

BYU DANCE PRESENTS

ROBYN HOOD
A NEW BALLET

Directed by: Hilary Wolfley

Emma Rollins,
Dramaturg

Brigham Young University
Ballet Showcase 2022



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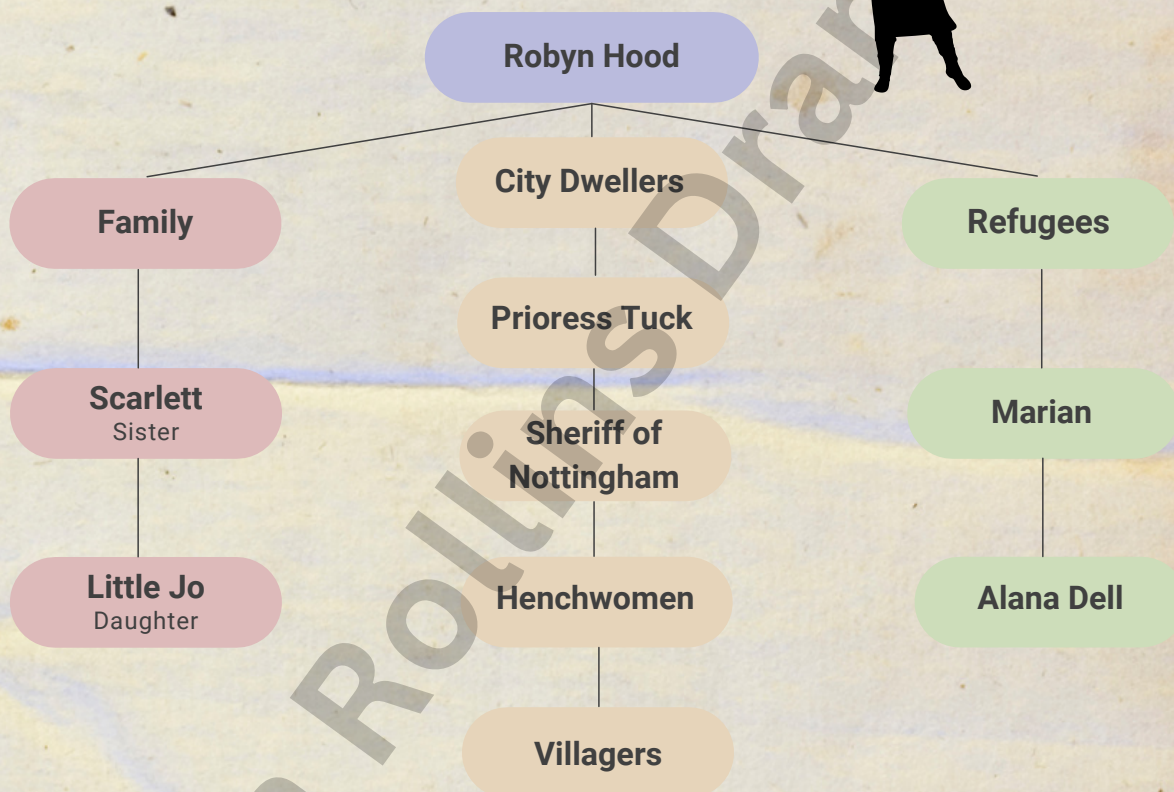
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Robyn Hood is a new ballet, created by BYU students and faculty. From the beginning through the end, students have been involved in the shaping and creation of this story. From the dramaturg to the choreographers to the dancers, it has been created by women, pushing for a strong position within the ballet community. With very few ballets created by women and with women protagonists, this one is pushing boundaries and propelling the world of ballet forward. We hope you enjoy Robyn Hood. A new telling of a timeless classic.



FAMILY TREE

Robyn Hood
BYU 2022



This was included with one of the writeups to be able to help the audience understand who was connected to whom within the story.



THE BEGINNING

Hilary Wolfley, a Ballet Professor at BYU reached out to me as she was looking into writing a ballet for this next year's season. She was looking for a dramaturg and I had come recommended. Here's the email she first sent me:

"Hi Emma,

My name is Hilary and I'm an Assistant Professor in the Ballet Area at BYU. I'm looking for a dramaturg to help me with the storyline/arc of a new ballet I am creating. Jeanette Geslison and Benjamin Sanders both recommended you and I'm wondering if you would be interested?

My idea is to create a gender-bender Robin Hood ballet that is more of a serious, moody take, centered around women's empowerment. Historically, storybook ballets have been bright fantasy with the women portrayed as delicate, light, easily persuaded, and decorative. I'm hoping to create something that portrays a strong woman leading strong women (both in movement and in character), to make change for good in their communities.

I'm hoping to create something of depth, something unexpected, and something that would resonate with women in ways that ballet might not have been able to do before. To be performed next Winter (2023).

Please let me know your thoughts! If you are not able to take this on, do you have recommendations for other students or professors I might be able to reach out to?

Thank you for considering!"



THE LAW OF THE FOREST

This was the draft of what we were basing our production on. By taking the classic story and many meetings and shaping around them, this is an outline of what the story you'd see presented would be. This write-up was included in the program to allow the audience to read the story and have a better idea of what was being danced on the stage.

An original story for BYU Ballet

Written up by: Wendy Folsom

*It is a tale of Robyn Hood,
Which I to you will tell,
Which being rightly understood,
I know will please you well.**

England is on the cusp of war. In the village of Nottingham, Robyn Hood says goodbye to her husband, John, as he goes to serve his king in the Crusades. He also leaves Little Jo behind, their baby daughter.

Thirteen years later, the Crusades still rage. A messenger brings news of John's death and presents his bow to Robyn. Now that Jo is growing into a young woman, Robyn begins to teach her how to shoot with her father's bow. Robyn is a skilled archer who was raised by her father and taught alongside her brothers. She shares her secret with Jo: If your heart is true, so will be your arrow.

*No archer living in her time
With her might well compare;
She practisd all her youthfull prime
That exercise most rare.*

As Little Jo and Robyn visit the village, the changes to the once peaceful town are evident. The long-standing war has decimated the town of most of the men. The women keep to themselves and are barely surviving. To make matters worse, the Sheriff of Nottingham rules with a heavy hand. Her guards arrive to collect the taxes she demands. When a villager is thrown down by a henchwoman, Little Jo runs to help but is rebuffed.



Robyn and Jo meet Prioress Tuck from the abbey. There is little the abbey can do to stave off such need, and Tuck has little authority to stand up to the Sheriff's power. They lament the isolation and desperation of the village.

Scarlett, Robyn's younger sister, arrives. She is distressed because she cannot afford to pay her taxes. The Sheriff spots Scarlett and a chase ensues. When Scarlett is cornered, Robyn shoots an arrow close to the Sheriff as a warning. The guards are dispatched to catch Robyn, who is banished from Nottingham.

*So being outlawed, as 'tis told,
She with a crew went forth
Of lusty cutters, stout and bold,
And robbed in the North.*

The family flees to Sherwood Forest. Little Jo wonders if they are safe but is reassured the woods will give them ample cover. Robyn wants to do something to help the women of Nottingham, and Scarlett pledges to help her.

Robyn, Scarlett, and Jo try to find food and shelter, but Robyn falls and injures her foot. While Scarlett tends to her, Jo disobeys them and heads off by herself in search of help. It doesn't take long for Jo to become hopelessly lost, and despite her declaration that she was too old to get scared, she feels the forest closing in around her.

Jo is found by Marian, an old woman who lives in the forest. At first Jo is startled and wonders if Marian is the witch from the woods she's heard about her whole life, but Marian seems kind. Jo tells Marian her mother is injured, and Marian gathers her herbs and offers to help.

*A BONNY fine maid of a noble degree,
(With a hey down down a down down)
Maid Marian calld by name,
Did live in the North, of excellent worth,
For she was a gallant dame.*

Marian and Jo find their way back to Robyn. Marian asks why they are in the forest and is told about Robyn's banishment. Marian shares her own story. She was raised by her grandmother who taught her how to use herbs as medicine. She even healed the Sheriff once, but later when she stood up to the Sheriff and her harsh methods, she was banished for being a witch. She's lived in the forest for many years. Marian teaches the family how to survive through the laws of the forest:



- Balance: Take only what you need, share what you can, return what's left to the soil.
- Observe: The seasons will tell you when to plant, when to rest, and that life always follows death.
- Protection: Know where your strengths lie. Camouflage and cunning before fighting.
- Symbiosis: Unity brings strength. Work for each other's welfare.

Over time, the forest becomes familiar. The number of refugees gathering there is growing. They meet Alana and befriend her. Tuck arrives with provisions. She updates Robyn about the situation in town. They share the meager rations with the refugees, but there is not enough.

*But Robyn Hood so gentle was,
And bore so brave a minde,
If any in distresse did passe,
To them she was so kinde*

Robyn announces her plan to steal some of the tax money the Sheriff has taken. She asks for volunteers, and Scarlett, Alana, and others step forward. Tuck provides the disguises—nun's habits—and teaches the women how to behave like nuns. It is decided the abbey will provide a town front for the new band of rogues—a place where they can distribute goods to those still living there.

When Robyn's band arrives in the village, the Sheriff and her guards are extorting money from villagers. Robyn replaces one of the guards and starts handing the money to the "nuns." All is going according to plan, until Alana accidentally hands a bag of money back to the Sheriff and is caught. The Sheriff tries to tie her up, but Robyn turns the tables on her. With the Sheriff bound, Robyn's band escapes back to the forest with the money.

*Bold Robyn Hood and Little Jo,
With the rest of their traine,
Not dreading law, set them upon,
And did their gold obtaine.*

In the forest, the "nuns" reenact their adventures for the gathered refugees. They share the goods with everyone and begin to celebrate. As they continue to learn the laws of the forest, their community grows stronger.

Meanwhile, back in town, the Sheriff is freed and vows revenge on Robyn. As time goes on, Robyn's merry band continues to outwit the Sheriff. Robyn's fame and popularity grow—for her talent with the bow and arrow and for the generous help she gives to all.



In retaliation, the Sheriff plans an archery contest to determine the best archer in the land. The winner will receive a bag of gold. The Sheriff knows Robyn will be able to resist neither the competition nor the gold, and when she shows up, they will capture her! The Sheriff announces the tournament on scrolls, one of which is stolen and taken to the community in the forest. Of course, Robyn plans to attend.

The Nottingham Archery Tournament has begun. There is music and dancing. Robyn, Scarlett, and Alana arrive in disguise. The rules are read for the contest, and the archers compete in rounds. By the final round, the contest is between Robyn and one of the guards. The competition is tough, but Robyn wins by splitting her competitor's arrow down the middle and is handed the bag of gold coins.

*The second shot the guard shot,
She hit the center with craft;
But Robyn Hood shot it better than she,
For she clove her arrow shaft.*

Meanwhile, during the excitement, Tuck, Scarlett, and Alana have been stealing food. Bumbling Alana gets caught again and reveals their disguise. The Sheriff realizes all the "bearded men" are part of Robyn's gang. The guards give chase, but the band uses the dancing villagers to get away. The Sheriff and soldiers follow them into the forest.

