

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

for the period of
June 1, 2018 – May 31, 2019

Deadline for completion of PAR: [June 1, 2019](#)

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 and Dance

Department Chair? (click in box if “Yes”) **Dates of Service:** 2016- Present
Program Director **Dates of Service:**
for: **Service:**

I. Teaching and Advising

A. 2018-2019 Teaching: include independent study, special study, internships, etc.

Fall 2018			
Course Name	Credit hours	Course number and section	No. of students per course/section who received a grade
Intermediate/Advanced Ballet	1	Dan 211/311	11
Intermediate/Advanced Modern	1	Dan 212/312	15
Labanotation	4	Dan 340	9
1			

Spring 2019			
Course Name	Credit hours	Course number and section	No. of students per course/section who received a grade

Intermediate Ballet	1	Dan 211	10
Advanced Ballet	1	Dan 311	9
Intermediate/Advanced Modern	4	Dan 212/312	13
Dance Performance	1	Dan 314	5
Dance Senior Project	4	Dan 400	1
Dance Directed Reading	4	Dan 410	4

B. Summer 2018 Teaching at ASC or elsewhere: include independent study, special study, internships, etc.

Summer 2018 Course Name	Credit hours	Course number and section	No. of students per course/section who received a grade

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
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8	4	0	3
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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.

The American College Dance Association (ACDA), South Region, The University of Mississippi. Taught 2 classes: Barre Technique and Lester Horton's The Beloved: Staged from Labanotation Score and Fueled by the Current Social Climate.

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, 2018 and May 31, 2019. 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 9, 2019 I took 11 students to the American College Dance Association, South Regional Conference at The University of Mississippi. For 5 days the students took classes, performed, attended lectures and workshops, and networked with other dancers and faculty in the region.

Performance:

- "Fara's Dream", choreographed by Bridget Roosa was presented to a panel of adjudicators who described the work as "epic" and "compositionally sound".
- "Soaring" a historical work staged from Labanotation score by Bridget Roosa was presented in the informal concert.

Conference Presentation/Lectures:

1. Barre Technique
2. Lester Horton's The Beloved: Staged from Labanotation Score and Fueled by the Current Social Climate

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, Artistic Director:
 - A. Danceworks 2018. November 9, 10, 2018. Gaines Chapel, Presser Hall (program and poster attached)
 - B. Spring Forward 2019. April 12, 13, 2019. Gaines Chapel, Presser Hall (program and poster attached)
 - a. Choreography:
 - i. *Passage*- is a longer work that connects *Line in the Sand* and *Fara's Dream* with an interlude titled *of memory and loss*. Struggle is portrayed in this longer work throughout all of the sections as the people portrayed are forced to be nomadic because of political situations out of their control. In the middle section, the dancers are dimly lit while deconstructing the set from *Line in the Sand* and removing and dropping portions of their costumes to set the landscape for *Fara's Dream*. While the tone is somber with a softly played rendition of *You are my Sunshine*, the lighting of the candles to begin the final section prepares the viewer for hope and protest ending the work with a broken fourth wall hopes for humanity.
 - ii. *Line in the Sand*- is a work for 12 dancers with a structural boundary set in the space resembling a fence. The piece begins with one dancer crawling beside and behind the fence. She crawls through and a line of 11 dancers enter the space, revealing their faces one by one. As the work continues the dancers struggle with the ever present structure, constantly interacting with it and one another. These interactions are fueled by the current border crisis and current events of separation of family. Dynamics are enhanced by a score by Jone Jenranaud and the dance finishes in silence. The original dancer crawls back under the fence and the others exit solemnly humming *You are my Sunshine*.

