

Bridget A. Roosa

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Education

2000-2002 Master of Fine Arts in Dance

Florida State University, Tallahassee, FL

Contemporary: Lynda Davis, Gerri Houlihan, Anthony Morgan,
Patricia Phillips, Jawole Zollar

Ballet: Anjali Austin, Suzanne Farrell, Sheila Humphreys, Richard
Sias

Labanotation: Jack Clark, Patricia Phillips

Choreography and Directing: Nancy Smith Fichter

1999-2000 Study Year Abroad Program

Laban Center for Movement and Dance, London, England

Contemporary: Melanie Clarke, Marina Collard, Gary Lambert, Susan
Sentler

Ballet: Stuart Beckett, Sarah Knight, Gregory Sporton

Labanotation: Jean Jarrell

1996-2000 Bachelor of Fine Arts in Dance

Southern Methodist University, Dallas, TX

Contemporary: Robert Beard, Nathan Montoya, Susan Sentler, Ethel
Winter, Myra Woodruff, Yuriko

Ballet: Jeremy Blanton, Karen Kriete, Edward Warburton

Labanotation: Tina Curran, Patty Harrington Delaney

1998 Martha Graham School of Contemporary Dance- Scholarship student.

1998 Summer Intensive, New York, NY

Instructors: Terese Capucilli, Joyce Herring, Kenneth Pearl, Marni
Thomas, Armguard Von Bardelben

1997 Alvin Ailey American Dance Theater- Scholarship student.

1996 Summer Intensive, New York, NY

Instructors: Fred Benjamin, Lynne Jackson, Denise Vale

Teaching Experience

2002-Present Agnes Scott College, Atlanta, GA

- 2016-Present: Chair, Theatre and Dance
- 2011-Present: Associate Professor of Dance, Director of the Dance Program.
- 2008-2011: Assistant Professor of Dance, Director of the Dance Program.
- 2007-2008: Visiting Assistant Professor, Director of Dance Studies.
- 2003-2007: Agnes Scott College, Director of Dance Studies.
- 2002-2003: Agnes Scott College, Part time Instructor of Dance.

Courses Taught:

- Beginner, Intermediate, Advanced Ballet
- Beginner, Intermediate, Advanced Modern
- Beginner, Intermediate, Advanced Jazz techniques
- Labanotation
- Choreography I
- Choreography II
- History of Dance
- Dance Performance
- Senior Project
- Special Study
- Complex Mammals Moving and Making

Interdisciplinary Collaborations on Campus

- 2007- Present: Founding member of *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.
 - 2013: *Hela* (see description below)
 - 2011: *Enamored Flame* (see description below)
- 2007: Velocity and Gesture Workshops with Nell Ruby, John Winzenburg, and Lisa Alembik.
- 2007: Ballet classes for the Basketball team.
- 2006-2007: Studio Dance Theatre in performance with the Agnes Scott Community Orchestra.
- 2005-2006: Student improvisation at the Dalton Gallery during opening ceremony.

Collaborations with the Community

- 2014-2015: Collaborative staging of *Prey* with Emory University
- 2013-2014: Collaborative staging of *Negro Spirituals* with Brenau University

- 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.
- 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.
- 2010-2011: Collaborative staging of *The Shakers* with Emory University
- 2009: Agnes Scott College Dancers featured at the Atlanta Botanical Gardens improvising and creating short etudes around the sculptures of the *Moore in America* exhibit during an evening event at the gardens.

- 2013 Hope College, Holland Michigan
- Taught Elementary Labanotation to Dance Majors for May 2013 term.
- 2013, 2011 Staibdance Summer Intensive in Sorrento, Italy
- Dance Faculty for 2-week dance intensive for college students and young professionals in 2013 and 2011.
- 2003-Present The Decatur School of Ballet, Guest Instructor.
Courses Taught:
- Advanced Ballet, Jazz and Audition classes
- 2005 Mary G. Hardin Center for Cultural Arts, Birmingham, AL. Guest instructor of Jazz Technique for the workshop *Dances of the African Continent*, teaching alongside instructors Urban Bush Women and Nathifa Dance Company.
- 2002 Emory University, Guest Teacher of the Martha Graham Technique for the Emory Dance Company.