Robyn's crew makes it back to the forest, but when they observe the silence of the animals, they know danger is near. They camouflage themselves within the forest, and once the guards come crashing through, the unified refugees pester and confuse them until they are scattered and lost. Robyn's band makes sure the Sheriff is unprotected and alone. The Sheriff catches sight of Little Jo and grabs her, holding her hostage. Alana sneaks around, puts a bag over her head, and sinches it tight. As Jo escapes, Robyn closes in, as do the trees. The Sheriff grows more disoriented, loses her balance, and plunges off a cliff to her death.

*The sheriff, to take her, more and more
Sent guards of mickle might,
But she and her band beate them sore,
And conquered them in fight.*

Little Jo tells Tuck of the Sheriff's death, and Tuck tells the villagers. The forest refugees return to Nottingham and reunite with friends and family. The village begins to celebrate. Tuck offers Robyn the position of Sheriff, which she accepts. The villagers come together as Robyn, Marian, Scarlett, and Alana begin to teach them the laws of the forest. They will help each other survive until the war ends.



So that bold Robyn and her traine
Did live unhurt of them,
Until King Richard came againe
From faire Jerusalem.
I know there's many fained tales
Of Robyn Hood and crew;
But chronicles, which seldome fayles,
Reports this to be true.

* Lyrics from 17th century ballads: "A True Tale of Robin Hood," "Robin Hood and Curtal Friar," "Robin Hood and Guy Gisbourne," and "Robin Hood and Maid Marian" (with minor editing)



WORKSHOP

Early on I talked with Hilary about the opportunity to do a workshop with the dancers. She seemed really interested and wanted to be able to help the dancers step more into the world of the performance since many of them aren't used to acting with their facials as much as they are more focused on doing the dances correctly.

Unfortunately we talked about it in the beginning of the process and through time it was kind of forgotten. However, towards the end of the process we were able to get a small group of dancers together to be able to do a small workshop and work on some things.

We ended up doing a small little potluck and slideshow night. It didn't go quite as I had expected but it happened and the girls that came enjoyed it and had fun.



After reflecting on this workshop these are some of the things I would change :

- Make the workshop a required activity during rehearsal time, otherwise, the performers (especially dancers who don't have experience with this) won't see the benefit and won't go.
- Establish what is happening at the activity. With this being a slideshow night a lot of the girls didn't fully understand what that meant and they just did a character analysis and presentation. So being extremely clear about it from the beginning.
- Hold it in a familiar space. Because of my status as a student I was unable to reserve a space that was in the dance building and so we had to do it in a theatre room. The building was new to the dancers and unfamiliar so they got lost.
- Also having a backup/backup/backup plan for technology. I had been assured the room would have working technology and my 3 different plans didn't work and I had to get a computer from my professor to get anything to work.



STUDY GUIDE: CHOREOGRAPHY

As part of this production, there were a lot of students involved in many ways. One of the ways was that one of the choreographers, Alex Marshall Hatch, helped in choreographing but also integrating a lot of her own personal Women's studies minor into her work. As part of it, she wrote a paper on female representation in ballet:

Female Voices on Stage: Redefining the ballerina in the original stage production of Robyn Hood
A Global Women's Studies Creative Works Capstone Project
By: Alex Marshall Hatch, Choreographer

My Global Women's Studies capstone project involves choreographing an all new, original ballet production based on the story of Robin Hood. Historically, classical story ballets have portrayed women as delicate, easily persuaded, naive, and decorative. This gender-bender version of Robyn Hood works to challenge ballet stereotypes and tropes with an aim to more accurately represent the experience of women and portray a strong woman leader. Part of the process of accurately representing women involves working directly with women. Our production team is made up entirely of women, including three choreographers, a set designer, a professional storyteller, a costume designer, and a historical expert. My hope, and the hope of the entire team, is that this ballet will resonate with modern audiences and performers, specifically women, in a way that ballet has not done in the past.

This project is twofold: to create a ballet that represents a female perspective both in story, movement, and costume and to do so with an entire female artistic team. These two goals are integral to each other because to have the first, it is vital you have the second. To quote the late Ruth Bader Ginsburg, "Women belong in all places where decisions are being made" and this includes the ballet studio. Historically speaking, classical ballet has been dominated by male directors and choreographers. Consequently, ballets have portrayed women through the male gaze and stage productions have reinforced sexist stereotypes. Ballet has gone through many transformations but even when, in the 1890s, ballerinas took on roles of more powerful women on stage, they were still being sexualized due to costuming and choreographic choices (Gutsche-Miller). In the Balanchine era, men were pushed into the shadows, being placed in a position of servitude to the leading ballerina (Macaulay). While this change would seem to celebrate femininity and women, it was still



problematic because it placed women on a pedestal and continued to represent female experience on stage through a man's perspective. In the 1960s, the age of the ballerina was deemed dead with figures such as Rudolf Nureyev taking center stage. While this was a major triumph for gender roles in dance, ballet was still lacking accurate female representation and celebration. The 21st century has seen a rise in female choreographers although many of them come to ballet from modern dance (Macaulay).

Our goal was to add new female voices to the classical ballet canon and to more accurately represent female experiences on stage via a classical story ballet. The first step was to create an all-women artistic team. The project was headed by Hilary Wolfley, Assistant Professor in the Department of Dance and artistic director of BYU Ballet Showcase. Through an application process, she chose two student choreographers, Maile Johnson and myself, with whom to collaborate with. Wendy Folsom worked as our storyteller, BYU students Emma Rollins and Kinzie Ijams acted as our dramaturg and costume designer respectively, and Tara Carpenter Estrada designed the scenery projections. We also worked with a fantastic theatre production team including Benjamin Sanders (Production Manager), John Shurtleff (Technical Director), Crysta Lamb (Production Stage Manager), Taylor Tew Nelson (Lighting Designer, BYU student), and Troy Sales (Sound Designer).

The next step was to pick a story that we felt could have strong female leads and represent the ideals we were looking for, namely feminine strength and female community. We chose the age-old story of Robin Hood and worked to bend all of the male characters into females. With a story in place, Wolfley, Johnson, and I set to work choreographing the ballet. Our main goal was to not fall prey to story-ballet tropes such as traditional pantomime and strictly male/female pas de deux. We wanted to remain within the confines of classical ballet technique while simultaneously pushing the boundaries through unique port de bras (arm movements), exciting formations, and untraditional pantomime.

Summary of the GWS research that has informed my work:

When in discussion with my mentor, Wolfley, she said that there were three main things that inspired the birth of this project. First, is Michel Fokine's ideas about reforming ballet. Fokine was a dancer, painter, philosopher, musician, and intellectual in the early 1900s (Fokine Estate Archive). He began his radical reforms of ballet in 1904 and in 1914 wrote a paper detailing the following five principles:

1. Do not "form combinations of ready-made and established dance steps" but "create in each case a new form corresponding to the subject, the most expressive form possible for the representation of the period and the character" (Fokine Estate Archive).
2. Choreography and gesture should "have no meaning in a ballet unless they serve as an expression of its dramatic action" and "must not be used as a mere divertissement or entertainment, having no connection with the scheme of the whole ballet" (Fokin Estate Archive).



3. Ballet can use "conventional gesture [pantomime] only where it is required by the style of the ballet, and in all other cases endeavors to replace gestures of the hands by mimetic of the whole body" (Fokine Estate Archive).
4. Expressiveness in ballet comes "from the expressiveness of the face to the expressiveness of the whole body, and from the expressiveness of the individual body to the expressiveness of a group of bodies" (Fokine Estate Archive).
5. Ballet must refuse to "be the slave either of music or of scenic decoration, and recognizing the alliance of the arts only on the condition of complete equality, allows perfect freedom both to the scene artist and to the musician." To this effect, one is not to "impose any specific 'ballet' conditions on the composer or the decorative artist, but gives complete liberty to their creative powers" (Fokine Estate Archive).

We kept these five principles in mind as we choreographed Robyn Hood, specifically focusing on making our storytelling moments come from the entire body rather than just the hands and arms as we would have done in traditional pantomime. One moment from a section I choreographed where we see this in action is when the Sheriff is ordering her Henchwomen to follow Robyn into the forest. Originally I had choreographed lots of angry stomping and pointing but Wolfley pushed me to make it more balletic and the result is the choreography that remains in the ballet today.



The second source of inspiration Wolfley drew upon came from the work of Gemma Bond. Bond is an English ballerina and choreographer who has become well-known in the ballet world for her revolutionary choreography. In one particular interview for Pittsburgh Ballet Theatre she says, "What I'm looking for in my work...is that everyone can enjoy it. You don't have to go to the ballet every week to be able to connect with what we're doing" ("Behind the Scenes"). Part of our aim with Robyn Hood is to create a ballet that is accessible for all kinds of audiences.

Bond also has said that she finds it best to "pull movement from a narrative" and to draw upon what we know as choreographers which ultimately comes from our own life experiences ("Step into the Studio"). Wolfley's third piece of inspiration for the production stems from this idea. She looked at what she had experienced as a dancer, a choreographer, and a mother and allowed those experiences to drive her work and inspire her movement and story. This has really inspired me as well. Watching Wolfley be vulnerable in the studio as she creates, both during this production experience and during other processes that I have been a part of with her, has inspired me to embrace the experiences I have had and use them to create change in the ballet sphere.



Bond also has said that she finds it best to “pull movement from a narrative” and to draw upon what we know as choreographers which ultimately comes from our own life experiences (“Step into the Studio”). Wolfley’s third piece of inspiration for the production stems from this idea. She looked at what she had experienced as a dancer, a choreographer, and a mother and allowed those experiences to drive her work and inspire her movement and story. This has really inspired me as well. Watching Wolfley be vulnerable in the studio as she creates, both during this production experience and during other processes that I have been a part of with her, has inspired me to embrace the experiences I have had and use them to create change in the ballet sphere.

A summary of what others have done on this topic:

The topic of sexism in ballet has become increasingly popular among dance scholars in the last few decades. Most of their research examines how ballet as a historical system started out and has remained sexist even though ballet has seen many other changes. Most commonly cited is the idea of the travesty dancer.

Lynn Garafola explains that the travesty aesthetic was introduced during the Nineteenth Century and was the feminizing of male roles and the increased ‘romantics’ of ballet (Garafola 35). This was particularly popular in Parisian Music-Halls where ballets were produced for bourgeois audiences and used to represent the latest politics and trends of the time (Garafola, Gutsche-Miller). Choreographers represented women in a variety of ways: lovers, meek shepherdesses, temptresses, presidents, mothers, and leaders. They portrayed strong lead females however they often simultaneously took on the role of temptress or seductress. This raises the question, did producers want to portray the ‘New Woman’ or did they want to perpetuate “a conservative perception of femininity” (Gutsche-Miller) that acted as a warning to the audience to beware the unbridled feminine power?