- iii. *Fara's Dream*- is a response to the refugee crisis in the Middle East that focuses on the experiences and hopes of Syrian Children. To a score that includes music by Jody Redhage and Dan Deacon, the dancers bring to life real photos of children impacted by these events. A struggle for survival, the burden of having to grow up too soon, and hope for the future is conveyed through the composition of the work. Originally created in 2016, a revision in 2018 allowed the performers to continue to deepen their artistic experience by also focusing on the turmoil surrounding the American immigration policy.
- iv. *Beautiful Bird*- is a cathartic journey of a pregnancy masked with conflict resulting from failure to understand technological findings and poor communicative skills. Ironically, symbols from American Sign Language fuel the movement vocabulary for this work describing the life, hope and symbolism from within performed by 9 dancers. Danced to the music of Peter Broderick, Dr. Sound Effects and A Deep Sound Sleep, the piece culminates with the arrival of my perfect, beautiful bird. This work was originally created in 2011 and revised in 2018.

b. Stagings from Labanotation Score:

- i. *Soaring*- was choreographed by Doris Humphrey and Ruth St. Denis and is considered a music visualization. This work for 5 women can be described as the dance of a scarf accompanied by five dancers to the music of Claude Debussy. Throughout the work, the scarf becomes a wave, a flower unfolding and stormy sky. It has a life of its own to which the dancers must respond.
- ii. *Air for the G String*- was created by Doris Humphrey in 1928. This dance for 5 dancers gives physical life to the music of Johann Sebastian Bach. The dancers move through the space in serene walking patterns accentuated by long silk scarves attached to their long dresses. Humanity is explored through the relationship between the performers, who are led by a central figure throughout the dance.

II. Thread: women's voices through Dance (programs and poster attached)

Thread is the collaborative choreographic effort of Amanda Byars, Amanda Exley Lower, Bridget Roosa, and Laurel Zahrobky. These four choreographers, dancers, and teachers joined forces to present a series of four performances that lift up the voices of women expressed through dance in Atlanta, GA and Chattanooga, TN. Each artist offers her own unique movement research through solo, duet, and group dances. As all four artists are also educators, these performances offered powerful outside of the classroom experiences for their students and the communities at large. This project aimed to reach a broad audience in both cities of all ages and backgrounds and most importantly affirm the importance and value of women artists. The performances took place at the Performing Arts Studio on the campus of Emory University in Atlanta, GA and at the Barking Legs Theater in

Chattanooga, TN.

- a. *The Beloved*- was choreographed by Lester Horton in 1948 and presents a violent relationship between a minister and his wife caused by accusations of infidelity on the woman's part. Early modern dance was known for its inclusion of social protest and I strive to promote awareness of domestic violence through the performance of this work. I staged this duet from Labanotation score on professional male dancer, Lonnie E. Davis and myself. Staff pianist, Jane Frackenpohl, provided live accompaniment for the performance of *The Beloved*.

III. Decatur City Dance: LIFT (program attached)

- a. *Unfolding*- is a piece that represents the struggle with taking personal experiences, processing them and then deciding how to move forward. The dancers are immersed in large piles of crumpled paper representing the historical element of reading news from a paper as opposed to how we experience it today through the internet. Throughout the work, the performers are opening the papers and looking for answers which results in a wide range of emotions. Throughout the work the dancers convey their own stories to the music of Jóhann Jóhannsson and Abel Korzeniowski.

IV. DeKalb School of the Arts: Triumphant Women (program attached)

- a. *Negro Spirituals*- are 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.

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, 2018 and May 31, 2019.

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.

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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.**

<ol style="list-style-type: none"> I. Department of Theatre and Dance, Chair II. President’s Task Force on Campus Safety. Spring 2019- Present III. Campus Life Committee. Fall 2017- Present IV. Judicial Review Committee. Fall 2018- Present V. The Presidential Inauguration of Leocadia I. Zak. Curator of Student Performances and Run of show. April 2019. VI. Baccalaureate and Commencement 2019. Run of show.

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

<p>Guest artist in residence for Decatur City Dance and DeKalb School of the Arts. I staged my choreography “unfolding’ on the Junior ensemble at Decatur City Dance for their performance “LIFT” February 2019. I staged Negro Spirituals from Labanotation score at DeKalb school of the Arts for their performance “Triumphant Women” also February 2019.</p>
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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.

Admissions Events: recruiting for the college: <ol style="list-style-type: none">Great Scott: Dance representative Saturday, 11/10/18 for visiting families. We also hosted guests for our departmental concert, Danceworks.Scholar's Weekend (February 2019): Implemented a Mock class: Modern Dance Technique and RepertoryAchievement Weekend (March 2019): Implemented a Mock class: Modern Dance Technique and Repertory

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