

**Agnes Scott College Division of Academic Affairs
Professional Activities Report (PAR)
Faculty Annual Review**

for the period of
June 1, 2013 – May 31, 2014

Deadline for completion of PAR: June 1, 2014

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*.

Name: Bridget Roosa **Rank:** Associate Professor **Department** Theatre/Dance
 Department Chair? (click in box if "Yes") **Dates of Service:**
Program **Director** Dance Program **Dates of Service:** **2003-Present**
for:

I. Teaching and Advising

A. 2013-2014 Teaching: include independent study, special study, internships, etc.

Fall 2013			
Course Name	Credit hours	Course number and section	No. of students per course/section who received a grade
Intermediate Ballet	1	Dan 211	9
Advanced Ballet	1	Dan 311	5
Intermediate/Advanced Modern	1	Dan 212/312	14
Choreography I	4	Dan 315	10
Senior Project	4	Dan 400	1

Spring 2014			
Course Name	Credit hours	Course number and section	No. of students per course/section who received a grade
Intermediate Ballet	1	Dan 211	9
Advanced Ballet	1	Dan 311	5
Intermediate/Advanced Modern	1	Dan 212/312	14
Dance Performance	1	Dan 314	5
Choreography II (team taught with Nell Ruby and her Art 243 course)	4	Dan 317	6
Senior Project	4	Dan 400	3
Special Study	2	Dan 410	2

B. Summer 2013 Teaching at ASC or elsewhere: include independent study, special study, internships, etc.

Summer 2013 Course Name	Credit hours	Course number and section	No. of students per course/section who received a grade
Staibdance Summer Intensive in Sorrento, Italy. July 9-25, 2013.			

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.

Mellon Cohort 2: Link Dan 317 (Choreography II) with Three Dimensional Thinking (Art 243) taught by Nell Ruby. This successful and inspiring course was implemented this semester. Details Below:

Complex Mammals Moving and Making: Collaborating in the Creative Arts

In the spring of 2014 these two courses will be taught in Parallel in order to allow for a schedule and a venue within which we can combine teams of collaborators among creative disciplines to work together to learn with and from each other.

This Course will be broken down into two parts:

Part 1: Engaging and Awakening the Senses

Part 2: The larger collaborative project

Goals for the course:

The students will learn:

1. How to communicate well in a group setting
2. A method for the practice of collaborative group interaction
3. A system for and the value of process-based production
4. To develop a common working language across disciplines
5. To explore intersections among creative practices
6. To be a *part* of a collaborative process, not the *whole*.
7. To find the balance between sharing their creative voice and allowing others voices to influence their own while working collaboratively.
8. To see/represent/express aesthetic excellence (multiple disciplines) [critique/edit]

Course Objectives:

1. Through a series of interconnected aesthetic exercises in dance, sound, visual thinking and creative writing students will practice communicating in a group setting in order to

- develop a common working language across disciplines
- 2. Through reflective logs and journals students explore intersections among creative practices
- 3. (second part of the course: group work)

D. List on-campus guest lectures

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E. General and major advising

Number of students for whom you are the <i>MAJOR</i> academic adviser	Number of students for whom you are the <i>MINOR</i> academic adviser	Number of <i>SELF-DESIGNED MAJORS</i> for whom you are the academic adviser	Number of <i>UNDECLARED MAJORS</i> for whom you are the academic adviser
8	3	0	4

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, 2013 and May 31, 2014. 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.

Performance:

- An Excerpt of my choreography, *HeLa* 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”.
- I also presented a collaborative performance of Helen Tamiris’ *Negro Spirituals* in the informal concert which was performed by members of Agnes Scott and Brenau University dancers.
- Student Chandler Converse also presented her choreography *Happenstance* in the informal concert. This was performed by Diarra Webb.

Conference Presentation/Lecture

March 11, 2014

American College Dance Association, Southeast Region

Georgia College

Title:

“Labanotation-why is it important and what can you do with it?” (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 Performances/Productions

- a. *Danceworks*, November 8, 9, 2013. Gaines Chapel, Presser Hall (Program attached)
- b. *President’s Dinner*, October 30, 2013. Mary Brown Bullock Science Center. (Program Attached)
- c. *Moving In the Spirit: You Grow Girl: Blooming into Leadership*, March 28, 2014. Gaines Chapel, Presser Hall. (Program attached)
- d. *Spring Forward*, April 11, 12, 2014. Gaines Chapel, Presser Hall (Program Attached)
- e. Repertory Choreographed or staged from Labanotation score for all of the above performances:
 - i. *Negro Spirituals*- a series of 8 dances choreographed by Helen Tamiris between 1928 and 1941 that are known to be her finest work. These dances incorporate abstract gestures to mimic the words of the accompanying spirituals as a form of social protest through movement. This work was staged on a collaborative cast of Agnes Scott and Brenau University dancers, performed on both campuses and at the Southeast region of the American College Dance Association conference.
 - ii. *Chasing Silhouettes*- is a work in 3 sections that responds to the