This convoluted representation of women on stage continued through the 1870s when women on stage were portrayed either as innocent and flirtatious or as exotic and seductive. Ballets such as *Swan Lake* or *Coppelia* involved love triangles and comic stories of animals or insects. Then, in the 1880s, a shift happened and women’s characters began to take control of their lives on stage. Women were now playing roles typically reserved for men; Sarah Gutsche-Miller points out, however, that their masculine costumes were revealing and meant to draw the attention of a male audience suggesting that they could mimic masculinity but never fully take on that role (Gutsche-Miller). In 1893, the modern woman was in full force on stage and while the female body was still being put on display, the ways in which it was portrayed were growing more complex. The first feminist congress in France was in 1892 and as women became more visible in the public sphere, ballet also mimicked these trends (Gutsche-Miller).



Gutsche-Miller says that "While the 1890s saw the rise of strong, independent, and sexually liberated female characters who reflected the influence of French feminist discourse, the same period saw an increase in the number of ballets that put the female body on display" (Gutsche-Miller). The sexual freedom of the French bourgeoisie exposed performers to "sexual exploitation in popular media." Gutsche-Miller also argues that while producers could display modernism in their "depictions of sexually liberated women," in reality they were making a profit off of their suggestive costumes and poses (Gutsche-Miller). So while ballet appeared to be making progress in representation, it was still lacking female authenticity.

Unfortunately, these trends did not die with the turn of the century; classical ballets were still being choreographed under the iron rule of the male gaze. However, the face of sexism in ballet was shifting. One of the most famous choreographers of all time, George Balanchine, was known for declaring that "Ballet is woman." His ballets place the man in a place of servitude or chasing while the woman seems to hold the power (Macaulay). However, this does not solve the problem of gender roles in ballet and only further complicates them because neither men nor women are represented in a healthy way. When superstars like Rudolf Nureyev rose to fame in the 1960s, the age of the ballerina was said to have come to a close (Macaulay). The focus returned to the male performer as modern choreographers such as Kenneth MacMillan created ballets that seemed to focus on female humiliation (Macaulay). These ballets portrayed rapes, manipulation, and death. We see that the female body was still being put on display, this time in more violent ways.

Nonetheless, things were not all lost for feminism and anti-sexism in ballet. Sir Fredrick Ashton brought the term 'unisex' to ballet and had men partnering with both men and women and doing similar steps (Macaulay). We see this in Ashton's "The Dream" where both men and women perform steps on pointe. Present-day choreographers such as Alexei Ratmasky and Justin Peck are working to turn the tropes on their heads, having women partner men and having all-male corps de ballets (Macaulay). These new ballets now focus on men and celebrate a more vulnerable side of masculinity. While this is a very important step in the direction of gender equality in ballet, where does it leave the ballerina? Alastair Macaulay, writing for The New York Times, asks, "Can anyone, female or male, give new — feminist — meaning to pointwork? Can pointe work be used to show the female perspective rather than only expressing the male view of women and sublimity?" (Macaulay). He points out that no female ballet choreographer has reached the status gained by Martha Graham, modern choreographer. Twenty-first Century women choreographers are striving to reach this level of influence and working to bring a deeper meaning to pointe work.



For Mariko Turk, author of "Girlhood, Ballet, and the Cult of the Tutu," the ballerina trope, hand in hand with the princess trope, completely exemplifies ideal femininity and tutus and pointe shoes are all a part of that (Mariko). Both Turk and Macaulay acknowledge that 21st-century ballet and ballerinas are breaking away from their 19th-century predecessors. For Macaulay ballet "is to be determined not by critics but by choreographers, artistic directors, and, not least, by dancers, working together" (Mariko). So while much of the scholarship available on sexism in ballet comes to the conclusion that the ballet world's inability to change will ultimately—and perhaps already has—lead to its downfall, some see light at the end of the tunnel. That light is female choreographers such as Gemma Bond, Cathy Marson, Helen Pickett, and Annabelle Lopez Ochoa, all of whom have choreographed story ballets that work to undo sexist tropes and provide a female perspective on stage.

An analysis of how that research inspired each piece of my creative work:

One specific example of a place I challenged the stereotypes in ballet is the pas de deux in Act II between Scarlett and Robyn. A pas de deux is a partnered dance, traditionally between a man and woman to represent love or relationship. This pas de deux is still an expression of love but instead of romantic love, it is the love between two sisters. The male partner's job is typically to lift and support the woman while she dances. I did not have one partner lifting the other, rather I had both women dancing almost always in unison to show their comradeship and mutual respect. Sisterhood is a relationship built on giving and taking equally, each person being made better because of the other yet both standing strong on their own. The pas de deux starts with Robyn dancing on her own. This section happens after Robyn confronts the Sheriff for the first time and must flee into the woods for safety. She is worried about her family and her community because they are being oppressed by the Sheriff. Scarlett sees her dancing by herself and, placing a comforting hand on her shoulder, begins to dance with her. Pas de deux between Robyn and Scarlett happen a few times throughout the piece, reinforcing their relationship to the audience. I worked to have as much contact between the



two as one would if it was a pas deux between a man and a woman.

One theme that we tried to emphasize in this production is the strength in community. We use the Town scenes to juxtapose the Forest scenes, both of which represent communities but in very different ways. The Town represents what can happen when people are pitted against each other creating a very weak sense of safety and community. The Forest represents a strong community where women help each other and keep each other's best interest in mind at all times. While most classical story ballets have a corps de ballet of women that represent a community, we wanted our Forest corps de ballet to be a joyful community, not one steeped in heartbreak or tragedy. Like other ballets our Forest community does have a leader but rather than her being the youngest or the newest member, we wanted to have an older dancer be our wise and resilient leader. Unfortunately, we could not find a dancer who was actually older to play the part; however, we choreographed her part in such a way that would keep the integrity of our original plan.

Documentation of the work:

The following is the official Director's Note, written by Wolfley, as printed in the performance program.

"Although many iterations of Robin Hood exist, our team sought to create a version where all of the characters are women, and where Robyn was portrayed as a strong, multi-dimensional character who would end up leading other strong women. We wanted to challenge the norms of traditional classical ballet narratives by portraying complex female characters, communities led by women, motherhood and sisterhood, and a narrative-driving corps de ballet. We hope you enjoy this version of Robyn as it reminds us that everyone has power to lift others and that we are stronger together." At the end of this [article] I have included [a link to] the full synopsis of the ballet written by our storyteller, Wendy Folsom. Folsom worked with us to adapt our plotline from the original story to a stage production.

Impact narrative:

This project forced me to challenge all the stereotypes and tropes I have come to know so well. I have been dancing and watching ballet since I was three years old. I have performed many classical ballets such as The Nutcracker, Swan Lake, Giselle, and sleeping Beauty, all of which prescribe to traditional means of ballet storytelling and somewhat problematic or two-dimensional portrayals of women and the female experience. I found myself often reverting back to old ways of choreographing and had to be reminded by my mentor to push myself and push the ballet limits to create something fresh and new. Creating a ballet based on a male dominant story gave me the opportunity to explore the differences and similarities between male and female experiences and that, when represented accurately, there is value to all stories and perspectives.





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Alex Marshall Hatch



STUDY GUIDE: COSTUMING

New costumes for a new heroine

By: Kinzie Ijams, Costumer

My process for designing the costumes for Robyn Hood first involved learning about the characters. I spoke to the directors and the choreographers about how they saw Robyn, Scarlet or Maid Marian in this version of the story, and what relationships or traits they wanted to emphasize. Next, I spent time researching the period. It was important to me as well as the production team to emphasize elements of the 1100s, and many of my choices regarding the silhouettes stemmed from that research. Most of the costumes are based on tunics and cottes from this period. As the story is told through ballet, these silhouettes were then altered to allow for the choreography, and to emphasize the dancer's artistry. I also thought a lot about color, and how it could be used to communicate character and power. I knew that I wanted the Sheriff of Nottingham to stand out as a figure of power, and did this by placing her and those associated with her in cool tones with a darker saturation. Robyn, Scarlet, and those who work with them are in warm tones, visually representing the way in which these women form connections with each other, rather than seeking power over each other.



Robyn



Little Jo



Scarlet





Maid Marian



Prioress Tuck



Town Ensemble



Sheriff of
Nottingham



Nottingham's
Cronies



Forest Ensemble



4TH WALL POSTS

Shaping the Story

By: Emma Rollins, Dramaturg

Petite vs. Powerful

Whether you know it through bedtime stories or perhaps the Disney cartoon, just about every person has heard the name Robin Hood. It's a classic story from the depths of time, but why is it always told the way that it is? A heroic man with hidden talents swoops in to win the day. Women throughout history haven't really been pivotal points in stories like this. Secondary characters are typically the ones who are merely the sexual temptation for the lead male. Why? When it comes to dancing, theatre, and the arts, women tend to be the predominant gender who have to fight for their place, and when they finally get it, it's merely supporting the men.

When we look back at classic ballets, we notice many examples of the woman being a fragile creature who needs protecting or is merely a prize to be won. However, when I met Hilary Wolfley, the BYU Ballet Showcase director, she expressed her theme thus:

She walked into this wanting to make women the pivotal characters who are strong and can change the story.

Anyone who's ever done, or seen, the inner workings of ballet would know that while it looks beautiful and effortless (which is often part of the point), it is anything but. With grueling drills, muscles that grow weak from practice but are continuously working in pain, and the superhuman feat of standing on one's toes, ballerinas are not people you want to mess with. I feel as though their calves alone could crush a watermelon. So for history to paint these dancers as anything but strong is an insult. With the combination of feminism continuously growing and the realization of how much these dancers go through, it seems only fitting that these dancers be given justice to demonstrate their strength on stage in a piece that most expect to be centered on male figures.

This story is doing just that, sharing the strength and power of women that have yet to be shared on the stage. While society, over the centuries, has been changing its view on women, we as women have known our inner strength all along. This story is a beautiful representation of how women are so strong both within themselves but also within their communities.



To start these concepts off, Hilary Wolfley, the director, Wendy Gourley, a professional storyteller, and I (as dramaturg) all got together to discuss how we can take this classic story of Robin Hood and turn it into a piece that was new and able to tell the story we wanted. It began with the concept of putting women in positions of strength and telling the story, but not just as side characters. It was honestly kind of hard to find the truly original work, as Robin Hood came from hundreds of years ago and has been changed and adapted so many times. So with this, we took what we found of the story and molded it to be the modern take you'll be seeing today.

We wanted our feminist perspective to focus on the concept of pro-women, not anti-men. So we focused on the strengths of what makes women strong and powerful. We focused on friendships and unity. We see this with Robyn stepping in to help Scarlett, to show the community and connection that they have. We see Maid Marian and the refugees in the forest come together to support Robyn, our leading lady, and her daughter in a time of need. You see these strong women coming together to fight for what they believe is right. With it being an all-female cast, we see just how much strength women have when they come together.

