditional aesthetic modes of expression are expanded, establishing a new concept of shared artistic experience. *Complex Mammal* shares artistic practice with students, both as a mode for teaching and learning and as a resource for current and relevant ideas. This year I collaborated with Professors David Thompson and Qiao Solomon on the piece *Enamored Flame*. See detailed description in section II #3.

D. List on-campus guest lectures

E. General and major advising

Number of students for whom you are the MAJOR	Number of students for whom you are the MINOR academic	Number of SELF-DESIGNED MAJORS for whom you	Number of UNDECLARED MAJORS for whom
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academic advisor	advisor	are the academic advisor	you are the academic advisor
9	4	0	4

F. List other on-campus advising roles

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

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
PDC;Sims	Advanced Certification in Labanotation	June 2012/September 2012	\$2400

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

Award or honor	Source	Date
Dance Literacy Symposium Presenter	The Ohio State University	April 21-23, 2012

II. Scholarship

A. Scholarly publications (broadly defined), performances, and exhibitions: published, performed, or exhibited between June 1, 2011 and May 31, 2012. 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. blind refereed 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.

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.

1. Dance Literacy Symposium at the Ohio State University.
The Department of Dance at the Ohio State University held a one-day symposium to help chart new directions in the areas of dance documentation, reconstruction, movement analysis, and notation systems. I was invited as a panelist and presenter because of my contribution of scholarship and research to the field to assist with future development of these ideas. I presented the following:
 1. Current Practices with Labanotation: Teaching, Reconstructing, and Testing Scores. (invited presenter)
 2. New course integrating Labanotation: Research and Restage: Experiencing the Choreography of 3 Modern Dance Pioneers (invited presenter)
2. The American College Dance Festival. On March 30, 2012 I took 11 students to the American College Dance Festival conference held at Darton College. For 5 days the students took classes, performed, attended lectures and conferences, and networked with other dancers and faculty in the region. I presented *Cataclysm*, a dance I created in 2009 and student Bhumi Patel presented her work, *...before her wandering feet*, in an informal concert.

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 18, 19, 2011. Gaines Chapel, Presser Hall (Program Attached)
 - b. Spring Forward: A Celebration of Dance, April 13-15, 2012. Gaines Chapel, Presser Hall (Program Attached)
 - c. The Inman Park Dance Festival- April 28, 29, 2012. Agnes Scott College Dancers performed in the Inman Park Dance Festival with members of Zoetic Dance Ensemble in a dance created while Zoetic Dance ensemble acted as guest-artist-in residence during Women's History Month.
 - d. On January 28, 2012 Agnes Scott College Dancers performed in the College Night Flash Mob at the High Museum of Art Atlanta in collaboration with Dance Truck and DJ Santiago Paramo.
 - e. Repertory choreographed or staged from Labanotation score for Danceworks and Spring Forward
 - i. *Incense*- was choreographed by Ruth St. Denis in 1906 and was inspired by the movements of a traditional woman in Indian culture. Traditionally, this work would open St. Denis' concerts as a means to follow the classical Indian tradition of beginning a program with an invocation, offering, or honoring to the spiritual world. The soloist enters holding a tray of burning

incense and begins sprinkling them onto the burning embers in the space and her movement reflects the rising smoke. This subtle dance expresses the visionary, mystical beliefs of Ruth St. Denis accompanied by the music of Harvey Worthington Loomis.

- ii. *Sweet in the Morning*- was choreographed by Leni Wylliams in 1992 as a tribute to Eleo Pomare and Tally Beatty. The work, a solo, is much like an ecclesiastical celebration in abstract form. This feeling which is clearly present in the movement is enhanced by a stained glass window on the scrim and the gospel feel of Bobby McFerrin's music, also entitled *Sweet in the Morning*.
- iii. *Cataclysm* (revised from 2010 premiere)- explores the strength of bloodline in catastrophic events and takes its motivation from the epic earthquake in Haiti. Throughout the course of 9 minutes, 7 dancers appear tied to one another at the abdomen by a dark colored fabric. As they struggle to pull and stretch through the space, the characters experience a bound familiarity that serves as a bond and a tradition that they can't be freed of. This work is accompanied by a Haitian Folk song by Frantz Casséus and Lolita Cuevas, and sound by Clint Mansell and Meredith Monk. This rendition explored further into the emotional state of the victims of this tragic event. While its intent remains the same the choreography was changed to represent visceral response to a catastrophic event.
- iv. *Enamored Flame*- is a collaborative work by the group *Complex Mammal*. The choreography and text ,created by professors Bridget Roosa and David Thompson, were initially inspired by the historically documented stage accidents in which ballerinas would become enveloped in flames after their tutu's would come in contact with oil burners. Continuing with this idea of a dancer suffering for her passion the piece further explored the psychological effects of a dancer feeling the need to conform to achieve perfection. While the movement is developing the performers are abstractly chanting choice words such as passion, conform, burn, accept, destiny, suffer, and others that represent the perilous life of dancers. In addition, the 11 performers are manipulating a long piece of black tulle (approximately 40') through the space. This work is accompanied by selections from Zoe Keating and Jennifer Thomas and a live performance of a violin solo by Jules Massenet played by professor Qiao Solomon.

