

Minutes for July 8, 2022 Zoom – Midsummer Gathering, hosted by Linda, Lynsey, & Emily

Summary

On Friday, July 8, 2022, the Shakespeare and Dance Project hosted a Midsummer Gathering via Zoom. After a welcome from Project Co-Directors Linda McJannet, Lynsey McCulloch, and Emily Winerock, the nine participants introduced themselves, sharing recent accomplishments and current interests. The Directors and special guest Lynne Spicer, the chair of the UK-based Historical Dance Society (HDS), then gave updates on new and ongoing projects and opportunities:

- I. The Shakespeare and Dance Project website update
- II. Publications
- III. Upcoming Shakespeare and Dance-themed events and conferences
- IV. Join us as a Project Associate
- V. Appendix: Calls for Papers (ESRA, Marlowe Handbook)

I. The Shakespeare and Dance Project website

- a. We continue to post new content:
 - i. *Macbeth* play page – <https://shakespeareanddance.com/plays/macbeth/>
 - ii. Reference list of Shakespeare operas – <https://shakespeareanddance.com/reference/chronologies/shakespeare-operas/>
- b. We would like to add a **memorial tribute section for Alan Brissenden**. If you have memories of him to share, or if you could reflect on how his work has inspired or influenced yours, we would love to post those!
- c. Please send us **citations** for your and colleagues' publications so that our bibliographies can be as useful and up-to-date as possible. Ditto news and calls for papers to circulate.
- d. We are always looking for new essays, commentaries, and other contributions. Please let us know if there is a topic on which you would like to write, if you have a conference paper that could use a home, etc.
- e. We can host videos, such as archival footage from past productions, that you would like to make available to Shakespeare and Dance scholars and aficionados but don't want to post on a public-sharing site like YouTube.

* Even if you don't have permission to post a whole video, fair use allows for posting excerpts within the context of a commentary, so let us know if you might have sources like this, and we can work with you to create something valuable to site visitors that falls within fair use guidelines.
- f. And if you haven't seen it yet, here's archival footage of Ken Pierce's 1993 production of *Oberon* (1611): <https://www.youtube.com/watch?v=rs0Z3jbPAPc>

II. Publications

a. *Journal of Northern Renaissance* special issue on dance

Lynsey and Emily are co-editing a special issue on dance in the Renaissance for *JNR*. We have some wonderful essays, but a few authors had to withdraw, so **we are now looking for a few additional essays** to round out the issue. Please email us for more information if you might be interested.

b. Edited Collection

Lynsey and Emily have been discussing the Shakespeare and Dance edited collection with several publishers, and they all expressed interest and enthusiasm for the project! However, they did not want to do a festschrift. Instead, they suggested dedicating the volume to Alan Brissenden, so that is the current plan. Nona Monahin will update Celia (Alan's daughter) in case there are other scholars who would like to do a festschrift.

* Stay tuned for more details regarding contributions to the collection, probably towards the end of the summer or beginning of fall.

c. Publication Calls for Papers

- i. Chapters (min. 5000 words) are sought for *The Oxford Handbook of Christopher Marlowe*. Send a 100-word abstract and 100-word bio to volume editors Sarah Dustagheer (S.Dustagheer-463@kent.ac.uk) and/or Kirk Melnikoff (kbmelnik@uncc.edu) by 1 Oct. 2022, or email general queries. See attached CFP.