So throughout the process, we wondered, "What kind of connection should there be between Robyn and Scarlett?" or "How do we show that we are not anti-men but merely pro-women?" By casting women because they are being strong, supporting one another, and lifting each other, we are able to see the way that Robyn Hood portrayed today can show women being not just "delicate, light, easily persuaded, and decorative" but strong, powerful, and able to change the world.



Maid Marian Walked So Modern Women Could Run
A dramaturg's thoughts on the Maid Marian character
By: Emma Rollins, Dramaturg



Robin Hood is a classic tale filled with adventure, excitement, and even romance. However, what would happen if we were to look at it as a feminist? One doesn't typically take such a male-focused story and use it to support a feminist point of view. But when we once lived in a world in which women were pushed to the side; a world where women were merely the sexual entertainment for the evening; a world where women were the ones who take care of the house and the children while the men go out and protect them and get the food; one can wonder how we could take this story and make a point by changing it up. Cathryn Pisarski is a playwright who decided to take the story of Robin Hood and take the first steps of introducing feminism into it. This was a very new way of aiding feminism and introducing it in a non-aggressive way that was easily enjoyed and helpful to a greater audience. By analyzing Cathryn Pisarski's Robin Hood and comparing it to previous, successive, and future adaptations we are able to see the beginnings of feminist progress in a timeless story that had yet to be done before. This can be seen through characters being newly portrayed as female, seeing the true importance of Maid Marian as she frequently saves Robin's life, and finally through Pisarski inspiring future feminist adaptations such as a new Robin Hood Ballet.

A typical Robin Hood storyline has our hero, Robin, who is an outlaw and a nuisance to Prince John, but more often to the sheriff of Nottingham. He lives with his merry men in Sherwood Forest near the village. He would often stop travelers, particularly people of wealth, and steal their money from them. This in turn he would give to the poor and working class. This basic story of Robin Hood has many different versions, even a 1973 animated film by Disney, none of which up to that point had any sort of feminist agenda.

To further prove the problems we find within most of the previous adaptations we can look at Pat Hale's 1964 version which completely left out Maid Marian. It has been said that omitting important women from stories can quickly lead to a cycle of increased omission. Dolan spoke about how the typical spectator of theatre and media in general, is a white heterosexual man. McDonnell went further to talk about how because of the audiences people are catering to, they often focus on those groups, "It is well known that boys will watch a male lead and not a female lead. But girls are willing to watch a male lead.' [. . .] This, in a nutshell, is the major obstacle to female-centered narrative" (McDonnell). Essentially when women are left out of important roles in media, you increase the male viewership, further incentivizing and catering to this audience to continue leaving women out of the narrative. This is no help at all to any form of feminist agenda, so luckily not long later Pisarski came along and changed all of this in her story of Robin Hood.



To better understand just how impactful Pisarski's play was to feminism, one should acknowledge that there are several types of feminism being; liberal feminism, cultural feminism, and materialist feminism (Dolan). All of these focus on the different qualities of women and what they bring to the table. Liberal feminism says that women should have equal representation, cultural feminism desires for women to be the only dominating power, and you have the material feminists that believe that men and women have their own pros and bring their own benefits to the table; they can both do a lot, but shouldn't lose part of their female identity as women by doing what men want.

In Pisarski's adaptation of Robin Hood, she makes a clear feminist statement by increasing the number of female roles, each of which highlights the aforementioned types of feminism. Robin is still the little pompous protagonist who pushes his luck in trying to irritate the sheriff of Nottingham, but there are more female characters than in the classic story. Instead of Alan-a-dale, you have Alana Dale, who is a representation of liberal feminism as one of the "merry people" who assists Robin in all of his adventures. She is just as respected as any of the other men in the group of thieves. Maid Marian, though obviously still a woman in this story, is honestly a lot more of a feisty character and has lots of quick quips and sass to throw back at Robin, showing that she is just as quick on her feet as our classic protagonist Robin appears to be as a cultural feminist would want. You also have Clarrissa who is the classic or traditional perspective of a woman which adds some comedic relief showing that it is not just the men who can be entertaining or loveable characters in a piece. As such, we can see that she is her own person, but takes on the materialist feminist point of view who desires men in her life, but brings her own strengths into a relationship. Through these examples one can see several types of women, demonstrating a spectrum of female characters each representing the different views of feminism. So now there is something for every type of feminist, which greatly strengthens the overall feminist agenda within this particular adaptation.

Perry spoke about another version that takes an unfortunate and somewhat sexist view in which Marian tried to join Robin in the archery competition so she disguised herself as a man to be able to do so. "Quite literally, Marian's disguise puts her on a level playing field necessary to prove inherent skills regardless of sex and gender" (Perry). It's a similar concept throughout time, such as in Disney's *Mulan*, or in Shakespearian plays such as *As You Like It* and *Twelfth Night*, these are all cases in which women had to dress up as men to try and even the playing field and be considered an equal, even if it was unbeknownst to their compatriots. This is something Pisarski felt no need to do, by simply including women in the story as equals.

Pisarski's adaptation goes on to put women in places of greater power as well. With the changing of characters to be women and the merry "men" becoming merry "persons" it becomes a more modern look at the classic story. With the inclusion of Alana Dale, we can assume there very well could be other women just as capable of taking a lead role within Robin's band of thieves. With Maid Marian,



there is a new and improved personality there. There is still the cocky Robin who is the best archer in the town, and unfortunately, Marian is used as a sort of lure to get him to the competition, but she is so much more than that. She has the sass to talk back to him, she has the gall to push his buttons. Maid Marian also spoke up against the sheriff, not only teasing him but also speaking out against him publicly in a way no woman would ever have been seen doing at that time. She is later able to be welcomed into the merry persons of the forest and learns their language and signs. In the end, it was her who ended up saving Robin's life when she prevented the Sherrif from stabbing Robin in the back after breaking his word to not fight anymore. It's also her that Friar Tuck believes would keep saving Robin's life from all the irresponsible situations he gets himself into. Marian is finally able to be seen as a pivotal character in the story that keeps the whole thing afloat, and without her, Robin, as everyone knows him, would've been hanged at the gallows but she keeps him grounded and safe when his arrogance leads him to make poor decisions. Through this more modern adaptation, there is a new perspective on what Marian could do for Robin, she wasn't just going to lure him to the competition and have her kiss be the prize at the end, she wasn't going to swoon at his looks and his flattery. She is the modern woman, and honestly the woman that has always been inside this story but history has held her back.

As time has moved forward one sees more feminist twists on the Robin Hood tale which could very well be thanks to Pisarski's innovative take on the story, especially with the character of Maid Marian. For example when Evelyn M. Perry wrote an article on Esther Friesner's *The Sherwood Game*. In this book there is a man who programs a Robin Hood game but the game has no Maid Marian in it, presumably due to his own challenges with women in his life. Eventually in the story, the video game creator has to create a Maid Marian specifically to lure Robin Hood back under control and solve some of the issues he has created. In her article, Perry points out that using this later reversal in the book as well as another lead female role who helps the main character solve his dilemma, "Friesner's text demands that we chart the experiences of two female heroes" (Perry) and therefore proves the importance of including women in the equation. These two varying examples of the game and the outside story show the contrast and growth the literary world has seen in the last forty years, which we can thank Pisarski for helping start.

So what if all the roles were entirely reversed and we pushed feminism to the edge? What if women held the power, or held all the positions? What if instead Robin was a woman, and perhaps all the characters were women? Well with a future adaptation of Robin Hood, we can see even greater inspiration from Pisarski in a new ballet that does just this with an all-female cast. The director, Hilary Wolfley, has stated her vision as this:

A serious, moody take, centered around women's empowerment. Historically, storybook ballets have been bright fantasy with the women portrayed as delicate, light, easily persuaded, and



decorative. I'm hoping to create something that portrays a strong woman leading strong women (both in movement and in character), to make change for good in their communities (Wolfley).

Traditionally men have written ballets with women being the weak, easily swayed ones. This is a new adaptation of the story, being put on by women, with women, for women, showing that women are the ones in power and being seen, so a deeper story can be told. The questions raised about what Robin Hood would be with a feminist focus are no longer hypothetical but are now in the works of becoming something to talk about, something Pisarski would very likely have done if she had perhaps written her play a few decades later.

A great strength of this new ballet that can also be seen in Pisarski's adaptation is that in no way is it a hateful or negative view of men. By having an all-female cast it includes the antagonists as women as well. The ballet is not trying to say that men are evil and women are good, rather it shows that an all-female cast can still have just as strong a story as a near-all-men cast. When Pisarski wrote her adaptation of Robin Hood, she too wanted to simply show the strength of women as equals. She nearly had Maid Marian be the true hero but instead made her Robin's equal. He was still the amazing archer and swordsman, but she made up the difference when he failed. This inspiration is just yet another way that Pisarski set the new standard of how women should have always been portrayed in the tale of Robin Hood without taking away any of the wonder and adventure.



Anna Kurk posing as Maid Marian and herself as a modern woman



Through this new ballet and Pisarski's adaptation, it's possible to take from feminism, and the strengths that come from it, and see how strong women are and the representation they deserve in the world. While the world is still very phallogentric, Perry spoke about how one can best progress forward; "[o]ur mindful attention to, and presentation of, new and forward-thinking retellings is a non-interferential and positive way to counter consistent literary limitations to a developing readers' gendered, social development" (Perry). So with the social development and growth the world has continued to see even within the last thirty-four years since Pisarski's book was written, Robin Hood can continue to grow and become a valuable source and example of feminism in the world since the actual time of Robin Hood. Hilary Wolfley would like to follow in Pisarski's footsteps and demonstrate just that. While women have been portrayed as weak, fragile, easily persuaded, or just decorative, through the words of men, they now are taking control and being able to make a better tomorrow for future women.

Many great women have pushed for a greater tomorrow for women all around the world. Regardless of the specific view of feminism, anyone may have, as we improve our literature and show that the classic stories we have read for centuries can still be just as impactful when we include more women, the world will become a more equal place for men and women. Pisarski took a classic story with a stereotypical hero who formerly had his own damsel in distress and instead showed how strong men and women together conquer evil and create the world in which we all wish to live. So no, this is not and will not be a world in which women are simply pushed to the side. Maid Marian was the real reason Robin was able to live when he did dangerous things and was caught, she was the one who kept him level-headed. In the classic story, she never receives much credit. However, through more modern endeavors including Pisarski's adaptation of Robin hood, Friesner's book *The Sherwood Game*, and the up and coming ballet by Hilary Wolfley, the world has begun to see that Maid Marian and some new female characters have been able to gain more traction and praise for their own work that for centuries has gone unvalued. These great steps are helping equalize the playing field and to create a world where women can in fact be the heroine they always could have been, and we have Pisarski's adaptation of Robin Hood to thank for that.