- II. Professional Concerts, performer
 - a. **Name Day** at the Schwartz Center for the Performing Arts
 - Full Length program of *Name Day* choreographed by George Staib
 - b. **Off the Edge** at Woodruff Park
 - excerpts from *Name Day* choreographed by George Staib
 - c. **Dance in Progress-George Staib** at the Schwartz Center for the Performing Arts
 - excerpts from *Name Day* choreographed by George Staib
 - d. **Dance in Progress-Anna Leo** at the Schwartz Center for the Performing Arts
 - *Warrior Woman Pantoum* choreographed by Anna Leo
 - e. **Wanderlust...An Evening of Repertory Dances** at Parco Ibsen, Sorrento, Italy
 - solo and 9-tet from *Gargoyles* choreographed by George Staib
 - excerpt from *A Foreign Discipline* choreographed by George Staib
 - *Four Letter Word* choreographed by George Staib

- III. Collaborations with the Community
 - a. The Inman Park Festival. April 28, 29, 2012. Agnes Scott College Dancers performed in the Inman Park Dance Festival with members of Zoetic Dance Ensemble in a piece created while Zoetic Dance ensemble acted as guest-artist-in residence during Women’s History Month.
 - b. College Night at the High Museum Atlanta. Agnes Scott College Dancers performed in the College Night Flash Mob at the High Museum of Art Atlanta in collaboration with Dance Truck and DJ Santiago Paramo.

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.

Dance Notation Bureau appointed tester of Leni Wylliams’ *Sweet in the Morning* Labanotation score. *Sweet in the Morning* was choreographed in 1992 by Leni Wylliams and was recently documented in Labanotation by professional notator Patty Delaney. My role was to test the score, a process required by the Dance Notation Bureau prior to publishing. Testing involves reading and staging the work from score, a process in which was implemented with my work staging the work on dancers from Agnes Scott College. Once Delaney completes my recommended changes, the subsequent DNB seal will indicate the score is pristine and the definitive record of the piece and will be housed in the Dance Notation Bureau Library.

B. Publications, performances, or other works accepted for publication, performance, exhibition, etc. between June 1, 2011 and May 31 2012.

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.**

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

<ol style="list-style-type: none"> 1. Professional Advisory Committee of the Dance Notation Bureau. Attended by conference call. November 2011 2. American College Dance Festival Board of Directors. Washington, DC. May 2012
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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
Invited Guest at the Dance Literacy Symposium. One of nine international guests chosen as leaders in the Labanotation field.	The Ohio State University	April 21-23, 2012

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.**

Departmental Responsibilities

- Director of the Dance Program
 - 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. Responsibilities include:
 - Two concert series per year. Concerts produced:
 - *Spring Forward: A Celebration of Dance* 2012
 - *Danceworks* 2011
 - Choreographing up to 4 new works per year
 - Staging repertory from Labanotation score
 - Hiring guest artists
 - Creation and mentorship of *Dance and Dine*, the informal student choreography performance
 - Creation of promotional posters and programs
 - Stage managing productions
 - Rehearsal directing guest artist choreography

Service to Other Units of the College

- 2012-Present: Campbell Planning Committee
- 2011-2012: Faculty Executive Committee
- 2010- 2012: Campus Life Committee, chair 2011-2012

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**

American College Dance Festival, Inc, Board of Directors, 3-year term (2010-2013).

Dance Notation Bureau, Inc., Professional Advisory Committee, 3-year term (2010-2013).

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

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E. Community service

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

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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