

Dance from the Quill: Reimagining Alexander Pope's *The Rape of the Lock*



Introduction




The Battelle Endowment for Technology and Human Affairs (BETHA) sponsored project, "**Dance from the Quill: Reimagining Alexander Pope's *The Rape of the Lock***," is an interactive interface created by technology director Tim Glenn with collaborators Karen Eliot and Nena Couch. Distributed on three CD-ROMs or a single DVD-ROM, the content documents and contextualizes the creation and performance of a ballet based on Alexander Pope's 1717 poem, *The Rape of the Lock*. The ballet, *The Rape of the Lock*, created in the Baroque style by Karen Eliot and Nena Couch, was made possible by a 1996 College of the Arts Seed Grant award and was performed at The Ohio State University campus by 27 dancers and actors and a live chamber ensemble. This interactive educational resource contains three sections including "The Supporting Research," "The Reimagining Process," and "The Resulting Ballet."


System Requirements

Macintosh	Windows
120 MHz PowerPC	166 MHz Intel Pentium processor or greater
Mac OS 8.1 or later	Windows 95/98/NT4/2000
32MB or more of installed RAM	32 MB or more of installed RAM
256 (8bit) color depth or greater	256 (8bit) color depth or greater
QuickTime 4.0 or higher	QuickTime 4.0 or higher
Recommended monitor resolution - 640X480	Recommended monitor resolution - 640X480

Icon Driven Navigation

Navigation through the content is based on the use of icons. Navigational options within a screen are represented by the reaction of icons to the cursor. Users may explore the screen by moving the cursor over icons, clicking the mouse to make a selection. The one page, two page, and three page books are used to identify the main content categories.

	<p style="text-align: center;">The Supporting Research (CD-1)</p>
	<p style="text-align: center;">The Reimagining Process (CD-2)</p>
	<p style="text-align: center;">The Resulting Ballet (CD-3)</p>

	<p>The thumb slider, found along the right side of the frame, is used for navigation within all main menus. This slider follows the cursor along the right side of the frame displaying various topics. The mouse may be clicked to select the desired topic.</p>
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The Supporting Research

Main Menu from The Supporting Research section

The Supporting Research section is divided into six main categories which relate to areas of research on the Baroque period. A character from the *Rape of the Lock* ballet is used as a guide for each section. The figures appear inside the architecture of a Baroque style dance hall, which is used throughout the interface. As the user moves the cursor along the right side of the frame, category titles and figures appear. The mouse may be clicked to enter the submenu of any section. The one page book icon indicates that you are presently in the first section, The Supporting Research.

This is the main menu for The Supporting Research section.



Research Categories, Overviews, and Character Guides

Dance and Dancing Masters

by Nena Couch

This section will discuss the technique used in the adaptation of *The Rape of the Lock*. Subsections elaborate on the works of five dancing masters representative of the period: Pierre Rameau (France) by Couch, John Weaver (England) by Karen Eliot, Kellom Tomlinson (England) by Couch, Gottfried Taubert (Germany) and Gregorio Lambranzi (Germany) by Angelika Gerbes.



The Baron

Pope and Women

By Karen Eliot

In this section, Karen Eliot examines Pope's relationship to women and some 20th Century feminists' responses to his work.



Belinda

Literature

by Karen Eliot

In this section, Karen Eliot examines the life and times of Alexander Pope (1688-1744), creator of the poem, *The Rape of the Lock*.



Poet

Criticism

by Karen Eliot

In this section, Karen Eliot discusses the many ways to read *The Rape of the Lock*. Critics have written extensively about the work since its creation. One of the beauties of the poem is that, like all great and enduring art, it eludes easy explanation and the whole is greater than the sum of its parts. The poem is rich and multilayered; its ambiguities continue to challenge and delight modern readers.



Clarissa

18th Century Culture

by Emily Hipchen and David Sims

This section examines Alexander Pope's use of the game Ombre in his poem, *The Rape of the Lock*. Writer David Sims discusses the game in its cultural context and analyzes its function within the poem itself. Writer Emily Hipshen adds further context to the creation of the poem by discussing the work of the influential British painter, William Hogarth.



