

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

for the period of
June 1, 2015 – May 31, 2016

Deadline for completion of PAR: June 1, 2016

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 X **Dates of Service:** 2003-Present
for:

I. Teaching and Advising

A. 2015-2016 Teaching: include independent study, special study, internships, etc.

Fall 2015			
Course Name	Credit hours	Course number and section	No. of students per course/section who received a grade
Intermediate Ballet	1	Dan 211	7
Advanced Ballet	1	Dan 311	7
Intermediate/Advanced Modern	1	Dan 212/312	16
Choreography I	4	Dan 315	9
Special Study: Dance	4	Dan 410	1
Internship: Dance	4	Dan 450	1

Spring 2016			
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	9
Intermediate/Advanced Modern	1	Dan 212/312	14
Dance Performance	1	Dan 314	4
Special Study: Dance	2	Dan 410	1
Choreography II	4	Dan 317	7

B. Summer 2015 Teaching at ASC or elsewhere: include independent study, special study, internships, etc.

Summer 2015 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.

C.1 Did you attend a workshop or talk related to digital platforms or applications that expanded your teaching skills in the classroom (Y/N)? If so, please describe.

C. 2 Have you created or expanded a personal digital portfolio (Y/N)? If so, please share the link.

C. 3 Have you created assignments specifically targeted for Student Digital Portfolios (Y/N)? If so, please describe.

D. List on-campus guest lectures

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
6	5	1	2

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.**

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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, 2015 and May 31, 2016. 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.

<p>American College Dance Association: On March 9, 2016 I took 11 students to the American College Dance Association, Southeast Regional Conference at Emory University. For 5 days the students took classes, performed, attended lectures and workshops, and networked with other dancers and faculty in the region. Performance:</p> <ul style="list-style-type: none"> • "There Is", choreographed by Bridget Roosa was presented to a panel of adjudicators who found the choreography "complex with an Alvin Ailey resemblance" that portrayed a "powerful community of people". The dancers were praised for their strong sense of focus in performance. • Student Katalin T Stupek '17 also presented her work "flock" in the informal concert. <p>Conference Presentation/Lecture March 9-12 2016 American College Dance Association, Southeast Region Emory University</p> <p>Title:</p>

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.

Performances:

Bridget Roosa in Performance:

Opening In: created and performed by Bridget Roosa

Winter Theatre, Dana Fine Arts Building, Agnes Scott College

Below is a description of each of the dance pieces included in Opening In:

A: Two Ecstatic Themes: This dance was choreographed in 1931 by modern dance pioneer, Doris Humphrey. In this solo, Doris Humphrey was exploring the physical drama of rising versus sinking and the defeat and surrender to gravity. The rights to this dance are housed at the Doris Humphrey Foundation at Goucher College. I staged this dance from the Labanotation score on myself and upon completion a specialist from the Humphrey Foundation traveled to Atlanta to coach my performance of the work. Staff pianist, Jane Frackepohl, provided live accompaniment for the performance of Two Ecstatic Themes.

B: The Beloved: This dance 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 to problems that are still prominent today 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 Frackepohl, provided live accompaniment for the performance of The Beloved.

C: June's April: Kristin O'Neal's latest solo creation portrays the tensely composed, “June” challenged by her cruelest month in June's April. Choreographed to a score of 50's-60's tunes, the simple rhythms create a compelling rub between shoulder-swaying musicality and emotional constraint.

D: What Makes You: I have always believed that collaboration encourages a unique fusion of sound, image, and movement. This fusion expands the traditional aesthetic modes of expression and establishes a new concept of shared artistic experience. For this work, I drew from the vocabularies of choreographers (both past and present) who have shaped my dancing, and paid homage to my own personal history connecting my past with my present because this is what makes you.

Below is a description of each of the dramatic interludes included in the performance:

A: Opening and Labanotation Description. When the audience arrived in the theatre the following quote was projected on the back wall of the stage:

“Your past is always your past. Even if you forget it, it remembers you.”

— Sarah Dessen

At the beginning of the concert (Before the performance of Two Ecstatic Themes) the following passage was read (by me) while the audience got to see the image of a Labanotation score projected on the stage wall:

Abstract Symbols aligned in space create a beautiful image on paper that when read together

become the gateway into the past. These symbols aligned in space create scores, for recreating choreography. Experiencing a historical dance either as a performer or viewer can serve to teach us where we have come from, where we are going and what still requires improvement. Clarity in the score informs clarity in the body. Two-dimensional images that translate to three-dimensional choreographic experiences. Labanotation.

B: Poetic Monologue. To introduce *The Beloved*, student Katalin Stupek '18 performed a dramatic monologue composed of excerpts from several passages that discussed the many ways violence is present. This monologue was performed from the audience and I had her self-lit with small lights to produce a feeling of ambiguity.

