

Historical Dance at Play

Summer Workshop

Renaissance • Baroque • 19th Century
August 2-5, 2018 at San Jose State University

Class Suggestions for the 19th Century and Moderns

August 2 Thursday

4:30-5:15 | Partnering Basics (Richard Powers) Both 19th and early 20th century partnering techniques will emphasize a sense of balanced reciprocal play and improvisation

6:30-8:30 | Studio 204 | Welcome Dance Meet our faculty as each one speaks about their classes. Enjoy a dance demonstration by San Francisco Renaissance Dancers (an affiliate dance troupe of San Francisco Renaissance Voices) followed by everyone dancing together through different eras. In the spirit of the workshop theme, some dances will be receiving a surprising and playful treatment to highlight their inherent nature.

August 3 Friday

9:00-9:30 Studio 204 | Dance Warm-up (Catherine Turocy) Studio 201

9:45-11:45 Studio 204 | Valse à Cinq Temps (Richard Powers) Henri Cellarius' 1847 description of the Valse à Cinq Temps (five-step waltz) encouraged dancers to invent their own variations. This master was ahead of his time in emphasizing individuality and personal expression in social dancing, but he especially encouraged creativity in the unusual five-step waltz. High five for 5/4

2:15-3:30 Studio 204 | Cotillion and Games (Richard Powers) The 19th century Cotillion was two entirely different genres of social dance. After briefly looking at the formal figured Cotillion that quickly died out, this class will play with the creative explosion of hundreds of dance games which became the dominant feature of late-century balls.

5:00-5:30 Studio 204 | Show & Tell Dancers show each other what they learned that day and session is video recorded for archives.

5:45 -6:30 Studio 204 | Lecture (Guest lecturer TBA) Looking at the Culture of the Black Cotillions in the early 20th century. While members of the white community were crashing black night clubs, members of the black community were adopting the etiquette and manners of the debutante ball as a means of training young people for social mobility. What was the body language of both cultures and how has that influenced today's popular dance?

(Check complete schedule for evening activities.)

August 4 Saturday

9:00-9:30 Studio 204 | Dance Warm-up (Jennifer Meller) Studio 201

9:45-11: Studio 204 | Steampunk (Richard Powers) This class explores ways to introduce historic dance to new audiences through crossover, hybrids and fusion. These range from techno-infused introductory mixers to the alternate futures of dances for an Edwardian Steampunk Ball.

2:15- 3:30 Studio 204 | Original 1920s Lindy Hop (Richard Powers) This thorough look at the first swing dance will begin with its roots in San Francisco's Barbary Coast, two decades before it was named Lindy Hop, up to 1929, when "Shorty" George Snowden's dancers demonstrated Harlem's latest Lindy Hop on film

3:45-4:45 Studio 204 | Fan Drill (Jennifer Meller) We had so much fun last year with our "Scarf Drill" we've chosen another drill to try - with fans! We'll reconstruct this Japanese-inspired "Fan Drill," meant for home entertainment at a salon, from Butterick's *Masquerades, Tableaux and Drills*, published in 1906. Bring your kimonos and fans, if you have them.

5:00-5:30 Studio 204 | Show and Tell Dancers show each other what they learned that day and session is video recorded for archives.

5:45 -6:30 Studio 204 | Lecture by Powers: Lindy Hop and the Birth of Swing. Crossing class and racial barriers, rare film footage and photographs will illustrate this dynamic period in popular dance. Evening free or possible group event TBA

August 5 Sunday

9:00-12:00 Studio 204 | Reconstruction through Time (Meller/Turocy/Powers) Each teacher illuminates challenges of creating the dance from the "evidence" in their own era. Excerpts of specific dances TBD. This is an active dance class with time for questions at the end.

2:30-3:30 Studio 204 | Lecture by Catherine Turocy: Laughing with Lambranzi! (A look at period humor) *The New and Curious School of Theatrical Dancing* by Gregorio Lambranzi, published in 1716 is a constant source of amusement demanding spontaneity and play as part of the performance practice. But is humor also historical? Video excerpts from performances and iconography of the time will help to illustrate period humor.

3:45-4:45 Studio 204 | Pulling it all Together (Meller/Turocy/Powers) Each teacher will take some time to review what was taught and highlight the important concepts to take with you.

5:00-6:00 CV2 dorm room TBA | Panel and Farewell Before you go we want to discuss some things and would love to hear your thoughts. What are you doing with your historical dance studies? What would you like to see from future workshops? What is the future of dance history and how can we make it brighter? Let's talk about it all while sipping refreshments.