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REHEARSAL AND MEETING NOTES

First Meeting: 3/28/22

Hilary and I

- She is from Orem
- She grew up doing ballet, came to BYU and danced. Graduated and went on to dance professionally with both ballet and some contemporary companies
- She said ballet was her first love but she has a connection with both.
- She is interested in doing Robin Hood, firstly because it's in the public domain.
- She also mentioned she's had other ideas of what she wants but she's said she feels like she's just a baby and trying to figure it out so she wants to try something small and then grow into the creating world.
- She is planning on sticking with the classical vernacular and having the dancing be more classical
- She did also mention having about 5 leads (Robin Hood and the other character)
 - She's not sure what to do with the other dancers, she thought about having them be townspeople but she's not sure (she said it feels very classical)
- So she wants to do a more contemporary idea but she's not sure.
- We talked about location, she originally wanted the original location, but now she's not sure.
- We talked about that she's creating the world and it doesn't have to be okay with others.
- She asked me what I liked about working on Pride and Prejudice and I mentioned that adding layers with different dance styles and different things creates a really interesting world, and it's okay and will be accepted by the audience.
- She asked me what I'd like to do.
 - I told her I'm going to research about Robin Hood from Disney's version to more realistic versions and such.
 - I told her I'd like to run workshops and she seemed very excited
 - I asked if I could do a post-show discussion after one of the shows and she seemed very excited.
- She asked if having a draft by the end of April seems reasonable.
 - I told her how it's nice to have her thoughts just on paper and she can change her mind as it goes but at least having something and that a draft isn't final.
 - So she's going to make a google doc.

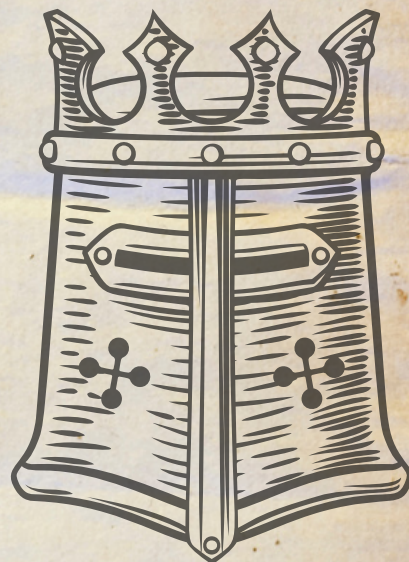


- She said she's thinking like an hour without an intermission. She asked my thoughts
 - I told her it's really up to her and how she wants to create the world, focusing on exposition or climax or maybe resolution. It's really up to her and I'm here to help. I also told her as a dramaturg I'm here to ask questions and help her, but not necessarily fix it all.
- After I told her what I'm going to look into she asked if she should too or if she should just leave me in that world to do my thing
 - I told her she's welcome to read, I'm mostly doing it to get an idea of different paths people have taken and getting a better sense of the Robin Hood world. But that her world is up to her. So I told her if she want to read to see what else is out there she's welcome to, but I'll be doing it to see what she may want to pull from the different worlds, etc.

4/27/22

Wendy's thoughts:

- It originally came from ballads
- Looking into the archetypes of the different characters
- "The Robin Hood Project"
- <https://drive.google.com/drive/folders/1C-jlWE83o82MwfPR8f1FkNIsmynVhu8Z?usp=sharing>
- Wants to nail down, what's the theme and the focus
- Difference of Feminism structure vs. Non-feminism structure
 - Not saying all men are
- Power Structures
- Vision?: She wants to know more of what Hilary is going for
- Refugees
 - Colors of costumes (Ukraine)
 - Dramaturgs note
- Create a new story/just rework and older story
- Doing a mummers dance, but deconstructing
 - Nod to the ballads that is where these stories came from
- Images in her mind:
 - War Horse
 - Small 3-5 piece band
 - Brechtian style, they created the world
 - Dancers create the forest
- The town is very straight in it's set up. Compared to the forest is a little more naturally put together, a little more crazy and just pushed together
 - Full of movement
- All male swan lake, Music dance theatre style
- Stuff with lighting to create shadows and things
- The idea of a dancer being in a tree and morphing out of it.



- Dancers participate in creating the music, having instruments in the trees and things.

Hilary's thoughts:

- Having Robin Hood be a mother, Little John (Jo) being her daughter
 - Ballet only has mothers that are queens and super up there
- With the crusades going on in the background, did Robin's husband die off
- Like the ridged town/abstract forest
 - Likes the idea of the actors making the set (Brechtian)
- I asked her about a vision
 - She immediately thought about the idea of a tree
 - It's based with roots that it reaches out to, and connects everyone. Then if we go with the idea of mothers, the branches and leaves are growing and continuing
 - It also plays into the idea of power structures, the women have had to withstand the men's power structure but the women all reach out to each other
- Not silly but clever, Robin is a trickster.
 - Some Humor, just not a slapstick
- If Robin is a mother, there's heaviness of her needing to be clever
- The structure of the world, being an ice cream cone. The one who is breaking the norm, Robin Hood. Maid Marion is the safe character, still connected to the world of the play but also being connected to the norm breaker
 - Watch: Whale rider

Working on a structure:

- Robin find the misfits and weirdos and brings them all together
- Friar Tuck super sweet and caring or is she fiery (is she a foil to Robin)
 - Is she a safe Person
- Maid Marion
 - Safe person, who's connected to Robin but also to the town and world of the play
 - Knows the structure of the world but also assists the norm breaker.
- 5-6 in the band
 - Too many named characters means less focused
- Robin Hood
- Sheriff Nottingham
- Status Quo: Time of war, people hurting
- The Inciting Incident: Someone is being ostracized and Robin stands up for them, but then they're all kicked out. They then go to the forest and meet the band of people that have been kicked out.



- Or was there a mass eviction that they all were kicked out. (Overstep of greed from the Sheriff, when they're already hurting)
 - In Satire - The rogue character gets thrown into it
- The ending: Wendy needs to think about it
- The women in the very beginning need to be more frail, weak. Then they become strong and empowered throughout the play and then they come back and recreate the better fold in the end
- Little Johnny should be part of the climax, does she die
- Older woman, who used to do ballet.
 - The structure that you can't be on stage after a certain age
 - There's Maid Marion
- Who are the Ally's, are the allies shifting
- Guy of Gisborne, is he the henchman of the Sheriff

Wendy would like me to:

- Common Characteristics of this character, some of the specific plot points we see with each character
- Think about the core band and their superpowers and their archs
- Basic plot patterns for things we can borrow from the traditional stories

Logistics

- Aiming for 45mins - 1 Hour, no intermission
- Would like it to be one continuous thing, having music in between
- Hilary has a co-worker who's daughter is 13 and does ballet
- She wants to get an older woman who's done ballet in the past and put her on the stage as well

Hilary's Questions:

- Where does Robin Hood end up? Are they ending up back in the town or are they staying the forest.
 - Either they come back to the fold, nothing has changed
 - The king returns and things get fixed (Deus Ex Machina)
 - They come back and make it a new and improved fold
 - Or they stay in the forest and create a new fold
 - They trick and get out the Sheriff exposed. So they create a new world, Robin is the Sheriff.

4/30/22

Wendy's Outline:

- Power structure of the village
- No Sheriff's in the village until about the 1400s



- There is a Prioress in Nottingham
- Robin still needs to be really good at the bow
 - Father or husband taught her
- He's free, can own land, but is respected
 - So his wife would inherit all of his land
- Nottingham was built on a hill
- Making money was a major deal during this time
- Potters, brewers, fletchers (arrow makers), typical jobs



Beginning Ideas for Scenes

- Opening
 - Establish the Status Quo
 - Men are off to war, women are left. Is robin trying to teach little Johnny how to shoot a bow
 - Town is destitute, everyone is isolated and taking care of themselves
 - Robin receives news of her husbands death
 - Something happens where someone is in great parell
 - She shoots someone with a bow, she becomes and outlaw
 - Someone threatens someone (like threatens Johnny)
- They're out in woods
 - Robin gets wounded
 - Johnny befriends the woman in the woods (the "witch") who's Marian
 - Somewhere along the line we learn her backstory
 - Marian comes and uses herbs and such and is able to help heal Robin
 - Becomes the safe person
 - Then Robin starts to get the idea of collecting all the refugees and Marion teaches them the law of the forest vs. the law of the land
- Nuns
 - Come to visit the forest to help the refugees
 - The band takes the nuns habits and tries to go start stealing stuff from the sheriff (funny scene)
 - Prioress starts to teach people to read.
 - Robin climbs into the barrel and it's upside down
- Archery contest
 - Have the May Day dance, with blue and yellow in reference to Ukraine
- Have everything go back to the forest and there's a fight there
 - Likes the idea of a trees that the dancers jump into it and disappears
 - Hilary wants a projection of the world moving to show their travelin



- Now the soldiers are out of their own domain, and the women of the woods have control and the high ground
- They go back to the market and come together happily, things are not amazing or perfect but it's much better.

We need more:

- Character work
- Prioress -
- Mad Marion - The "witch" in the woods who ...
- Scarlett - The one who Robin saves in the town

Hilary's thoughts:

- Little Johnna
 - Her dad, and Robin's husband is John Hood

Look for the little sneaky tricks and details about the stories and the backgrounds of the characters.

5/18/22

Music thoughts: what if we look back in history and have the more rigid music be more of the town and the more naturalistic music be that of the forest. French Gardens: More pristine and sculpted. English Gardens: More Flowy and natural

Talked about the art and background

Interested in maybe getting some kind of platforms, or things that can be moved around the stage.

Talked about the idea of trees in Nottingham being more ridged and shaped compared to the more free flowing feel of Sherwood forest trees.

- Alex then asked the question about the trees in the forest.
- Hilary brought up the idea of first getting there it's a lot more foreboding, and then as they learn the laws of nature it would become more welcoming.
 - Hilary also wants the sheriff to die in the forest and so at the time, she wants it more wild and scary for them because the sheriff doesn't know the laws of the land.

We talked about the background of how we're going to show both Robyn's background and Maid Marion, so we have some sort of animation or motif showing the background stories of how the characters got to where they are.



Talked about the set and moving new locations.

Robyn:

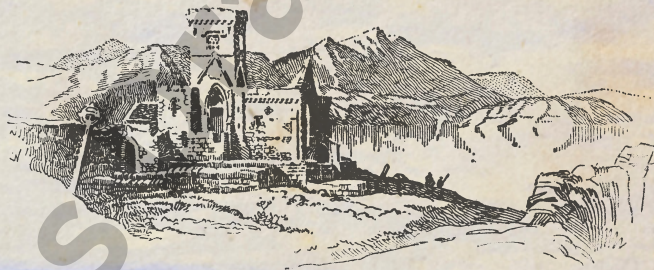
- Trickster, not a clown
- Caring but strong willed
- Careful, wants to stay safe and protect her daughter.
- Quick, spry and jumpy

Marian:

- Modest, but strong
- Little more eccentric, crazy. She's been living out in the woods for so long.
- People aren't really sure
- As you get to know her, she's wise
- Personify the forest
 - At first it's wild and crazy but as you get to know her you see her sweet, kind inside.