C: *The Tennessee Waltz*. This light-hearted interlude served to shift the mood of the concert after the brutal outcome of *The Beloved* and allow the audience member to breathe and take in the humor in June's April. This was performed by staff pianist Jane Frackenpohl, faculty member Qiao Chen Solomon and student vocalist Miller Lansing '17. During this interlude the stagehands removed Jane from the space mid song and bullied Miller to wrap up so they could continue to set the stage for the next dance piece.

D: *Mishmash Medley for Solo Violin*. This final interlude served to introduce the autobiographical work *What Makes You* as well as indulge the audience in a beautiful solo violin performance by faculty member Qiao Chen Solomon. This medley incorporated a beautiful excerpt for solo violin as well as Frank Sinatra's *New York, New York* and *Strangers in the Night*; two works close to my heart as I am a proud New York native and *Strangers in the Night* is my wedding song.

Concerts Produced on Agnes Scott College Students as Artistic Director of Studio Dance Theatre:

Danceworks 2015: November 13, 14 2015. Gaines Chapel, Presser Hall

Spring Forward 2016: April 8, 9 2016. Gaines Chapel, Presser Hall

Choreography Produced for Studio Dance Theatre:

Fara's Dream (2016) - is a response to the refugee crisis in the Middle East that focuses on 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 oppressive life events. A struggle for survival, the burden of having to grow up too soon, and hope for the future are all conveyed through the composition of the work.

Echo of Evaporation (2015)- A dance for 12 to the music of Diertich Shoenmann that highlights the repetition, ritual, and discipline of the dancer in the studio working on the craft of performance. Through repetition of pattern, static footwork and aggressive partnering, the dancers make their way through the space, using all of it and finally exiting, leaving one dancer still moving and continuing her practice.

There is (2014, premiere: 2016 revision)- 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. This work was chosen for inclusion in the Gala Performance of the American College Dance Association SE conference. This is a top honor only given to select work and as a result the Agnes Scott College students had the opportunity to perform at the Ferst Center for the Performing Arts at GA Tech.

Stagings from Labanotation Score for Studio Dance Theatre:
 Water Study- created in 1928 by modern dance legend, Doris Humphrey. This dance for 10 utilizes Humphrey’s principle of fall and recovery, used to portray the defying of gravity, to depict the natural movement of a wave. Performed in silence, the breath is the driving force of the work, keeping the dancers fluid yet contained.

Guest Artist Hiring and Coordination for Studio Dance Theatre:
 Lonnie E. Davis: During the Spring 2016 semester, Mr, Davis spent 8 weeks creating a new work, “Your Worries ain’ like mine” on 4 students at Agnes Scott College. I was in charge of coordinating, hiring and rehearsal directing his work.

Student Mentorship/ performance selection for Studio Dance Theatre:
 Katalin T Stupek ’17 spent the year working on choreography that was not required for any classes but fulfilled a creative need she was experiencing. I was her mentor for the presentation of her works, “The Children are just Shy” and “Flock” that were performed in the Studio Dance Theatre main-stage productions.

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, 2015 and May 31, 2016.

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.

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

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

Award or honor	Source	Date
2016- Performance Recognition of "There Is" to be performed in the ACDA Gala Concert at the Ferst Center for the Arts at Georgia Tech	American College Dance Association- Gala Concert: My choreography "There Is" was awarded the top honor of the conference which is inclusion in the highly selective Gala Concert that closes the conference.	March 12, 2016 (program attached)

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>Departmental Responsibilities</p> <ul style="list-style-type: none"> o Director of the Dance Program • Curriculum Development • Recruitment- includes traveling to teach workshops to dance students looking at college Dance Programs. • Hiring and coordinating 2 part time faculty and 2 accompanists • Supervision of 2 work-study students • Organization and supervision of trip to the American College Dance Association Conference each year. <ul style="list-style-type: none"> o Artistic Director of Studio Dance Theatre, student-performing ensemble. Responsibilities include: o Two concert series per year. Concerts produced: <ul style="list-style-type: none"> • Spring Forward: A Celebration of Dance 2016 • Danceworks 2015 o Choreographing up to 4 new works per year o Staging repertory from Labanotation score o Collaboration with other college dance programs and the Atlanta Dance Community o Hiring guest artists o Creation of promotional posters and programs o Stage managing productions o Rehearsal directing guest artist choreography <p>Service to Other Units of the College</p> <ul style="list-style-type: none"> • <p>2015-2016 Academic Year: Vice President for Student Life (VPSL) search committee, member (president appointed)</p> <p>2015-2016 Academic Year: RPT Tenure Review, committee member : Qiao Solomon</p> <p>2012- Present: Professional Development Committee (on leave spring 2015 for sabbatical)</p>

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.

Council of Colleges of Arts and Sciences (CCAS): Seminar for Department Chairs Walt Jacobs, Seminar Director &, Jeanne Hey, Seminar Co-Director Completion Date: October 13, 2015
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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