

Linda McJannet, Emily Winerock, and Susan Dibble
Shakespeare and Dance Workshop, SAA 2016, New Orleans

We are pleased to report that our 2016 interactive workshop, *Approaching Dance in Shakespeare: Text, Context, Performance*, went very well.

We asked for a fair amount of work from our participants prior to the workshop. The assigned readings included excerpts from Thoinot Arbeau's *Orchesographie*, one of the most important early modern dance manuals, and excerpts from Anne Daye's dissertation, "The Jacobean Antimasque within The Masque Context: A Dance Perspective."

We also assigned music clips and video clips: a reconstruction of the satyrs' dance in a contemporary masque of Oberon and three versions of the sheep-shearing and satyrs' dances in *The Winter's Tale*. Participants were asked to write a page or two of response for each of the three assignments, and these responses were circulated in advance. (The email with our instructions and the specific assignments is pasted in below.)

We lost some participants between the initial sign-up and the deadline for submitting names to the SAA. At least one person cited the work load as a factor, but the preparation made the session itself far more focused and rich.

Since the group was small, we put out the word both formally and informally that auditors were welcome. About ten showed up, bringing our total number to seventeen. Since the conference table was large, we invited the auditors to join us there, and they all participated vigorously in the discussion and the dance activities. Everyone learned a few steps of the galliard and tried out some of Susan's Dibble's modern choreography for the satyrs' dance—tapping their "hooves" on the carpet and leaping goatishly across the conference room!

Thanks to the projection equipment the SAA generously provided, we were able to show the performance video clips during the session itself, which enabled the auditors to comment on them as well as those who had viewed them ahead of time.

We have since been in touch with the participants and some of the auditors, all of whom commented on how much they learned and how much they enjoyed the session. Having gotten out of our chairs and moved around also seemed to have freed up energies for the discussion, which was spirited.

We thank the Program Committee for supporting our proposal and the SAA for including it on the program.

Best wishes,
Linda McJannet, Susan Dibble, and Emily Winerock

Main email to participants:

From: McJannet, Linda

Sent: Saturday, December 19, 2015, 3:58 PM

To: 'Ann.Basso@gmail.com'; 'sdeats@cas.usf.edu'; 'nbdewall@mckendree.edu'; 'tking@brandeis.edu'; 'kmcpherson@uvu.edu'; 'bernice.mittertreiner.neal@gmail.com'; 'srich@kean.edu'; 'jss383@psu.edu'

Cc: 'Emily Winerock (winerock@pitt.edu)'; 'Susan Dibble (dibble@brandeis.edu)'

Subject: SAA 2016 Workshop--Materials and agenda

Here are the rest of the attachments, including the chapter from Daye's dissertation. As noted in our previous email, the whole chapter and titular information are given for context and interest, but *please focus on section 4.3 Oberon: the prince's debut masque*.

I've also attached three photographs of the two dances Susan Dibble created for the Shakespeare and Company production of *WT*. Please review them prior to her part of the session.

All best,
Linda

From: McJannet, Linda

Sent: Saturday, December 19, 2015 3:50 PM

To: 'Ann.Basso@gmail.com'; 'sdeats@cas.usf.edu'; 'nbdewall@mckendree.edu'; 'tking@brandeis.edu'; 'kmcpherson@uvu.edu'; 'bernice.mittertreiner.neal@gmail.com'; 'srich@kean.edu'; 'jss383@psu.edu'

Cc: 'Emily Winerock (winerock@pitt.edu)'; 'Susan Dibble (dibble@brandeis.edu)'

Subject: RE: SAA 2016 Workshop--Materials and agenda

Dear SAA Colleagues,

We are writing to update you on our plans for SAA Workshop 58, *Approaching Dance in Shakespeare: Text, Context, Performance*. Our session is scheduled for **Friday, March 25, 3:30-5:30**. We do not yet know the room location. Attached please find a list of the participants.

We are a small group and would be glad to have late additions. If you know of anyone eligible to participate (SAA member and not otherwise on the program) who might like to join us, please encourage him or her to contact Lena Orlin at the SAA office.

To participate in the workshop you must register for the conference and be a member of the SAA for 2016, so be sure to renew your membership if you haven't already done so. Also, we must adhere strictly to the SAA's due date for pre-workshop activities in order to ensure that your name will appear in the program.

Our session will have three sections, each about thirty minutes, and thirty minutes reserved for additional discussion among participants and auditors. The paragraphs below list the materials that we are supplying, how to access them, and what we would like you to do in preparation for

our session. As you will see, the materials include video clips and audio files as well as readings. The requested written commentaries are all **due Feb. 8, 2016**.

We look forward to meeting you all in New Orleans!