Stagings from Labanotation Score

(Staged at Agnes Scott College unless otherwise noted)

2019 *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.

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*. (This piece was performed as part of *Thread* (2019) and *Opening In* (2015))

2018 *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.

2016 *Rainbow Etude*- was commissioned by the American Dance Legacy Institute as part of the first volume on its Dance Legacy Series. *Rainbow Etude*, choreographed by Donald McKayle in 1996, draws its theme and some of its movement from McKayle's signature work *Rainbow 'Round My Shoulder* that explored the experience of men on chain gangs in the American South. *Rainbow Etude* is performed to traditional chain gang songs sung a cappella by a male quartet and can be arranged for as many dancers as necessary. (I also staged this work in 2009)

Falling off the Back Porch- choreographed in 1983 by Clay Taliaferro, is a work strongly evocative of several moods, but without a strict story line. To the music of Claude Debussy, 5 women and 1 man portray qualities of weight and pensiveness, while depicting encounters that happen in natural human relationships. Throughout the work, the dancers portray celebration, grief and anger, finishing with a lift symbolizing the transcendence of adversity. (I also staged this work in 2009.)

2015 *Two Ecstatic Themes*- was choreographed in 1931 by modern dance pioneer, Doris Humphrey. In this solo, Humphrey explored 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 Frackenpohl, provided live accompaniment for the performance of *Two Ecstatic Themes*. (This piece was performed as part of *Opening In*)

Water Study- was 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. (I also staged this work in 2004.)

2014 *Prey*- a postmodern work, was created (in 2000) for 15 performers and is divided into two sections, "Birds" and "Pärt". Award winning

choreographer Bebe Miller uses the ideas of form, human relationships, and simplicity, and, 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.

(Description approved by Bebe Miller June 2001)

2013 *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. In 2013 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. (I also staged this work in 2007).

2012 *Commonplace*- was choreographed by Susan Hadley in 1996 and is a dance in 6 sections accompanied by a selection of pieces from Veljo Tormis’ “Forgotten Peoples”. The 9 female dancers in *Commonplace* express Hadley’s feeling about the power of community within a group of women and their compassion for one another.

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.

2011 *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*.

2010 *The Shakers*- was choreographed in 1931 by modern dance pioneer Doris Humphrey. This piece depicts the simple, authentic steps and patterns of Shaker ritual paired with the notion that the performance space represents the Shaker meeting house. Throughout this 9-minute dance, the performers representing the brothers and sisters of the group move and

respond as an invisible line insinuates the separation of the genders. This staging was set in fall 2010 on a combined cast from Agnes Scott College and Emory Dance Company dancers.

2008 *Lynchtown* from *Atavisms*- a 7-minute work choreographed in 1936 by Charles Weidman that depicts a lynching. The dance displays a variety of emotions and symbolic movement that force the audience out of complacency.

Rooms Etude- is based on Anna Sokolow's landmark work *Rooms*, which was choreographed in 1955 to a jazz score by Kenyon Hopkins. *Rooms Etude* was commissioned by the American Dance Legacy Institute and arranged by one of Sokolow's former dancers, Lorry May. This etude includes many original phrases from *Rooms*.

2006 *Brahms Waltzes*- a dance choreographed in 1967 by Charles Weidman as a memorial and dedication to Doris Humphrey. Danced to *Waltzes Op. 39*, by Johannes Brahms, this 16 ½ minute work was created about the things in life that Doris Humphrey loved and admired. In creating this memorial, Weidman utilized Humphrey's choreographic device "delightful delay".