struggles present with distorted body image and disordered eating. The work presents internal and external pressures that negatively impact choices an individual makes with visual costuming choices and manipulation that hint at changes occurring in the physical body. Originally inspired by Portia de Rossi's memoir *Unbearable Lightness: A story of loss and gain*, this work is set to musical selections by Maya Beiser, Bill Ryan and Grand Valley State University New Music Ensemble, and Hildur Gudnadottir. An excerpt of this work was premiered in Summer 2013 in Sorrento, Italy at the Parco Ibsen Theater as part of *Versus...An Evening of Repertory Dances*.

- iii. *Hela Part I: Critical Resolve*- is a creative response to *The Immortal Life of Henrietta Lacks* by Rebecca Skloot. In this section the dance draws on the tensions and relationships that the descendents of Henrietta Lacks face as they are trying to figure out the details of her legacy. Relationships with others and with oneself are explored as the dancers work out issues with trust, hatred, and violence to a score by Steve Reich.
- iv. *On the Verge*- is a quartet to the music of Meredith Monk that was created as a reflection for the 4 graduating seniors. Throughout the work, the dancers progress through abstracted versions of repertory and concepts they have explored in their time dancing at Agnes Scott College.

II. Professional Concerts, performer

Women & Girls in Georgia Conference at University of Georgia, Athens, GA

- *Warrior Woman Pantoum* choreographed by Anna Leo

Versus...An Evening of Repertory Dances at Parco Ibsen, Sorrento, Italy

- o Excerpts from *Versus* choreographed by George Staib II
- o *Warrior Woman Pantoum* choreographed by Anna Leo

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, 2013 and May 31, 2014.

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.

Sabbatical Awarded: Spring 2015
Details of how the program will be carried out, and relevance of the project to the applicant’s professional development and to the college.
 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. For my next project I would like to intersect all of these focal points into a solo concert. This sabbatical will give me the proper time to research, prepare and curate an evening of dance.
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:
 1. With the use of Labanotation score, I will stage historically renowned choreography from Labanotation score on myself as the dancer. The first piece is a solo called *Two Ecstatic Themes*, choreographed in 1931 by modern dance pioneer, Doris Humphrey. The second piece is a duet choreographed in 1948 by Lester Horton called *The Beloved*. Both of these pieces will not only challenge me as a performer, but also require much research to fully embody the intention and thematic content of the work.
 2. I will also research the work of Loie Fuller with the use of Labanotation scores paying close attention to her contributions to stagecraft, particularly with the use of light and fabric. This research will be used as inspiration for my own choreographic choices and may also be prepared to be presented in a public performance. (Budget will determine if it will be performed)
 3. As a dancer/performer I will commission a choreographer to create a new solo for me, which will challenge my technical and artistic boundaries.
 4. Working collaboratively with Professor Nell Ruby, we will create a new performance piece will be presented in a public performance.
 5. I will prepare and rehearse to present a live concert of all of these works for an evening of dance.

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

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

1. Grants received or requested:

Source and status	Title, purpose	Date begin/end	Amount
Addison	Sabbatical Project: “An Evening of Historical and	4/7/14 (begin)	\$8,560

Fund	Collaborative Dance”	6/30/15 (end)	

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.

Departmental Responsibilities

- o Director of the Dance Program
 - Curriculum Development
 - Recruitment- includes traveling to teach workshops to dance students looking at college Dance Programs.
 - o Columbus School for Girls, Columbus, Ohio, 2009
 - o Savannah Arts Academy, Savannah, Georgia, 2008
 - o NACAC Performing Arts Fair, Pebblebrook High School 2008
 - Hiring and coordinating accompanists
 - Supervision of 2 work-study students
 - Organization and supervision of trip to the American College Dance Festival Conference each year.
- o Artistic Director of Studio Dance Theatre, student-performing ensemble.

Responsibilities include:

 - o Two concert series per year. Concerts produced:
 - *Spring Forward* 2014
 - *Danceworks* 2013,
 - o Choreographing new works each year
 - o Staging repertory from Labanotation score
 - o Hiring guest artists
 - o Creation and mentorship of *Dance and Dine*, the informal student choreography performance
 - o Creation of promotional posters and programs
 - o Stage managing productions
 - o Rehearsal directing guest artist choreography

Service To Other Units Of The College

- 2012-Present: Professional Development Committee
- 2012-2014: Campbell Planning Committee
- 2012-Present: Professional Development Committee
- Agnes Scott College Commencement 2014.
- Responsibilities include but not limited to:
 - o Creation and execution of the rehearsal schedule
 - o Choreography and rehearsal of the processional and recessional
 - o Duties as the stage manager necessary for execution of the ceremony

○ Marshal

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

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

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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