III. Upcoming Shakespeare and Dance-themed events and conferences

- a. You're invited! We have **virtual** papers of interest in two **upcoming conferences**:
Dance Studies Association (Oct. 13-16) <https://dasa.memberclicks.net/dancing-resilience>
Renaissance Society of America (Nov. 30-Dec. 3) <https://www.rsa.org/page/RSAVirtual2022>

b. Conference Calls for Papers

- i. The **Historical Dance Society** is hosting a virtual, dance-focused Shakespeare Festival on Zoom Nov. 5-6, 2022. They are seeking presenters for papers and workshops. To learn more, please email Lynne Spicer at lynne.spicer@icloud.com.
- ii. We would like to organize a dance panel for **RSA 2023** in San Juan (Mar. 9-11):
<https://www.rsa.org/blogpost/2016688/Calls-for-Proposals-RSA-San-Juan-2023>
Please email Emily at contact@winerock.com if you are interested.
- iii. There will be a dance seminar at **ESRA 2023**, July 6-9 in Budapest. Deadline to contribute a seminar paper is Dec. 1, 2022. See attached CFP for contact info. Also see <https://www.um.es/shakespeare/esra/conferences/budapest-2023.php>.

IV. Join us!

If you are not already a project associate, please consider becoming one! Associates are the first people we reach out to when organizing conference sessions, publications, etc, and in turn we ask that you contribute content to the website, whether through essays and commentaries, or simply by helping us keep up with the happy abundance of new publications in our and related fields. Just email us if you are interested in learning more.

ESRA 2023 CFP

Dear friends and colleagues,

Here below is a preview of our Shakespeare and Dance seminar CfP for the 2023 ESRA conference **“Then fate o’erruled”: Change in Shakespeare** in Budapest (Pázmány Péter Catholic University, July 6–9 2023).

Very shortly the conference organizers will be announcing all the seminars on the conference website with the instructions for how to submit them. **The submission deadline is December 1, 2022.**

You can find more information about the conference here:

<https://www.um.es/shakespeare/esra/conferences/budapest-2023.php>

If you have questions, please let us know. If you’re thinking of submitting a proposal, we’d love to hear from you.

Adeline, Nancy and Mattia

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SEMINAR 1. “Now reverse it” – Shakespeare and Dance: Articulating, Promoting, Accommodating change

This year’s Shakespeare and Dance seminar proposes to explore the notion and perception of change in relation to Shakespeare-Dance connections, including but also going beyond dance pieces inspired by Shakespeare’s works. We invite contributors to reflect on historical evolutions (global changes, shifts of political influence, the current pandemic crisis), individual transformations (of artists, choreographers, performers) and aesthetic alterations (reworking classical dance towards modern and contemporary practices, for example) that have determined a fertile cross-cultural and hybrid ground for the conception and relentless revision of ballet/dance productions based on Shakespeare’s texts.

COVID, the war in Ukraine, the influence of social media, have transformed the reception and the ways we approach and engage with the world of ballet and dance, not only in terms of live-streaming performances but also on the composition and functioning of ballet ensembles, artistic directions, and dancers' careers.

Gender, ethnicity, body shape, (dis)abilities, inter-relational behaviors, social, economic and political status have always affected the lives and practices of individual performers, dancers, and choreographers that have worked on Shakespeare. Some of them identified with the Bard's protagonists (José Limón's *Othello*), others have reframed his themes in order to reflect on societies' transformations (Bausch's *Macbeth*), others have reworked his plots in order to propose original re-adaptations (Vámos's *Romeo and Juliet*).

In terms of aesthetic alterations/revisions, Shakespeare has served as source of inspiration for changes in dance technique, from ethereal *en-pointe* heroines such as Juliet, to more rebellious and earthly fairies. Musical experiments, spatio-temporal alterations, and an ever-shifting vocabulary, from classical dance staples such as *attitudes* and precise *port de bras* to the use of words, natural elements and street dance in the choreographic praxis, the connections between ballet/dance and Shakespeare reflect ongoing epistemological and ontological changes, in human nature, creative imagination and embodied or corporeal expressions. We welcome specific case studies, contributions with historical and comparative approaches (over time, across space, intersectional within and outside the world of performance), contributions connected with other fields, aiming to fill in gaps and broaden our field, give recognition to its influence in larger contexts.