2005 *Women's Song*- this work was choreographed in 1960 by modern dance pioneer Helen Tamiris. Performed to *Concerto for Harp and Orchestra Part I* by Norman delo Joio, this work is about the resiliency of women through war, peace, famine, creation and destruction. *Women's Song* is a dance for 12 dancers and is approximately 11 minutes in length.

Suite of Petipa Variations- A set of several variations from Labanotation score that were choreographed over a century ago by Marius Petipa. These included *Raymonda, Act II Scene II- Girls variation, Don Quixote, Woman's Variation from the Pas de Deux, Swan Lake, Black Swan Pas de deux-girls solo and Sleeping Beauty, Aurora's Variation-Act III*.

2004 Variations from *Sleeping Beauty*- originally choreographed by Marius Petipa over a century ago, this suite included the variations of the Fairies from the Prologue as well as Aurora's variations from the first and third acts.

Guest work: Staging from score:

DeKalb School of the Arts- Guest-Artist-in Residence
2019 *Negro Spirituals* (see description above)

Moving in the Spirit- Guest-Artist-in-Residence
2018 *Rainbow Etude* (see description above)

Emory University- Guest Artist-in-Residence

2005 Don Quixote, Woman's Variation from the Pas de Deux- originally choreographed by Marius Petipa,

Negro Spirituals, Swing Low (see description above)

Jacksonville University- Guest Artist-in-Residence

2002 *Soaring* (see description above)

Florida State University

2000 *The Beloved* (see description above)

Falling off the Back Porch (see description above)

2000 *Second Arabesque*- a trio choreographed by Ruth St. Denis in 1919 to the music of Claude Debussy. Throughout this short work, 3 dancers representing young adolescents, playfully move throughout the space.

Laban Center for Movement and Dance

2000 *Falling off the Back Porch, 1st Movement* (see description above)

Professional Training/Scholarship in Labanotation

2014 The Dance Notation Bureau Teacher Certification Course, faculty
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

2011 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.

2010 Advanced Concepts in Labanotation: Directing from Labanotation Score, Dance Notation Bureau
Labanotation expert Odette Blum traveled to Atlanta to supervise, mentor and oversee my direction of Doris Humphrey's masterpiece, *Shakers*,

from Labanotation score. Implemented in several stages, this served as a component of the advanced certification in Labanotation.

Dance Notation Bureau appointed tester of Pilobolus' *Alraune* Labanotation score.

Alraune was first choreographed in 1975 by Pilobolus Dance Company members Alison Chase and Moses Pendelton, and was 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 at Southern Methodist University on two professional dancers who have performed this specific work. Once Delaney completes my recommended changes, the subsequent DNB seal will indicate the score is pristine and the definitive record of the piece. The score will be housed in the Dance Notation Bureau Library, The Dance Notation Bureau Extension Library at Ohio State University, The Library of Congress (as definitive record of legacy of Pilobolus), New York Public Library of Performing Arts at Lincoln Center, Hamon Arts Library at Southern Methodist University, and in the Pilobolus Archives at Dartmouth College, the Lanier Collection.

Labanotation Teacher Certification, Intermediate Level, Dance Notation Bureau

Faculty: Rachael Leyva

2009 Roosa, Bridget. "Lynchtown: Presenting Humanity Through Labanotation." Dance Notation Bureau Library News Volume IV No.1 (2009): 1-3. (Invitational Submission)

Labanotation Teacher Certification, Elementary Level, Dance Notation Bureau

Faculty: Sheila Marion, Valerie Williams, Julie Brody, John Giffin

Advanced Concepts in Labanotation: Lessons in Theory, Dance Notation Bureau

One week of training with expert Odette Blum at the Dance Notation Bureau Extension at the Ohio State University.

Choreography

(Staged at Agnes Scott College unless otherwise noted)

2019 *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.

2018 *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 Sushine*.

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.

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.

2016 *Unfold*- 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.

2015 *Echo of Evaporation*- 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.

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 as a figure skater. Throughout the work I make connections with my past with my present because this is what makes you. (This piece was performed as part of *Opening In*)

2014 *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.

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.