Tuck:

- Imposing
- Pious
- A little more reserved
- Careful
- Mother superior
- Clean and large movements



Little Jo:

- Teenage girl
 - She knows a lot, and wants more responsibilities
 - Also dealing with anxiety
- Lorelai and Rory (Gilmore Girls) Relationship
 - They get along because they're so similar but at the same time they butt-heads because they can't get along
- It would be safer if she wasn't so independent, Robyn feels a need to protect her.

Scarlett:

- Sister?/Very close family friend?
 - Robyn defended her and becomes an outlaw to try and protect Scarlett
 - In the woods, when they're safe, she devotes loyalty to Robyn
- Fiery
 - Hot headed, likes to fight against the man.
 - Robyn is a little more mature and stands up to defend her (inciting incident)

Alana Dale

- The bumbling person, who keeps making mistakes and problems.



- In the end ends up doing something that is foolish but helps Robyn win
- Think Neville Longbottom.

Talked about how to do the arrows.

Talked about breaking the 4th wall, maybe bring the people for the competition out into the audience. We also talked about sitting in different areas being different fans of the different competitors.

Wants me to find how Robyn escaped during the competition.

5/19/22 - Meeting with Shelley

Recommended creating:

- Create a family tree
- Some kind of timelines

6/2/22 - Meeting with Shelley

Thoughts for what to do for a workshop:

1. Go play sardines
2. Then go play, but have them in teams
3. Then make something brand new

This play isn't about murdering and it isn't about robbing people.

Ask in Production Meetings:

- Who's the target audience?
- What is the hop that they walk away with when they go home?

10/12/22

50 min run

Run through thoughts:

I like the fact Robyn gave John the bow and then they brought it back to her, showing his death and she's taking it upon herself.

Like the baby being taken off and then slowly the little girl playing little Jo comes on.

I like how Robyn goes and joins into the villagers because she is part of them as well as her own.

I like how while the village was going on the henchmen are in the back.

How much does she want the villagers acting when they're all together?



Saw some acting and happiness when Robyn and Scarlett hugged.

Evil-looking sheriff, more scared

I like how the henchmen and the villagers are on opposite sides with the sheriff splitting

Now in the forest:

More stress and distain to be in the forest alone, not knowing how to survive.

When Robyn falls, how can Scarlett make it more comforting? If your sister is severely injured and you're sending your niece off, you're obviously worried about your sister so much not to leave her yourself.

Little jo running looking for help: Need to watch video later

I liked the call backs specific action, calling back and telling Marian what had happened.

Marian's flashback: Need to watch the video later

Remind them to have a different persona, think relaxed without homework when you're a tree, think teacher looking over your shoulder when you were younger in the town.

- Let that reflect in your facials
- (saw some subtle smiles), at the beginning the forest can be scary but at this point it should start to become friendly with Marian showing the ropes to it.

I like that they're learning the ways of the forest, and its' got some calm music.

Is friar tuck coming to warn them the sheriff is coming?

I like the shift in music between being calm and enjoying the forest to prioress tuck talking about the sheriff, it shows a shift in the forest vs. worldly music switch.

I like as we went back to the town the kind of money music(?).

I like the color of the change in cloak to help the sheriff thinking they're still working with his henchman.

Whoops, Alana (that was a big oopsie)



Sherriff, should be angrier.

Are these new townspeople in the woods with everyone?

I now notice the ridged lines between the towns people and the forest dancers

Are the towns people happier in the second half after the woods, it's still been similar facials the whole show...

I like the continuous call back to the pointing motion, it seems good because it's the sheriffs action.

Jaylee's actually reacting, which is good

Why are the towns people happy? Do they know something the sheriff doesn't? I'm just a little confused on that.

Question for Kinzie, if it's been women this whole time, why the beads at the end?

Alana should be more scared, this is her second time she's ended up Infront of the sheriff, who could kill you and there's a reason you're hiding out in the woods

Robyn could be sly, because she's trying to get the attention off of Alana, and now the Sheriff is in your court.

I also like how Robyn didn't have to kill the Sherriff but they had to get rid of her somehow.

The Sheriff is no more, tuck, be excited she will no longer be terrorizing you.

I like the little ends with each of them coming forward doing moves together (Tuck, Scarlett, Marian)

Ending:

How to make it less of a "it's done, she's dead, hooray!"

10/13/2022 - Meeting with Shelley

Talked about the fact Hilary is nervous about doing a talkback. Remind her it's a way to get the audience to engage with the art they just saw, not a scholarly critique,



11/3/22

- Is there a reason why they wear the arrow with the string in the back?
 - It's fine if there is I'm just used to seeing people carry bows with the string in front
- One dancers bun is higher than the others and with the things covering them it's a little distracting (Already talked with Kinzie)
- They need to remember the drastic measures of the first scene (perhaps it's similar to Nazi Germany, soviet Russia (any mistake could cost you your life))
- Hug between Scarlett and Robyn felt a little rehearsed and less authentic
- Did Scarlett fall on accident or on purpose because she was so overwhelmed?
- When the Sherriff follows Scarlett, and when the henchmen follow Robyn, (doing the same steps) are they making fun of them?
 - If so there needs to be more of a mocking feel in the dancers as they do it (it'll come through facials)
- When on stage they should be involved with the others (they shouldn't care when the audiences is thinking)
- Love how the trees were familiar and calm for Marian, also how they listened to her and left when she went through them (good difference between what they were like for Robyn and Scarlett)
- I liked the memory sequence for Marian
- Also loved how after she offered the herbs to Robyn and the trees started following her
- I love how natural Robyn looks in the woods (more natrual than her home)
- How does Prioress feel seeing Robyn back in the town again? (Need more feeling between her first seeing her, and when she tells her about Sheriff)
- I liked the reactions about getting and giving the food
- Not all of the girls dressing as nuns pulled their skirts all the way down so their looked shorter and Alana was the only long one and it just took my focus to her. Later after they fixed them off stage it looked better when they came back on.
- Loved the little interactions of when the villages got their money back
- General note: Since Scarlett is in red the eye is natrually drawn to her so she should always be acting (she's doing well, she just need sot remember that)
- Will Lani be seen as well as the other dancer be noticed when the money and then scroll are torn our of the Sheriff's hand?
- The town's people are excited because of the mayday, is the prioress, or is she nervous because she knows the original point? Also is she excited to see Robyn or nervous?
- I really liked that when they'd shoot the bows they'd point their feet
- Loved the music line up with when Robyn shot
- I liked how happy the prioress was to be getting the food (I just wish I saw more of that through out the whole thing)



- I liked that Alana keeps getting caught, it's like she knows the rules of the woods but hasn't been in the city long enough to know the rules of the city, like Robyn and Scarlett have.
- I like how Robyn, Scarlett and Alana hide behind the trees from the Henchmen
- I got chills because the trees were following Robyn and Alana and were confusing the henchmen!
- Overall I feel like the Sheriff, Robyn, Scarlett, Alana, and Maid Marian all are really solid actors
- I saw some more happiness this time in Prioress with how happy she was the Sherriff was gone, but I feel like earlier on she could give more without it being too much (it got better as it went (good, when she gave Robyn the crown), but she wasn't smiling at the end like everyone else was)

11/8/22

- I love the little family picture pose
- I actually got chills when Abby was happy then distraught when getting the bow.
- Since this is my first time seeing little Jo, I liked seeing her take the bow and start learning
- From Patrick (running the sound), the Police's first entrance read perfectly that they were police
- Love the focus on the Sheriff in the pivotal moment where she commits to revenge/attention on Robyn.
- Love when the family members mimic and dance the same with each other (I noticed it with Robyn and Jo, and now with Robyn and Scarlett).
- I didn't fully understand how Abby fell to hurt herself (I understand it's the first time with the rock)
- Little Jo is so cute!
- **Is it possible to move the scenes where they're downstage right more onstage, and away from the curtain or even just more down and sort of in front of the main curtain.**
 - **Less important since it's so short: the family moment in the beginning.**
 - **More important: when Scarlett and Robyn are sitting there.**
 - **Sitting in the back and almost center it was fine but if I was sitting on the audience left It would be harder for me to see them.**
- The whole part with Marian's past, I moved over to audience left and I couldn't see Robyn or Jo for the whole scene.
- Where Jaylee ends up in the next scene is a perfect spot.
- Robyn in the three tree scene went basically into the wings.
- Also when Alana, Jo, and Marian were in the spot, it was better because they were further out, but it was still getting a little squishy right into the curtain and harder to see.
- Then when Marian and Jo are watching everyone put the nun costumes on, it was hard to see them down in that corner.
- Overall I think all the little scene things that happen down there, audience left is losing a lot. If they could all just come out a little.



- I love how Robyn lets her hood fall of, it shows that she feels she has the advantage
- Love the whole group dancing together, in the repetition of the music and steps.
- Love the repetition of the Sherriff with the arrow and then the action her henchmen do.
- I now understand the bag and proclamation stealing, I didn't get it before. But I really like it!
- I love the tiny chair! I also love how the Sheriff is sitting in it watching over everything.
- I love how the Sheriff sends her henchmen off when she gets caught.
- Little Jo needs to be more scared when the Sheriff comes. It felt more like the Sheriff was being a big sister.
- The hug between little Jo and Tuck seemed more real than I've noticed other hugs in the past.
- I liked the smiles and facials from Tuck!
- I honestly like how you kept Robyn putting the crown on herself and not worrying about Jo giving it to her since she is a strong and independent woman who can do hard things.

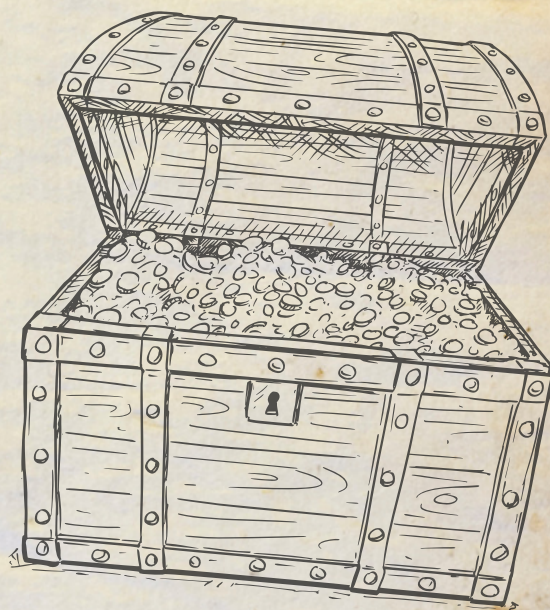
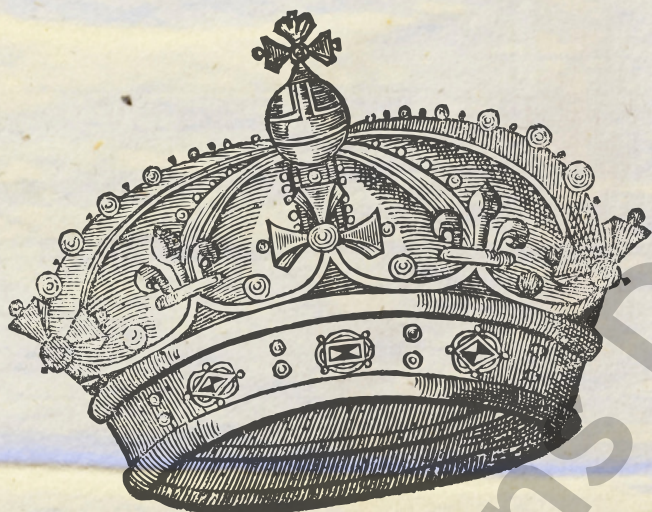
11/9/22


Ask about a mic (Will there be one for me backstage or should I just be really loud?)

