

1. CLASS DESCRIPTIONS & SCHEDULE

2018 Historical Dance Workshop : Historical Dance at Play
San Jose State University : August 2-5

Thursday, August 2

1:15-2:00 | CV2 conference room | Orientation meeting - Mandatory for all students staying in the dorms

This year we are offering 3 optional classes for those students who would like to brush-up on their historical dance vocabulary before the more formal classes begin:

2:30-3:15 | Studio 204 | Renaissance Basics (Jennifer Meller)

Basic review of 15th-16th century steps and variations with emphasis on their relation to the music.

3:30-4:15 | Studio 204 | Baroque Basics (Catherine Turocy)

Root dance steps of the late 17th century and modifying them through the lens of period improvisational play.

4:30-5:15 | Studio 204 | 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. Fancy dress or period attire is admired but not required.

Friday, August 3

9:00-9:30

Studio 204 | Dance Warm-up (Catherine Turocy)

Studio 201 | Open space for personal warm-up

9:45-11:45

Studio 201 | 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!

Studio 204 | Welcome to the Italian Renaissance! (Jennifer Meller)

One of the oldest treatises of Renaissance dance is Domenico da Piacenza's c.1460 manuscript "De arte saltandi et choreas ducendi". We will learn Renaissance steps from this manual and one of its beautiful partner dances, "Prexoniera".

2:15-3:30

Studio 201 | Cotillion and Games (Richard Powers)

The 19th century Cotillion was two entirely different genres of social dance. The first half of this class will teach the earliest American Cotillion, Saltator's 1802 Constitution, which was the precursor to the later quadrilles and square dances. The second half of the class will play with the creative explosion of hundreds of dance games became the dominant feature of a late-century ball.

Studio 204 | Joy and Jealousy (Jennifer Meller)

The balli covered in this manual (a thorough translation of 15th and 16th century dances by Vivian Stephens and Monica Cellio), are dances belonging to a tradition popular in Northern Italy from the mid-15th through early-16th centuries. The earliest choreographies are from about 1450, but the roots of the dance form are obviously much earlier. We will have fun exploring variations and contradictions in the texts as we reconstruct the dances with our own personal style. Also, for dance history teachers in need of a text explaining how to teach early Renaissance dance, this book is invaluable!

2.

Friday, August 3 (cont.)

3:45-4:45

Studio 204 | Ren/Bar Moji (Meller and Turocy)

A choreographed gesture language summary to the rock song, “50 Ways to Leave Your Lover,” newly devised by Meller and Turocy will serve as a convenient way to remember and then teach your own students the basics of period body language from the Renaissance through the Baroque.

5:00-5:30

Studio 204 | Show & Tell

Dancers show each other what they learned that day and session is video recorded for archives.

5:30 -6:30

Studio 201 | Lecture (Dr. Ruth Wilson)

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?

8:30-9:30

CV2 Multi-purpose room A | Movie Night (Catherine Turocy)

Rare footage from the vaults of The New York Baroque Dance Company performances.

Saturday, August 4

9:00-9:30

Studio 204 | Dance Warm-up (Joan Walton)

Studio 201 | Open space for personal warm-up

9:45-11:45

Studio 201 | New Approaches to Old Dances (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.

Studio 204 | Dancing with Gott (Catherine Turocy)

This class is inspired by the 2017 Paris conference with new ideas of improvisation and interpretation from Gottfried Taubert’s dance manual of 1717, recently translated by Tilden Russell. Optional playful steps (at times shocking) will be taught for dances of the ballroom, not such a tame place after all!

2:15- 3:30

Studio 201 | 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.

Studio 204 | Choreographing Contre for the Stage (Catherine Turocy)

From her award winning stage direction/choreography for *Le Temple de la Gloire* with music by Jean Philippe Rameau, Turocy will teach the final contredanse and give a behind-the-scenes look at her own creative process.

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.

3.

Saturday, August 4 (cont.)

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.

5:30 -6:30

Studio 201 | 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.

7:00 - Social event

Orchestra Palm Court Restaurant | 27 E William St. San Jose, CA 95112 408 288-5606

Join us for dinner or after dinner for traditional soda-fountain treats and alcoholic libations. Space is limited so please be sure to notify Jen (323-791-6769) you are coming if you haven't already.

Sunday, August 5

9:00-9:15

Studio 204 | Warm-up (Turocy)

Studio 201 | Open space for personal warm-up

9:15-12:00

Studio 204 | Reconstruction through Time - The Cotillion (Meller/Turocy/Powers)

The roots of the cotillion dance may go as far back as the Renaissance era. We will learn an example of the cotillion from each teacher's era of specialization. What will be revealed by dancing through each evolution of this popular social dance?

2:30-3:30

Studio 201 | 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

Flames Eatery & Bar: 88 S 4th St, San Jose, CA 95112 | Good byes and Good conversations

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 chat about it all in a casual setting before we say goodbye.