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*.

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.

2013 *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.

2012 *Hela Part II: Hela-* is a creative piece responding to reading *The Immortal Life of Henrietta Lacks* by Rebecca Skloot. The dance work draws on

tensions in the story that oppose scientific facts against the more human concerns that exist in the life of an individual. The movement of the dancers relates to the notion of the living person at the core of this story of scientific inquiry. Disruptions representing scientific methods are imposed onto the natural fluidity of body movement to suggest ethical questions about the responsibilities of a society making moral decisions that balance the “greater good” with what might be good for an individual and her family.

Tango- created as a parody of the ballroom dance craze, 5 dancers perform with a string quartet to Astor Piazzolla’s “Libertango”. The scene is set as each dancer enters the space with a music stand and begins vocal warm-ups. The musicians enter and send the dancers into the space prompting full-bodied movement in the contemporary style with hints of tango and lots of personality. This piece was choreographed and performed in collaboration with the “ASC Strings” under director, Professor Qiao Solomon.

Cataclysm (revised from 2010 premiere)-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. Please see the full description below.

2011 *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.

2010 *Cataclysm*- 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.

- 2009 *Timeless Bearings*- is a collaborative work by the group *Complex Mammal*. The choreography, projection and sound score were all inspired by research findings about Parkinson's disease. With the use of an 8' screen and manual lighting, this 8 ½ minute composition moves through the struggles of one finding out they have the disease and working through feelings of isolation, anger, regret and hopefulness.
- N'ataya Menel*- is a quirky exploration of 6 creatures trying to advance from one side of the stage to another but the journey always proves unsuccessful. As the piece develops, the quirkiness of the movements is enhanced by the energetic sound by the Kronos Quartet.
- Baroque(n)*- a dance to the music of Johann Sebastian Bach for 14 women. This 9-minute dance pokes fun at the stereotypical chores and roles women have historically been linked to.
- 2008 *Shift*- is a collaboration by the group, *Complex Mammal* with direct input from the Department of Sustainability. *Shift* explores the relationship of man and earth, focusing on the whole earth, the manipulated earth and the fundamental earth. To a sound score created by Juan Chattah, the choreography and use of a large dome, portrays the fullness of the earth, the disintegration of the earth and the possibility of hope for the future. As the dancers are diving in and out of this dome shaped structure, projected images by Nell Ruby are consistent with the ideas being performed.
- 2008 *Migrant Passage*- a dance for 16 women set to the music of the Kronos Quartet that integrates shapes and gestures that would normally be associated with evolution. This 12-minute dance was originally created for members Studio Dance Theatre as well as alumnae of the group.
- 2007 *Lingering Souls*- was inspired by Erich Krauss' Wave of Destruction: The Stories of Four Families and History's Deadliest Tsunami. *Lingering Souls* is a dedication to all of the victims and survivors of the December 2004 tsunami and is performed by 7 dancers to the music of Clint Mansell, Meredith Monk, and Nature Sounds. Throughout the 12- minute piece the dancers are re-enacting moments and emotional accounts from the book and using ascension ropes to simulate climbing as a means of survival.
- Complex Mammal*- a performance piece created collaboratively with Professors' Nell Ruby and Juan Chattah that incorporates original movement, visual art and sound in performance with the use of video and still projection. This performance piece is the first in a series of collaborative works created by the group *Complex Mammal* and inspired the creation of the group.
- Ritual Play*- a dance created for a collaboration with the Agnes Scott Community Orchestra, directed by Professor John Winzenburg. This

quintet was danced in the classical ballet movement vocabulary to the score of Manuel de Falla, and poked fun at the thematic idea of dolls coming to life.

2006

Portraits- a work to the music of Andy Monroe in which 8 dancers are enclosed in a large set portraying a collage picture frame that appears suspended in mid air. Throughout this 12-minute work the pictures come to life jumping in and out of the frames with the use of trampolines. Once the characters enter the dance space they perform the story behind the picture they have emerged from, bringing a moment in time to life. The piece resolves into the original pictures seen at the beginning of the work.