Sir Plume

Gesture and Mime Theatrical

by Karen Eliot

In this section, Karen Eliot provides information on the use of gesture and mime in the eighteenth-century ballet. Divided into two parts, this section first traces the historical development of gesture, and the second describes conventions governing theatrical uses of gesture. A third section discusses principles of eighteenth-century gesture and mime as refined by Catherine Turocy, director of the New York Baroque Dance Company.



Shock, the lapdog

Costume sketches by designer Linda Pisano

Submenu example for the Gesture and Mime Theatrical category of The Supporting Research section

It is possible to navigate by subject within a section using the submenu. By clicking on a topic, the user may move directly to the topic screen.



Topic Screens

Topic screens provide links to various forms of media. Each topic screen contains a link to a text screen which elaborates on the topic.



The opening door icon represents the entry into the submenu where one may navigate by topic.



Navigating Screen by Screen

It is in the topic screens that the user may progress along the dance notation score to move from topic to topic. This system of notation, called the Beauchamps/Feuillet system, was published in 1700 and was used to record dances of the period.



Green = forward

Red = present location

Yellow = backward


From the present location users may choose to move forward to the next topic, backward to the previous topic, or through the door to the submenu to navigate non-linearly by a list of topics.



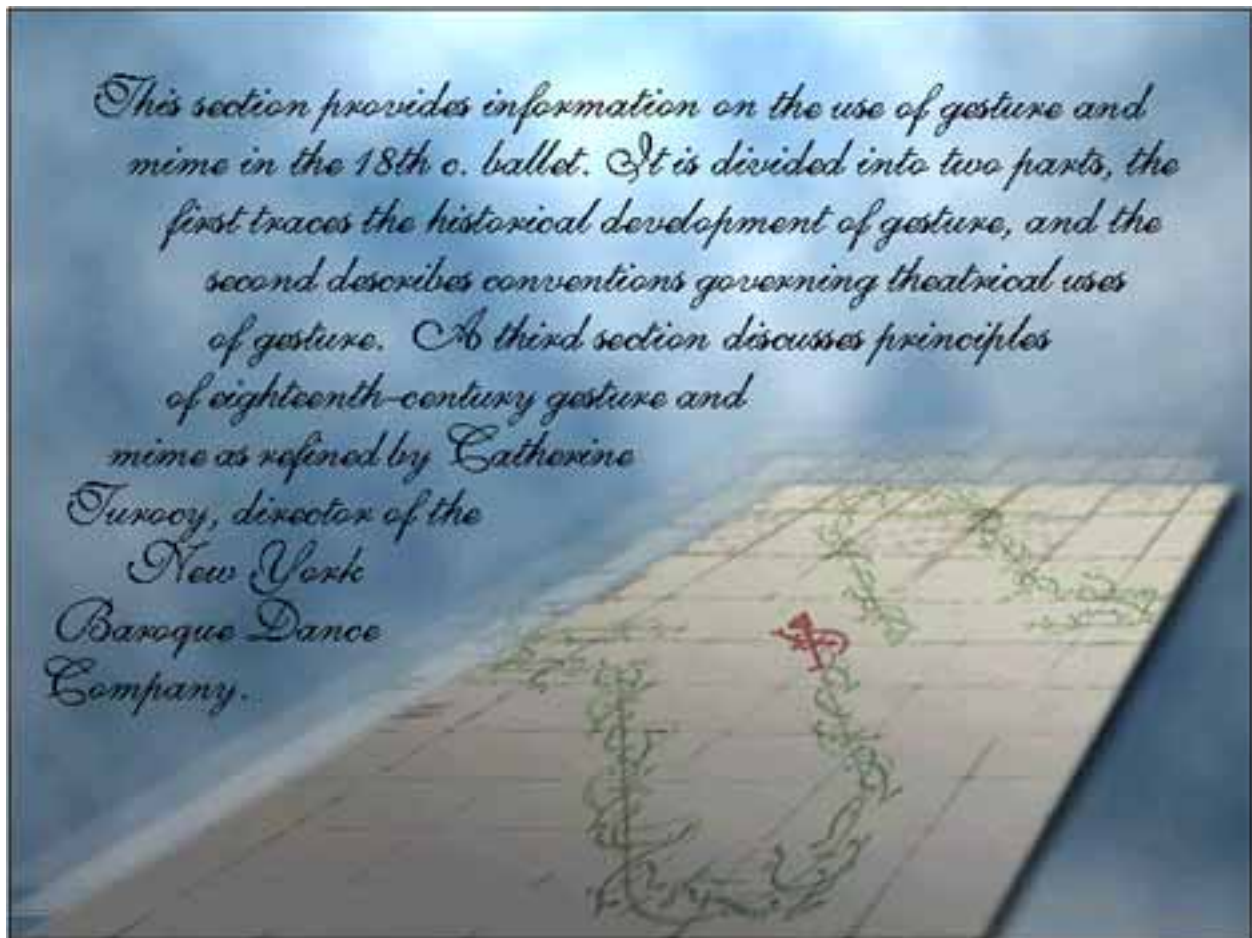
Media Screens


In addition to text screens, topic screens may also link to other forms of media including still images and quicktime movies.

Text Screens

	<p>The book icon found on all topic screens may be selected for more information on the topic.</p>
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This is a text screen.



	<p>Hot spots found within the text screens may be used to link to more information on the highlighted words.</p>
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Media Icons link to text, photos, and quicktime movies

Many topic screens also include media icons, which link to still images and quicktime movies.

	<p>Text links</p>
	<p>Still Image links</p>
	<p>Quicktime movie links</p>

This is a still image screen.



Most stills may be enlarged by clicking on the image. Click the enlarged image to return to the screen.

The Reimagining Process

Main Menu from The Reimagining Process section