- Good job staying in character even if props and things don't always work.
- I like that scarlet seemed overwhelmed and collapsed.
- I got chills when everyone looked perfectly together at Robyn for shooting, showing that society is scared to stand against each other.
- Robyn did a good job at falling and making it look like she potentially hurt herself. My only thing is I thought it was going to be her other leg the way she fell. I think if there's more emotion/reaction it can make more sense.
- Love how Little Jo got scared and ran away.
- Love Marian's flashback.
- Love the almost like batman like moment
- Love the calmer music in the woods (later on when things calm down and Robyn is more comfortable there), compared to the hectic, powerful music in the city.
- While Marian is doing her thing and the dancers are all just watching 90% of them are all standing in the same position, I know you mentioned wanting them to do more than just one position.
- Love the transition from the woods to the henchmen finding Jaylee and Sherriff tied up.
- I noticed at this point, Robyn was trying to stand further out from the curtain and not basically in the wing, which is good.
- I love that the Sherriff was wearing the cloak when she had the money back and paper stolen.
 - Also still really love the back and forth scene
- I actually really like that Alana is wearing Marian's apron. Since those two have been connected longer and Alana has been away from the city longer, she doesn't have the same clothing, and she's not in the know. Also it's a good way for Maid Marian to be there without being there, like she's there in spirit.



- I also felt like most of the arrow sounds and such were on time and good.
- Love Jaylee's snooty ness
- Also all the little interactions going on stage while the main action is happening else ware, golden! Keep it up!
- Kinzie said she didn't notice it before, where they're stealing the food, but we both loved it.
- The fall was better.
- I like how all the of main characters that we've gotten to know the story of, come forwards and have some of the corps supporting them and having their last little moment.
- Are you not wanting music for the bows?





EARLY REFLECTION

Dramaturgy Reflection: Robyn Hood

Working on this piece has been a new adventure for me. First of all, I remember watching Disney's Robin Hood when I was a little child but it's been a while so I didn't even remember many of the details of Robin Hood at the beginning of this process. Since then I've now not only watched Disney's Robin Hood, but I've also read 2.5 other versions of Robin Hood, and done quite a bit of research on it. It's really an interesting tale and it's been nice to learn more about it and read different interpretations of it. I think it was good to get some insight into the background before I helped create a new play with a similar structure just being presented through a different medium.

From fairly early on in the process, I've been involved with the director and a professional storyteller, Wendy, that she brought on board. It was really fun with the early on part of the processes where we just began with having zoom meetings and we just talked about the research we'd done, and looked into the story, talked with Hilary, the director, about what characters she wanted to be portrayed in certain ways. It was really fun as we would talk about process and how Hilary wanted to incorporate breaking certain norms, and as we talked we figured out new insights into the characters and how we wanted to play with them in the story.

The thing that excites me and stresses me out is how much they trust me. I was sitting during one of our zoom meetings and it hit me, this is real-life work that they're trusting me with. Not that things in the past I have done haven't been a big deal, but they were treating me like a professional in the real world. It made me excited that they trusted me and that I have the abilities to help them create something beautiful. It also puts more stress on me because while I am doing this, I am still a student compared to Hilary and Wendy. It also puts stress on me because neither have really worked with a dramaturg so I'm setting an example for them to work with in the future. From very early on Hilary asked me what I felt my job was and how she could incorporate me to best do my job. Then when we had a meeting with everyone, including the art director, and choreographers she had me explain again. It's so hard to explain what I do that I did not want it to sound too overwhelming like I'm going to tell people what to do, but I was also trying to sound authoritative enough.



It has been really awesome though as I've been working with Hilary she's always asking me questions about her process and if I think that's okay. So she's understood my role to a degree that she knows that I'm here to make sure things stay connected and not contradictory. She's asked me about things such as themes of refugees and connecting it with what's going on in Ukraine, she's asked me about music, art design, and even show length. She's been really awesome about giving me responsibilities to be the resident expert. However, the thing that stresses me out is that ballet is not my strong suit. So watching the videos of the choreographers, and hearing the terminology, I can say whether I think it looks good or not, but sometimes I don't know what it's supposed to look like. That's something I want to keep working on as I keep working on this project to better understand ballet to help dissolve the potential communication barrier.

Overall, it was a big project to get started on, but luckily having the slow process of getting started helped me get my feet planted in the world of this show. Having a firm foundation early on will allow me to explore more than I normally have been able to. It will also allow me to grow in new ways I wasn't expecting, with learning more about things I'm not super confident in. Sometimes you just gotta fake it until you make it. I'm excited to see where this project goes and how it'll help me as a dramaturg.



POST SHOW REFLECTION

I personally walked out of this post-show discussion both glad but also frustrated. Normally when starting a discussion a dramaturg is there and ready to go as soon as the lights come up. However they were planning on having me use a mic, and the ASM was going to need to finish closing the curtains to then be able to bring it to me. Within that time the lights started to come up, and Crysta, the SM, started announcing a discussion and wouldn't stop talking, and the mic wasn't on so I couldn't get started. Then people started to leave. I announced who I was, but even my own husband said he couldn't hear me, and then I posed a question to the audience, but they didn't really respond, everyone was too distracted standing and leaving. People started talking with their friends, it was honestly really insulting and I wanted to make a comment about how rude everyone was being.

All the while, they were bringing chairs out for the production team to sit on, and we went down the line and introduced ourselves. We had the student choreographers, the director/choreographer/creator, the girl who played Robyn, the costume designer, and the lighting designer. We talked about how the production team was completely women. We were able to cover a lot of the questions I had already planned, and when I would ask the audience their thoughts they often didn't say anything. When I would ask questions to the production team, I felt like a talk-show host and I didn't know how to feel about that. I did open it up for questions, which my husband said I should have done earlier since we started to get more involvement.

We ended on a very positive note since there was a man who had come in a little later, I think he came back in and was eagerly waving his hand. He ended up complimenting all of our work, the attention to detail, and how we stayed true to the characters of the original story. He complimented the work that we had done and felt that what had come of it was a very good product. We were also asked what's next, and I think hearing that, as a production team on opening night, is a very positive thing. The director was nervous to have the discussion but the feedback we got from the audience and then the feedback I got from her and the choreographers, seemed very grateful and excited to have had the discussion. Even though it was hard to get there, and there are things I could've done (like doing a practice at the final dress), overall it was a success and we were able to help the production team get positive feedback on the work we created from the ground up.





BYU DEPARTMENT OF DANCE PRESENTS
BALLET SHOWCASE

Robin Hood

ALSO FEATURING EXCERPTS FROM *SWAN LAKE*
AND GERALD ARPINO'S *VIVA VIVALDI*



November 11 & November 12
RICHARDS BUILDING DANCE PERFORMANCE THEATRE

Ballet Showcase

November 11-12, 2022

La Valse de Cygnes from Swan Lake Act II

Ballet Showcase Company

Restaged by Ashley Parov & Kallie Hatch, after the manner of Petipa

Music by Pyotr Ilyich Tchaikovsky

Savanna Black Jaylee Box Annie Openshaw Rachel Stewart

with

Anne Allen Alina Allred Haven Benson Savanna Black Jaylee Box
Jenna Dodson Madeline Jennejohn Lani Johnson Anna Kirk Makayla Larsen
Eleni López Annie Openshaw Sophia Ross Hailey Sloan Rachel Stewart
Abbie Summers Abby Wardle Jenna Wudel

Viva Vivaldi Excerpts

Theatre Ballet

Choreography by Gerald Arpino © The Gerald Arpino Foundation

Music by Antonio Vivaldi Lighting by Thomas Skelton

Second Movement

Brooklyn Brown Kallie Hatch Maile Johnson Callie Nahle Karina Olson
Lizzie Pouwer Elayna Smith Sam Smout Summer Wudel

Third Movement

Gordon Felesina Colette Radstone
Brooklyn Brown Maile Johnson Lizzie Pouwer

The performance of *Viva Vivaldi*, an Arpino Ballet, is presented with permission of The Gerald Arpino Foundation and has been produced in accordance with the Foundation service standards established and provided by the Foundaion.

Pause

Dust to Divine

Theatre Ballet

Choreography by Hilary Wolfley

Music by Anton Arensky

Addy Boll Brooklyn Brown Kallie Hatch Maile Johnson Mira Larsen
Alex Hatch Maia McBride Isabella Mudrick Callie Nahle
Karina Olson Lizzie Pouwer Colette Radstone Elayna Smith Olivia Smith
Sam Smout Summer Wudel

Intermission



Robyn Hood

Ballet Showcase Company

Choreography by Hilary Wolfley, Maile Johnson, Alex Hatch

Music by Bedřich Smetana & Josef Suk

| | |
|-----------------------|--|
| Robyn | Abby Wardle |
| John | Gordon Felesina* |
| Little Jo | Jocelyn Bott* |
| Prioress Tuck | Eleni López |
| Scarlett | Hailey Sloan |
| Sheriff of Nottingham | Annie Openshaw |
| Marian | Anna Kirk |
| Alana Dell | Anne Allen |
| Sheriff's Henchwomen | Savanna Black Jaylee Box Rachel Stewart Jenna Wudel |
| Villagers/Forest | Alina Allred Haven Benson Jenna Dodson Madeline Jennejohn Lani Johnson Makayla Larsen Sophia Ross Abbie Summers |

*Guest Performer

Director's Note

Although many iterations of Robin Hood exist, our team sought to create a version where all of the characters are women, and where Robyn was portrayed as a strong, multi-dimensional character who would end up leading other strong women. We wanted to challenge the norms of traditional classical ballet narratives by portraying complex female characters, communities led by women, motherhood and sisterhood, and a narrative-driving corps de ballet. We hope you enjoy this version of Robyn as it reminds us that everyone has power to lift others and that we are stronger together.



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The Laycock Endowment for Creative Collaboration in the Arts
College of Fine Arts and Communications
Brigham Young University

To learn more about the behind-the-scenes processes and inspiration,
visit <https://4thwalldramaturgy.byu.edu/dance-dramaturgy-collaborations>.