Trois- was specifically created for a collaboration with the Agnes Scott Community Orchestra, directed by John Winzenburg, performed to Franz Schubert's *Dance Pieces*. This trio was performed "en pointe", exploring a limited use of space as the dance was performed in front of the orchestra. In addition to dancing in unison, each dancer also performs as a soloist in the classical ballet style.

Propulsion- this high-energy dance explores the constant need to keep moving to properly accomplish all that needs to happen in a day. The drumbeats of Kodo and the patterns the 9 dancers execute help to keep this theme alive throughout the work.

Sole- Have you ever noticed how your shoes change the way you move and walk? This dance explores the journey of 5 women and the distinct changes that occur in their bodies when they change shoes. Performed to the music of Acapella and Boy from Brazil, this dance is accompanied by many pairs of shoes including rain boots, cowboy boots, stiletto's, sneakers, flip flops, slippers, platforms etc.

2005

Unspoken- an aerial dance piece in which 1 dancer is suspended on a swing, 2 dancers are suspended in rock climbing harnesses and 4 additional dancers dance primarily on the ground when not interacting with the flying dancers. This 11-minute dance explores the many possibilities created when adding the element of flight to movement and is performed to the music of Dmitri Shostakovich.

Juillet- a dance 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.

Perfectly Normal- a dance performed in the jazz style that comically highlights the natural quirks we all possess. This dance for 15 is performed to the musical compositions of the Doors and the Wynton Marsalis Quartet.

Romantic Remnants- a classical work for 6 women, performed “en pointe” to the music of Alexander Borodin. This piece is a reflection of the style and gesture of the ballet genre during Romanticism.

2004 *Structurally Bound*- a piece for 7 dancers to the music of Clint Mansell, which explores the struggle that boundaries create with the use of an industrial size ladder and a forty-foot rope. This 9.5-minute dance was adjudicated at the American College Dance Festival by Ann Reinking, Wendy Perron, and Steve Rooks and received critical acclaim.

Scotties Place- a spirited jazz piece set in a bar scene that portrays what might happen during a night on the town. This piece is performed to the Wynton Marsalis Quartet.

Plus de Joi- a contemporary ballet for 6 dancers to the music of Astor Piazzolla that explores the movement of the back of the torso, that is traditionally used in contemporary dance.

2003 *Compelling Magnetism*- a contemporary dance work for 12 dancers that portrays motion in stillness inspired by the work of Auguste Rodin.

Decatur City Dance- Guest Choreographer

2019 *Unfolding* (see description above)

2018 *Fara’s Dream* (see description above)

2017 *Volitation* (see description above)

2011 *Conversations*- is a work for a large group of dancers choreographed using classical ballet vocabulary that explores the natural use of call and response. This dance was created specifically for the dancers in the Apprentice Ensemble Company and the music of Dmitri Shostakovich challenged their ideas about musicality, rhythm and syncopation.

Performance Experience

Atlanta, GA (unless touring is otherwise noted)

2018 **Thread** at Barking Legs Theater (Chattanooga, TN) and Performing Arts Studio at Emory University

The Beloved (1948) choreographed by Lester Horton

2017 **Dancing with the Dekalb Stars** at the Porter Sanford III performing Arts and Community Center. Paired with Dunwoody Police Chief, Billy Grogan

Office Duet (2017) choreographed by Bridget Roosa

2015 **Opening In: created and performed by Bridget Roosa** at the Winter Theatre, Dana Fine Arts at Agnes Scott College