The Reimagining Process section is divided into eight main categories which relate to the process of creating an original Baroque style ballet from Pope's poem. A character from the *Rape of the Lock* ballet is used as a guide for each section. The figures appear inside the architecture of an abstracted Baroque style dance hall. As the user moves the cursor along the right side of the frame, category titles and figures appear. The mouse may be clicked to enter the submenu of any section. The two page book icon indicates that you are presently in the second section, The Reimagining Process.

This is the main menu for The Reimagining Process section.



The Reimagining Process Categories


The eight categories within The Reimagining Process section provide information about the behind-the-scenes process of creating *The Rape of the Lock* ballet. Each section contains quicktime movies which provide insight directly from the creators and performers.

Categories, Quicktime Movie Topics, and Character Guides

Training

Men's Bows
Learning Beauchamps/Feuillet Notation
Bodies in Space
Coordinating Arms
The Demi Coupé
Finding the Down Beat



	Thalestris
<p>Refining Character</p> <p>Thinking As If I Were Belinda Moving Out of My Comfort Zone A Young Lady and Her Lap Dog Using Focus to Find the Character Merging Myself with My Character Yeah, I Can Do That</p>	 <p>Coffee</p>
<p>Negotiating Past and Present</p> <p>A 20th Century Woman Lives an 18th Century Reality Seeing Through Our Own Eyes Learning About the Past Discovering a Rich Connection to the Past The Parameters of Reconstruction Cultural Metaphors and Baroque Boundaries</p>	 <p>Gem 1</p>
<p>Making Choices</p> <p>Alexander Pope's Poem Lives in the Present How Do We Recreate the Historical Past? Choices for the Director Determining the Visual Content Costuming the Baroque Dance Selecting Appropriate Baroque Music</p>	 <p>Umbriel</p>

The Process of Crafting the Work

The Troupe Becomes a Family
Learning to Love the Poem in a Lecture by Dr. Elizabeth Kraft
Learning About Myself in Order to Perform My Role
Finding the Light at the End of the Tunnel
Working as an Ensemble
The Musicians Prepare



Betty

Creating the Script

Enhancing the Narrative through Dance
Knowing the Sources
Ballet, Opera, or Theatre?
Stories within the Story
Finding Myself in the 18th Century Underworld



Rustic

The Dancer's Process

Rehearsal is a Time to Explore
Baroque Dance is a Difficult Technique
A Physical Realization of Character
The Moment of Realization
A Nightly Preparation Backstage
Confronting Challenges in Movement and Gesture