All best,

Linda McJannet

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SAA 2016 Workshop--Materials and agenda

Part 1: Emily Winerock

Materials: Three excerpts attached to this message, plus links below for the audio-visuals, and a fourth attachment to follow separately:

1) The Play

a) Chapter 6 The Late Plays I from Alan Brissenden's *Shakespeare and the Dance* (1981)—about 10 pp.

2) The Masque

a) Chapter 4 Antimasques 1610 – 1611: Arguments for Dynastic Continuity from Anne Daye's PhD thesis

The Jacobean Antimasque within the Masque Context: A Dance Perspective (2008)

- whole chapter and titular information given for context and interest, but please focus on section

4.3 *Oberon*: the prince's debut masque

b) The Satyrs' Dance by Robert Johnson from *The Masque of Oberon* (I Ciarlatani Ensemble, 1998): https://www.youtube.com/watch?v=D1O4E-Z_Aok

3) The Opera

a) Satyrs dance (with galliard section) from 2013 production of *La morte d'Orfeo* (1619):

<https://www.youtube.com/watch?v=vrkUrDaymWo>

4) The Galliard

a) Excerpt on the galliard from Thoinot Arbeau's *Orchesography* (1580), translated by Mary Stewart Evans and edited by Julia Sutton (1967)—about 10 pp.

b) Basic step (Library of Congress, 1998): <https://www.youtube.com/watch?v=CbCTUvnawSg>

c) Complex variation (Library of Congress, 1998):
<https://www.youtube.com/watch?v=xKq14OMsB2U>

Assignment:

Please write 2-4 pages of commentary reflecting on these diverse interpretations and speculations about satyrs and their dancing.

Questions to address might include:

a) Do the satyrs' dances in the masque and the opera seem relevant or helpful in envisioning a choreography for the satyrs' dance in *The Winter's Tale*.

b) Does the galliard seem like a good candidate for the satyrs' dance? Why or why not?

c) What sort of qualities or elements should or should not be present in the choreography for the dance in Shakespeare's play?

Due date: Feb. 8. 2016

Part 2 Susan Dibble

Materials : Three photographs attached to his email.

Susan will discuss the choreography she provided for a production of *The Winter's Tale* by Shakespeare & Co. in 2010 in Lenox, MA. Kevin Coleman directed. She will review the reasons for her choice of movement and style and invite you to try a step or two from her satyrs' dance.

Part 3 Linda McJannet

Materials : Clips from three productions of *The Winter's Tale*. The clips (about 6 minutes each) can be found at the links below:

(1) Jane Howell's TV production for the BBC /Time Life series, *The Shakespeare Plays*, 1980. Choreographer: Geraldine Stephenson. With Jeremy Kemp as Leontes, Robert Stephens as Polixenes, Debbie Farrington as Perdita, and Robin Kermode as Florizel. <http://tinyurl.com/winter-howell>

(2) Gregory Doran's production for the Royal Shakespeare Company, 1997/8, at the Barbican Theatre, London. Choreographer: Sian Williams. With Antony Sher as Leontes, Ken Bones as Polixenes, Ryan McCluskey as Florizel, and Emily Bruni as Perdita. <http://tinyurl.com/winter-doran>

(3) Jonathan Munby's production, at the Wurtele Thrust Stage, Guthrie Theater, Minneapolis, MN. Jan.-March 2011. Choreographer: Daniel Pelzig. With Michael Hayden, Michelle O'Neill, Juan Rivera Lebron, and Christine Weber.

Available on the Shakespeare and Dance Project website: <http://shakespeareanddance.com/video-gallery/video-gallery-shakespeares-plays/dance-clips-the-winters-tale/>.

Scroll down past the first clip for *The Winter's Tale*, and click on the second one (with the Guthrie logo in the lower left corner). The clip is a trailer, so you can skip the first minute or so, which shows Leontes accusing Hermione. The dance scene for Perdita and Florizel in act 4, scene 4, comes up next. It contains the shepherds' (here, hillbillies') dance.

Assignment:

Please write 2-3 pages of commentary on these different versions, identifying and comparing the choices each director and choreographer made. Please identify aspects you found interesting or significant, or aspects that didn't work for you as a viewer.

Questions you might consider in your commentary:

What kind of dances are chosen or created (as best you can describe it)? Who dances?

Does the dancing and the scene as a whole seem to strive for historicity—either relative to early modern culture or to the production's apparent setting?

How does the dancing function in the scene visually and temporally (foreground, background? long, short?)

Does it contribute to the characterization of the main figures? If so, how?

Does it contribute to theme and/or atmosphere? If so, how?

How does it relate to the events that lead up to the dance and those that follow in the rest of this (long) scene?

What else seems worthy of comment in the three dance sequences?

Due date: Feb. 8, 2016. Linda will assemble the comments into one file and share them with everyone.