Two Ecstatic Themes (1931) choreographed by Doris Humphrey

The Beloved (1948) choreographed by Lester Horton

June’s April (2015) choreographed by Kristin O’Neal

What Makes You (2015) choreographed by Bridget Roosa

- The Inman Park Dance Festival** at the Trolley Barn
Two Ecstatic Themes (1931) choreographed by Doris Humphrey
- 2014 **Twilight Salon- 3 Versions of Warrior Woman Pantoum** at the Schwartz Center for the Performing Arts
Warrior Woman Pantoum choreographed by Anna Leo
- 2013 **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
 Excerpts from *Versus* choreographed by George Staib II
Warrior Woman Pantoum choreographed by Anna Leo
- Hambidge Art Auction + Gala Performance** at the Goat Farm
Warrior Woman Pantoum choreographed by Anna Leo
- Versus** at the Schwartz Center for the Performing Arts
 Full Length program of *Versus* choreographed by George Staib II
- 2012 **Tanz Farm** at the Goat Farm
Crevasse choreographed by George Staib II
- Name Day** at the Schwartz Center for the Performing Arts
 Full Length program of *Name Day* choreographed by George Staib II
- Off the Edge** at Woodruff Park
 excerpts from *Name Day* choreographed by George Staib II
- 2011 **Dance in Progress-George Staib** at the Schwartz Center for the Performing Arts
 excerpts from *Name Day* choreographed by George Staib
- Dance in Progress-Anna Leo** at the Schwartz Center for the Performing Arts
Warrior Woman Pantoum choreographed by Anna Leo
- Wanderlust...An Evening of Repertory Dances** at Parco Ibsen, Sorrento, Italy
 solo and 9-tet from *Gargoyles* choreographed by George Staib II
 excerpt from *A Foreign Discipline* choreographed by George Staib II
Four Letter Word choreographed by George Staib II
- Young Audiences Performance** at Timber Ridge Elementary School
 solo from *Nest* choreographed by George Staib II
 duet from *And Softens the Rocks* by George Staib II
- 2010 **Relief Work** at 7 Stages Theater
A Foreign Discipline choreographed by George Staib II
- The Dance Project** at 7 Stages Theater
The Stars are Bright; The Conversation Flows by Gregory Catellier
A Foreign Discipline choreographed by George Staib II
Loincloths and a Lure choreographed by George Staib II
- 2009 **...me so much nearer home** at the Schwartz Center for the Performing Arts
Warrior Woman Pantoum choreographed by Anna Leo
- Big Range Dance Festival** at the Barnevelder Theater (Houston, TX)
Tear the Marble choreographed by George Staib II
Frost choreographed by George Staib II
- Modern Atlanta Dance Festival** at the Morris and Rae Frank Theatre
Warrior Woman Pantoum choreographed by Anna Leo
- Contemporary Dance-Vintage Music** at the Performing Arts Studio, Emory University
And Softens the Rocks choreographed by George Staib II
No Oneness choreographed by George Staib II

- Tear the Marble* choreographed by George Staib II
- 2008 **Together Again for the First Time** at the Performing Arts Studio, Emory University
- Endgame* choreographed by George Staib II
- 2008 **RIBS** at 7 Stages Theatre
- Gossamer Shelter* choreographed by George Staib II
- In and Through** at the Schwartz Center for the Performing Arts
- Forever Hold Your Piece* choreographed by George Staib II
- Touch of Frost* choreographed by George Staib II
- Gossamer Shelter* choreographed by George Staib II
- 2007 **Dancers, Music, and Light** at the Schwartz Center for the Performing Arts
- Wanderlust* choreographed by George Staib II
- Shorts II** at the Defoor Center
- Forever Hold Your Piece* choreographed by George Staib II
- This was also performed at the American College Dance Festival at the University of Mississippi in March 2007.
- 2006 **Guest Artist with the José Limón Dance Company** at the Schwartz Center for the Performing Arts
- Missa Brevis* choreographed by José Limón
- The Fifth Annual Nerve Series 2006** at the Beam
- Tea-length dances* choreographed by Elizabeth McCune Dishman
- 2005 **Emory Faculty Dance Concert** at the Schwartz Center for the Performing Arts.
- Gargoyles* (soloist) choreographed by George Staib II
- 2004 **Our Time here on the Ground will be Brief** at the Schwartz Center for the Performing Arts.
- Natural Selection* choreographed by George Staib II
- Overture Accelerando* choreographed by George Staib II
- Modern Atlanta Dance Festival** at the Morris & Rae Frank Theatre.
- Pictures of an Exhibition* choreographed by George Staib II
- 2003 **Emory Faculty in Concert** at the Schwartz Center for the Performing Arts.
- Pictures of an Exhibition* choreographed by George Staib II
- Gathering Wild Dance Company
- Atlanta based contemporary dance company under the direction and choreography of Jerylann Warner.
- New York Arts Festival** at Mohonk Mountain Resort. (New York, NY)
- Awakening Heart*
- Novena*
- The Guide*
- Groundless, Grounding, Grounded*
- Starting Again*
- MAD Festival** at 14th Street Playhouse.
- Novena*
- Inman Park Festival** at the Trolley Barn.
- Novena*
- Spin** at Eyedrum.
- Awakening Heart*