Muse

Stepping Back from the Experience as a Whole

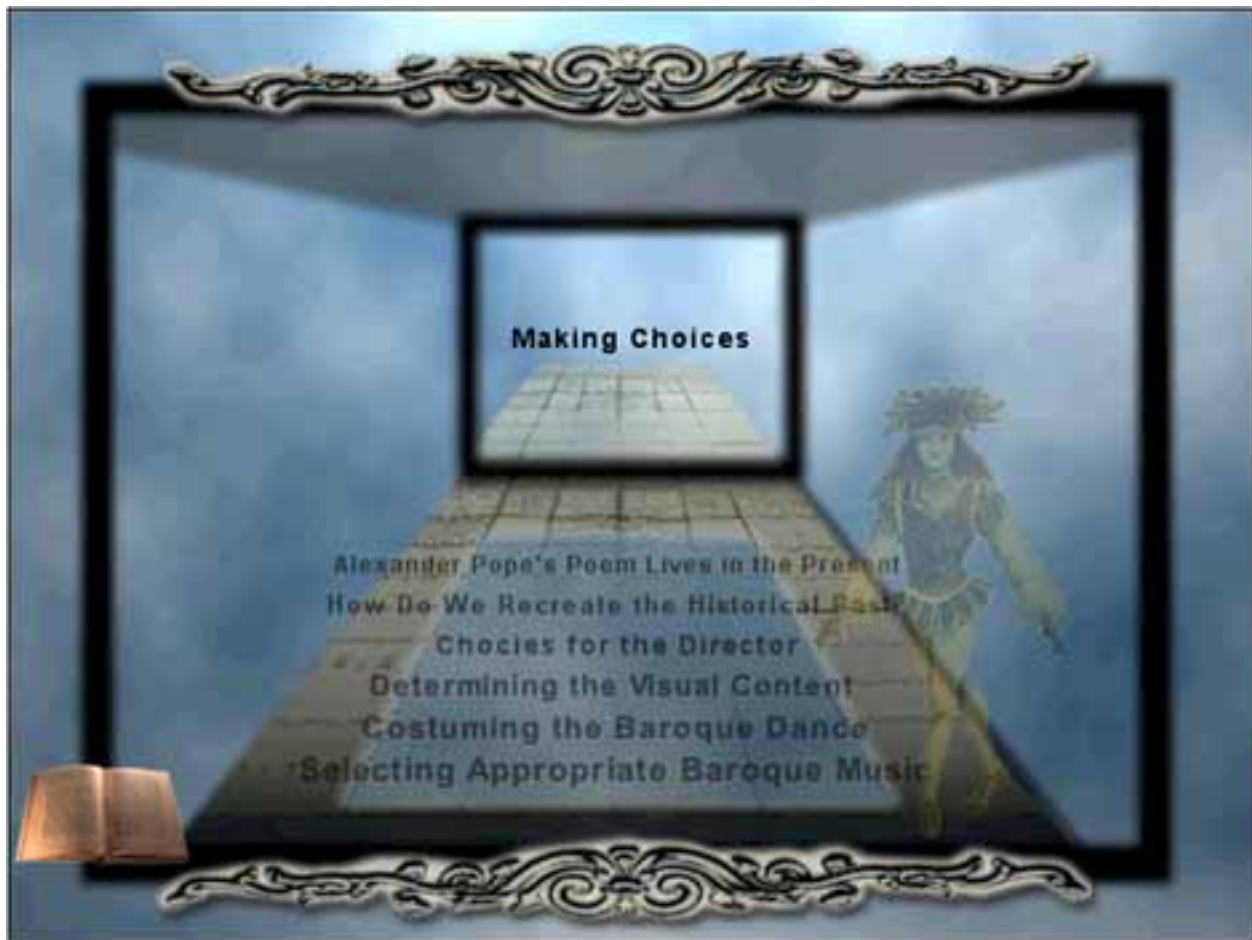
The Highs and Lows
The Responses of Ninth Graders
Historical Dance Informs Contemporary Dance
Carlos Fittante Brings Baroque Dance to Ohio State University Dancers
Shared Human Qualities
Art Brings People Together



Sylph

Costume sketches by designer Linda Pisano

This is an example of the submenu in the Making Choices category of The Reimagining Process section.



This is an example of a quicktime movie screen in The Reimagining Process section. Forty-seven quicktime movies provide information on the process of creating *The Rape of the Lock* ballet.