Additional Thanks

| | |
|-----------------|-----------------|
| Shayla Bott | Ashley Parov |
| Alie Carter | Brooke Storheim |
| Jasmine Fullmer | Peter Wolfley |

Robyn Hood: The Law of the Forest

Original story by Wendy Folsom

*It is a tale of Robyn Hood,
Which I to you will tell,
Which being rightly understood,
I know will please you well.*

England is on the cusp of war. In the village of Nottingham, Robyn Hood says goodbye to her husband, John, as he goes to serve his king in the Crusades. He also leaves Little Jo, their baby daughter, behind.

Thirteen years later, the Crusades still rage. A messenger brings news of John's death and presents his bow to Robyn. Now that Jo is growing into a young woman, Robyn begins to teach her how to shoot with her father's bow. Robyn is a skilled archer who was raised by her father and taught alongside her brothers. She shares her secret with Jo: If your heart is true, so will be your arrow.

*No archer living in her time
With her might well compare;
She practis'd all her youthfull prime
That exercise most rare.*

As Little Jo and Robyn visit the village, the changes to the once peaceful town are evident. The long-standing war has decimated the town of most of the men. The women keep to themselves and are barely surviving. To make matters worse, the Sheriff of Nottingham rules with a heavy hand. Her guards arrive to collect the taxes she demands. When a villager is thrown down by a henchwoman, Little Jo runs to help but is rebuffed.

Robyn and Jo meet Prioress Tuck from the abbey. There is little the abbey can do to stave off such need, and Tuck has little authority to stand up to the Sheriff's power. They lament the isolation and desperation of the village.

Scarlett, Robyn's younger sister, arrives. She is distressed because she cannot afford to pay her taxes. The Sheriff spots Scarlett and a chase ensues. When Scarlett is cornered, Robyn shoots an arrow close to the Sheriff as a warning. The guards are dispatched to catch Robyn, who is banished from Nottingham.

*So being outlawed, as 'tis told,
She with a crew went forth
Of lusty cutters, stout and bold,
And robbed in the North.*

Robyn Hood: The Law of the Forest (continued)

The family flees to Sherwood Forest. Little Jo wonders if they are safe but is reassured the woods will give them ample cover. Robyn wants to do something to help the women of Nottingham, and Scarlett pledges to help her.

Robyn, Scarlett, and Jo try to find food and shelter, but Robyn falls and injures her foot. While Scarlett tends to her, Jo disobeys them and heads off by herself in search of help. It doesn't take long for Jo to become hopelessly lost, and despite her declaration that she was too old to get scared, she feels the forest closing in around her.

Jo is found by Marian, an old woman who lives in the forest. At first Jo is startled and wonders if Marian is the witch from the woods she's heard about her whole life, but Marian seems kind. Jo tells Marian her mother is injured, and Marian gathers her herbs and offers to help.

*A BONNY fine maid of a noble degree,
(With a hey down down a down down)
Maid Marian calld by name,
Did live in the North, of excellent worth,
For she was a gallant dame.*

Marian and Jo find their way back to Robyn. Marian asks why they are in the forest and is told about Robyn's banishment. Marian shares her own story. She was raised by her grandmother who taught her how to use herbs as medicine. She even healed the Sheriff once, but later when she stood up to the Sheriff and her harsh methods, she was banished for being a witch. She's lived in the forest for many years. Marian teaches the family how to survive through the laws of the forest:

- Balance: Take only what you need, share what you can, return what's left to the soil.
- Observe: The seasons will tell you when to plant, when to rest, and that life always follows death.
- Protection: Know where your strengths lie. Camouflage and cunning before fighting.
- Symbiosis: Unity brings strength. Work for each other's welfare.

Over time, the forest becomes familiar. The number of refugees gathering there is growing. They meet Alana, a forest-dweller, and befriend her. Tuck arrives with provisions. She updates Robyn about the situation in town. They share the meager rations with the refugees, but there is not enough.

*But Robyn Hood so gentle was,
And bore so brave a minde,
If any in distresse did passe,
To them she was so kinde*

Robyn Hood: The Law of the Forest (continued)

Robyn announces her plan to steal some of the tax money the Sheriff has taken. She asks for volunteers, and Scarlett, Alana, and others step forward. Tuck provides the disguises—nun's habits—and teaches the women how to behave like nuns. It is decided the abbey will provide a town front for the new band of rogues—a place where they can distribute goods to those still living there.

When Robyn's band arrives in the village, the Sheriff and her guards are extorting money from villagers. Robyn replaces one of the guards and starts handing the money to the “nuns.” All is going according to plan, until Alana accidentally hands a bag of money back to the Sheriff and is caught. The Sheriff tries to tie her up, but Robyn turns the tables on her. With the Sheriff bound, Robyn's band escapes back to the forest with the money.

*“Bold Robyn Hood and Little Jo,
With the rest of their traine,
Not dreading law, set them upon,
And did their gold obtaine.”*

In the forest, the “nuns” reenact their adventures for the gathered refugees. They share the goods with everyone and begin to celebrate. As they continue to learn the laws of the forest, their community grows stronger.

Meanwhile, back in town, the Sheriff is freed and vows revenge on Robyn. As time goes on, Robyn's merry band continues to outwit the Sheriff. Robyn's fame and popularity grow—for her talent with the bow and arrow and for the generous help she gives to all.

In retaliation, the Sheriff plans an archery contest to determine the best archer in the land. The winner will receive a bag of gold. The Sheriff knows Robyn will be able to resist neither the competition nor the gold, and when she shows up, they will capture her! The Sheriff announces the tournament on scrolls, one of which is stolen and taken to the community in the forest. Of course, Robyn plans to attend.

The Nottingham Archery Tournament has begun. There is music and dancing. Robyn, Scarlett, and Alana arrive in disguise. The rules are read for the contest, and the archers compete in rounds. By the final round, the contest is between Robyn and one of the guards. The competition is tough, but Robyn wins by splitting her competitor's arrow down the middle and is handed the bag of gold coins.

*The second shot the guard shot,
She hit the center with craft;
But Robyn Hood shot it better than she,
For she clove her arrow shaft.*

Robyn Hood: The Law of the Forest (continued)

Meanwhile, during the excitement, Tuck, Scarlett, and Alana have been stealing food. Bumbling Alana gets caught again and reveals their disguise. The Sheriff realizes all the “bearded men” are part of Robyn’s gang. The guards give chase, but the band uses the dancing villagers to get away. The Sheriff and soldiers follow them into the forest.

Robyn’s crew makes it back to the forest, but when they observe the silence of the animals, they know danger is near. They camouflage themselves within the forest, and once the guards come crashing through, the unified refugees pester and confuse them until they are scattered and lost. Robyn’s band makes sure the Sheriff is unprotected and alone. The Sheriff catches sight of Little Jo and grabs her, holding her hostage. Alana sneaks around, puts a bag over her head, and sinches it tight. As Jo escapes, Robyn closes in, as do the trees. The Sheriff grows more disoriented, loses her balance, and plunges off a cliff to her death.

*The sheriff, to take her, more and more
Sent guards of mickle might,
But she and her band beate them sore,
And conquered them in fight.*

Little Jo tells Tuck of the Sheriff’s death, and Tuck tells the villagers. The forest refugees return to Nottingham and reunite with friends and family. The village begins to celebrate. Tuck offers Robyn the position of Sheriff, which she accepts. The villagers come together as Robyn, Marian, Scarlett, and Alana begin to teach them the laws of the forest. They will help each other survive until the war ends.

*So that bold Robyn and her traine
Did live unhurt of them,
Until King Richard came againe
From faire Jerusalem.*

*I know there's many fained tales
Of Robyn Hood and crew;
But chronicles, which seldome fayles,
Reports this to be true. **

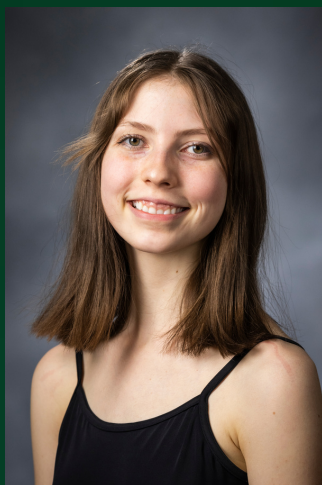
* Lyrics from 17th century ballads: “A True Tale of Robin Hood,” “Robin Hood and Curtal Friar,” “Robin Hood and Guy Gisbourne,” and “Robin Hood and Maid Marian” (with minor editing)

Ballet Showcase Company

Fall 2022



Anne
Allen



Alina
Allred



Haven
Benson



Savanna
Black



Jaylee
Box



Jenna
Dodson

Ballet Showcase Company

Fall 2022



Madeline
Jennejohn



Lani
Johnson



Anna
Kirk



Makayla
Larsen



Eleni
Lopez



Annie
Openshaw

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Sophia
Ross



Hailey
Sloan



Rachel
Stewart



Abbie
Summers



Abby
Wardle



Jenna
Wudel

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| | |
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| Production Manager | Benjamin Sanders |
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| Production Stage Manager | Crysta Lamb |
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| Sound Designer | Troy Sales |
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| Robyn Hood Storyteller | Wendy Folsom |
| Robyn Hood Dramaturg | Emma Rollins* |
| Robyn Hood Costume Designer | Kinzie Ijams* |
| Robyn Hood Projection Designer | Tara Carpenter Estrada |

*Indicates Student Collaborators

Robyn Hood Music Credits

In Performance Order:

String Quartet No. 1 in E Minor, JB 1:105 "From My Life" (Arr. V. Hartung for Orchestra):

I. Allegro vivo appassionato

Performed by Cologne New Philharmonic Orchestra, Volker Hartung

Written by Bedřich Smetana

String Quartet No. 1 in E Minor, JB 1:105 "From My Life" (Arr. V. Hartung for Orchestra):

III. Largo sostenuto

Performed by Cologne New Philharmonic Orchestra, Volker Hartung

Written by Bedřich Smetana

Symphony No. 2 "Asreal", Op. 27, Pt. 1: III. Vivace

Performed by National Orchestra of Belgium, Walter Weller

Written by Josef Suk

Fantastic Scherzo, Op. 25 - Live

Performed by American Symphony Orchestra, Leon Botstein

Written by Josef Suk

Symphony No. 1, Op. 14: III. Allegro vivace

Performed by BBC Symphony Orchestra, Jiří Bělohlávek

Written by Josef Suk

Fantastic Scherzo, Op. 25 - Live

Performed by American Symphony Orchestra, Leon Botstein

Written by Josef Suk

Symphony No. 1, Op. 14: 1. Allegro, ma non troppo

Performed by BBC Symphony Orchestra, Jiří Bělohlávek

Written by Josef Suk

Special Thanks

Amalie Simper for consultation and recommendations

Troy Sales for editing

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