Marlowe Oxford Handbook CFP

Oxford Handbook of Christopher Marlowe—Call for Papers

Deadline for abstract submissions: 1 October 2022

Editors: Sarah Dustagheer and Kirk Melnikoff

After the New Oxford Shakespeare credited Christopher Marlowe as co-author of *1, 2, and 3 Henry VI* in 2016, Shakespeare's short-lived contemporary has drawn a wave of renewed interest. Since then, new editions of *Doctor Faustus*, *The Massacre at Paris*, and *The Jew of Malta* have appeared, three collections of essays have been published, and a well-attended international Marlowe conference was held in Wittenberg, Germany. Marlowe's plays continue to be a staple of contemporary non-Shakespearean performance with recent celebrated productions at the RSC's Swan Theatre and the National Theatre. The next two years will see major gatherings dedicated to Marlowe and his work held in Rheims, Paris, and London, and the second manifestation of the *Oxford Marlowe: Collected Works* will follow thereafter. The *Oxford Handbook of Christopher Marlowe* is intended to compliment this work. It will provide an authoritative volume of essays encompassing emergent and established approaches to Marlowe by a range of scholars and theatre practitioners.

To that end, we are especially interested in contributions having to do with:

- Marlowe and authorship
- Marlowe and race and ethnicity
- Marlowe and gender and sexuality
- Marlowe and social justice
- Marlowe and religion
- Marlowe and the environment
- Marlowe and popular culture
- Marlowe in print and manuscript culture
- Marlowe, the body, and the emotions
- Marlowe and textual studies
- Marlowe and theatre history
- Marlowe on film

We are also potentially interested in contributions dedicated to specific play or poem by Marlowe.

Volumes in the Oxford Handbooks series are designed to define an established or emerging field of research through an authoritative set of essays covering areas of debate in that field. Chapters should be a minimum of 5,000 words, and we are looking to commission around 30 to 35 chapters. Recent Oxford Handbooks on early modern topics include *The Oxford Handbook of Andrew Marvell*, *The Oxford Handbook of Cervantes*, and *The Oxford Handbook of English Law and Literature, 1500-1700*. For more on handbooks, go to: <https://global.oup.com/academic/content/series/o/oxford-handbooks-ohbk/?cc=us&lang=en&>.

Scholars and theatre practitioners from all backgrounds and career levels are invited to submit chapter proposals. Please send a brief 100-word abstract along with a 100-word bio to Sarah Dustagheer (S.Dustagheer-463@kent.ac.uk) and/or Kirk Melnikoff (kbmelnik@uncc.edu) by 1 October 2022. A Handbook proposal will be submitted to OUP at the end of the year. Potential contributors wishing to discuss their submissions are very welcome to send queries by email to the editors.

Editors:

Sarah Dustagheer is Reader in Early Modern Literature at the University of Kent. She is the author of *Shakespeare's Two Playhouses: Repertory and Theatre Space at the Globe and Blackfriars, 1599-1613* (CUP, 2017; shortlisted for Shakespeare's Globe Book Award 2018), author of *Shakespeare and London: A Dictionary* (Bloomsbury, 2021); co-author of *Shakespeare in London* (Bloomsbury, 2014) and co-editor of *Stage Directions and the Shakespearean Stage* (Bloomsbury, 2017). She is one of the General Editors of *The Oxford Marlowe* and a Series Editor for Revels Plays Companion Library (MUP).

Kirk Melnikoff is Professor of English at the University of North Carolina at Charlotte. He is the author of *Elizabethan Book Trade Publishing and the Makings of Literary Culture* (2018) and has edited four essay collections, most recently *Christopher Marlowe, Theatrical Commerce, and the Book Trade* (2018, with Roslyn L. Knutson). He is currently finalizing (with Aaron Pratt and Breanne Weber) *Playbook Wills, 1529-1692* for the Revels Play Companion Library and editing *Edward II* for *Oxford Marlowe: Collected Works*.