The Resulting Ballet

Main Menu from The Resulting Ballet section

The Resulting Ballet section is divided into the twenty dances which represent the major choreographies included in *The Rape of the Lock* ballet. The edited quicktime movies appear inside the abstracted architecture of a Baroque style dance hall. As the user moves the cursor along the right side of the frame, category titles and still images appear in the viewing window. The mouse may be clicked at any time to view the dance segments of the ballet. It may be viewed chronologically by selecting the dances in order from bottom to top. The three page book icon indicates that you are presently in the third section, The Resulting Ballet.



Quicktime movie screen

This is an example of a quicktime movie screen in The Resulting Ballet section. Forty-five minutes of choreography is available for non-linear navigation, representing the twenty dances from *The Rape of the Lock* ballet.



Twenty Dances from *The Rape of the Lock*

Invocation of the Muse
Ariel's Inspiration
The Beauty Awakens
Morning Greetings
The Proud Baron
Belinda's Gems
Guardian Sylphs
A Festive entourage

At Hampton Court
The Rustics
A Game of Ombre
Clarissa's Pronouncement
The Scent of Coffee
A Dream of Romance
The Baron Exults
The Bravery of Sir Plume
Journey to the Underworld
The Argument
Belinda's Revenge
The Reconciliation

Acknowledgements

Project conception by Nena Couch, Karen Eliot, and A. William Smith
Content conception and design by Nena Couch, Karen Eliot,
Tim Glenn, and A. William Smith
Interface/graphic design and implementation by Tim Glenn

Performance made possible by an
Ohio State University Seed Grant

Production by Karen Eliot and Nena Couch
with thanks to The Ohio State University College of the Arts
and the Department of Dance

CD-ROM/DVD made possible by a grant from the
Battelle Endowment for Technology and Human Affairs

The following writers have contributed content: Nena Couch, Karen Eliot, Angelika Gerbes, Emily Hipchen, and David Sims

Consultant: Catherine Turocy

The Rape of the Lock

Dance reconstruction and choreography:
Karen Eliot and Nena Couch

Additional choreography:
Carlos Fittante

Costume Designer: Linda Pisano
Lighting Designer: John Bohuslawsky
Ballet Mistress: Valarie Mockabee
Labanotator: Katie Teuchtler
Assistant Director and Acting Coach: Cristina Markham
Production Consultant: Carlos Fittante
Costumer: Nadine Spray

Musical Ensemble:
Margaret Barstow, Allison Edberg
Katherine Borst Jones, David Robinson

Cast

The Poet: Matthew Vasko
The Muse: Nena Couch
Belinda: Jennifer Dignan
Shock, the lapdog: Melissa Stephenson
Ariel: Valarie Mockabee (Joy Havens 5/11/97)
Crispissa, sylph in charge of the curl: Joy Havens
Brilliante, sylph in charge of the earrings: Margaret Kennedy
Zephyretta, sylph in charge of the fan: Bridget Morris
Momentilla, sylph in charge of the watch: Ligia Pinheiro
Ensemble sylphs: Leslie Beasley, Tiziana Pagliaruli, Stephanie Ray, Imani Tene Teague
Betty: Rosalind Pierson
The Baron: Rance Greene
His Attendant: Deana Headley
The Gems: Sarah Edgar (Ruby), Deborah Richter (Diamond)
Courtiers: Sara Edgar, Tizianna Pagliaruli, Stephanie Ray, Deborah Richter, Imani Tene Teague
The Rustics: Cristina Markham, Katie Teuchtler
Clarissa: Stacy Reischman
Coffee: Leslie Beasley
The Romantic Couple: Melanie Bales
(Katie Teuchtler 5/9/97), Daniel Roberts
Sir Plume: David Leland
Umbriel: Maria Luisa Fontg
Thalestris: Sharon Unrau
Underworld Gnomes: Deana Headley, Tiziana Pagliaruli, Stephanie Ray, Imani Tene Teague

Dedication

We dedicate *The Rape of the Lock*
to Alexander Pope who created the poem,
to Elizabeth Kraft who planted the seeds of the ballet,
and to Carlos Fittante who nurtured it to life.



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