Awards/Professional Recognitions

- 2016 Gala Concert, American College Dance Association SE Region
There is, a piece I originally choreographed in 2014 and revised in 2016 was selected for inclusion in the closing Gala Concert of the conference which resulted in a performance of the work at the Ferst Center for Performing Arts at GA Tech.
- 2014 Addison Fund, Agnes Scott College
Funding awarded by the Professional Development Committee for *An Evening of Historical and Collaborative Dance*, a solo project/concert that is the focus of a Spring 2015 sabbatical.
- 2012 Dance Literacy Symposium, Invited Presenter, 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.
- 2010 Catherine S. Sims Faculty Enrichment Fund, Agnes Scott College
Funding for intermediate Teaching Certification in Labanotation, Advanced Work in Directing from Labanotation score, and fees associated with testing Pilobolus' *Araune* score for publication.
- 2009 Catherine S. Sims Faculty Enrichment Fund, Agnes Scott College
Funding for Labanotation Teacher Certification Course, Elementary Level.
- American College Dance Festival, Gala Concert Invitation/Performance
My staging of *Lynchtown* was chosen by a panel of adjudicators to represent the top work presented at the conference. Only ¼ of choreography adjudicated is selected with this honor.
- 2008 Professional Development Award, Agnes Scott College
Funding for Advanced Studies in Labanotation, Lessons in Advanced Theory with expert Odette Blum.
- 2005 Whose Who Among America's Teachers.
After being nominated by a student at Agnes Scott College, I was included in the ninth edition of *Who's Who Among America's Teachers®*, 2005.

Service to Agnes Scott College

Departmental Responsibilities

- Chair, Theatre and Dance
- Director of the Dance Program
 - Curriculum Development
 - Recruitment- includes traveling to teach workshops to dance students looking at college Dance Programs.
 - Columbus School for Girls, Columbus, Ohio, 2009
 - Savannah Arts Academy, Savannah, Georgia, 2008
 - 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.
- Artistic Director of Studio Dance Theatre, student-performing ensemble.
Responsibilities include:
 - Two concert series per year. Concerts produced:
 - *Spring Forward: A Celebration of Dance* 2005- Present
 - *Danceworks* 2004- Present
 - *Dance Magic* 2004
 - *Annual Holiday Dance Concert* 2003
 - 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

Agnes Scott College Committee Service

- 2019-Present: President's Task Force on Campus Safety
- 2018-Present: Campus Life Committee
- 2018-Present: Judicial Review Committee
- 2012-2018: Professional Development Committee
- 2015-2016: Vice President for Student Life Search Committee member (President Appointed)
- 2015-2016: Tenure Review Committee Member member
- 2012-2014: Campbell Planning Committee
- 2012-Present: Professional Development Committee
- 2011-2012: Faculty Executive Committee
- 2011-2012: Student Life Committee of the Board of Trustees, faculty representative
- 2010- 2012: Campus Life Committee, chair 2011-2012
- 2010- 2011: Associate Dean of Students Search Committee
- 2009-2011: Creative Arts Planning Committee, Chair. Responsibilities include but are not limited to the following:

- Organization and coordination of 17-person committee constructed of faculty, staff, VP's, trustees and, when requested, students.
- Organization and coordination of review and interview process for both the RFI and RFP that led to the hiring of William Rawn Associates.
- Liaison between Agnes Scott College and William Rawn Associates which included the following:
 - Scheduling and coordination of all Rawn team visits from Boston
 - Transfer of materials between college and Rawn Team
 - Ensuring all necessary parties on, and off, campus have meeting time to discuss programmatic and community needs with the architects and consultants
 - Attendance at all meetings with different constituencies
 - Coordination of Rawn Team with City of Decatur Representatives and the consulting firm Lord Cultural Resources
 - Presentations with the Rawn Team to the Building and Grounds committee of the Board of Trustees
- Presentation to the Agnes Scott College Board of Visitors
- 2008- 2011 Institutional Review Board
- 2007-Present Academic Advisor
- 2007-2011: Common Book Committee
- 2007-2009: Cultural Events Committee, chair
- 2008: Julia Thompson Smith Chapel Dedication Worship Service, committee
- 2006-2007: Cultural Events Committee

Service for College Events

- The Inauguration of President Zak, Curator of Student Performances. April 2019. Responsibilities include but not limited to:
 - Choreography for processional and recessional
 - Creation and execution of the rehearsal schedule for all participants
 - Shaping of student performances that included dance, music, and spoken word
 - Stage management necessary for the execution of the ceremony.
- Agnes Scott College Commencement Co- Coordinator: 2019, 2018, 2017, 2016, 2014, 2012, 2011, 2010, 2009, 2008, 2007. Responsibilities include but not limited to:
 - Creation and execution of the rehearsal schedule
 - Choreography and rehearsal of the processional and recessional
 - Duties as the stage manager necessary for execution of the ceremony
- The Inauguration of President Kiss, Choreographer of the Installation Ceremony, 2007. Responsibilities include but not limited to:
 - Corresponding with vendors in regards to set up and design of the space
 - Choreography for processional and recessional
 - Creation and execution of the rehearsal schedule for all participants
 - Shaping of all of the ASC greetings (Parent Council, Alumnae, faculty, staff, student)
 - Music for the ceremony
 - Choreography of the aerial dance performed during the College Hymn
 - Duties as the stage Manager necessary for the execution of the ceremony.

Service to the Community

- 2017 External reviewer for Berry College Dance Program
In February 2017 I traveled to Berry College to meet with the Director of the Dance Program, Assistant Provost, Provost, adjunct faculty, and students as well as observed classes and toured spaces in an effort to make recommendations to the improvements of the Dance Program. I also attended their spring concert in March 2017 to provide feedback related to the standard and quality of the work presented.
- 2014 External Reviewer for faculty member, Teresa Heiland for promotion and tenure at Loyola Marymount College
- 2010 American College Dance Festival, Inc, Board of Directors, 3-year term.
Dance Notation Bureau, Inc., Professional Advisory Committee, 3-year term.
- 2009-2010 City of Decatur Cultural Arts Master Plan Steering Committee Member, representative of Agnes Scott College appointed by President Kiss.
- 2009 Moving in the Spirit Company Auditions, judge.
Spelman College Research Day, judge.
Young Audiences New Artist and Program Audition, audition team member.
- 2008 Project Open Hand, volunteer meal delivery.
- 2004 Georgia Council for the Arts, grant panelist.

Professional Affiliations

- The American College Dance Association
- The Dance Notation Bureau, Inc.

Additional Skills / Related Experience

Pure Barre (Classic, Empower, Reform) Teacher Certification

Pure Barre is a total body workout that utilizes a ballet barre to perform small isometric movements to target specific areas of the body. This 50-minute workout progresses through many muscle groups, working to the point of fatigue, followed by a stretch, creating long, lean muscles.

References available upon request